Concert Calendar
See What’s Shakin’ In Memphis

Shake Rattle & Roll
SEPTEMBER 94

One Nation Under A Groove
Record Reviews

Memphis Music... and Beyond

Ghetto Funkahawlikz Slickness
Buying Used Equipment

Musi Tron

2936 Poplar
Voted Memphis' Best Music Store

2984 Austin Peay
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Who is Alex Chilton laughing it up with? Be the first to write in with the correct answer to Shake Rattle and Roll and win a free year subscription.

What’s Shakin’

There’s no place like home. You know, absence truly does make the heart grow fonder. Thanks to the miracle of modern technology, I’m writing this column in the heart of New York City, on a device only slightly larger than a clipboard. Seconds after I finish writing this, a quick phone call and a few connecting wires will send these words back home to Memphis.

Allegedly, I’m here on vacation. But the realities of a deadline mean that for a little while longer the work must follow the worker. New York City sure ain’t Memphis: I’m in what’s considered a fairly decent part of Manhattan but I could swear I just heard someone get shot. But I haven’t heard any accompanying sirens—which could just mean that I just heard somebody get shot dead. By the way, the barbecue here is lousy, too.

At any rate, typing these words at an ungodly late hour (in a room with no air conditioning) while the lovely sound of gunfire is ringing outside this window is making me just a teensy bit homesick.

Shake, Rattle and Roll on the Internet?

Well, not exactly. I just didn’t want to be the last journalist on the face of the earth to use the word “internet” in a paragraph. Our magazine has recently merged onto that vaunted “information highway,” albeit with the cruise control set at “unhurried.” For the last few months SR&R has had its own internet address where you can send us electronic love letters (or hate mail, for that matter): it’s SRRmail@aol.com.

If the above makes absolutely no sense at all to you, then you are not keeping up in this information age. But technophobes fear not: we still accept mail the old-fashioned way, via the U.S. Postal Service.

Continued on page 14
BRING YOUR "DOGS" TO CAT'S!

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There’s lots of news this month from the Great Grunge Northwest. By now you may have already heard that Pearl Jam drummer Dave Abbruzzese, the only guy in the Seattle supergroup who hasn’t yet become a household name in hard rock circles, has left the band. According to Pearl Jam manager Kelly Curtis, the split was “mutual and amicable,” even though it came mere weeks before the imminent release of the group’s new Vitalogy album. No word yet on Abbruzzese’s future plans yet, but the rumor mill is already buzzing about possible replacements. The name being mentioned the most so far? Dave Grohl of Nirvana...

Meanwhile, Grohl and fellow Nirvana member Krist Novoselic are finally putting Kurt Cobain’s suicide behind them and are busy wrapping up a double live Nirvana album, scheduled for release in early November. The two disc set, Verse Chorus Verse, will feature the band’s entire MTV Unplugged appearance and then some — two songs performed but not broadcast on MTV will also be included. The rest of the approximately thirty tracks will be taken from various live recordings from throughout the trio’s five year career, including some from the infamous Rome concert from earlier this year, regarded by some Nirvana watchers as one of Cobain’s finest hours.

Cobain’s widow Courtney Love is also putting her life back together. Her band Hole has recruited a new bass player to replace the late Kristen Pfaff, who died earlier this summer from a drug overdose, and they’ve done some dates with Nine Inch Nails. Love has also showed up unannounced at the occasional Lollapalooza show, usually as a guest of Smashing Pumpkins. During at least one such surprise performance, she reportedly performed acoustic versions of a few Nirvana songs. Also, look for the next Hole video to be very symbolic — a casting call recently went out for a child actor or model who could play Kurt Cobain as a young boy.

Two other hugely popular Seattle bands are having their tour plans thrown into turmoil by medical woes. Alice in Chains canceled virtually all of their summer tour, including a planned performance at Woodstock, due to unspecified health problems within the band. While no one connected to the band is talking, most Seattle insiders claim that lead singer Layne Staley is back in detox, with the band threatening to call it quits unless he kicks his well-documented drug habit once and for all. Soundgarden was forced to postpone their late summer European tour after doctors gave singer Chris Cornell a choice: either give his strained vocal cords a rest, or risk severe permanent damage. Cornell chose the time off, and hopes to be back in full scream by the time the band’s U.S. tour kicks off in October.

SHORT TAKES:

Rapper Dr. Dre has been sentenced to eight months in jail after he pleaded no contest to a drunken driving charge in Los Angeles. The incident happened this past January, when Dre was arrested after he tried to outrun Beverly Hills police in his Ferrari. After topping out at speeds of over 90 mph in city streets, the police were able to pull him over and give him a blood alcohol test, which registered at twice the legal limit. The incident was also in violation of Dre’s parole from a 1993 assault conviction. In addition to serving at least four months, the rapper was also ordered to pay a thousand dollar fine, and was given four years of probation, which will start after he gets out of jail.

The hardest working man in show business was a little heavy on the good foot in Georgia last month, as James Brown was cited for failing to yield proper right-of-way at a four way stop. Brown drove his Mercedes into the path of a bicyclist, who was knocked off his bike but was not seriously injured.

A British court has thrown out a paternity suit against Boy George, after the woman filing the charge apparently disappeared. Boy George had testified that he had never had sex with a woman, and was willing to undergo blood and DNA tests, but lawyers never heard from the accuser again...

Everybody’s favorite newlyweds, Michael and Lisa Marie Presley-Jackson, whipped the European tabloid press into a frenzy during their recent trip to Hungary for a video shoot. Sources at the couple’s hotel claimed that they had separate bedrooms, and one paper even reported that Michael had his own custom bed delivered to the hotel, while in the other hotel room, the couple’s bed was custom made. One paper even reported that Michael had his own custom bed delivered to the hotel, while in the other hotel room, the couple’s bed was custom made. Jimmy Buffett swam away from his own plane crash last month, when the plane he was piloting dove into the water off the Massachusetts coast shortly after takeoff. Buffett was the only passenger on board, and he was not seriously injured.
**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 October issue is Friday, September 16th.

**BRAD WEBB STUDIO** Disciples of Noise cut a rock-rap demo. Gemini Clan brought their alternative selves in to record a demo for shopping. Chris Kemp and the Tennessee Trash are recording heavy rock demos. Psycho Puppets recorded a demo for Rightway Entertainment. Swirv recorded alternative demos. All the projects have been self produced by the bands and engineered by Brad Webb.

**MIDTOWN RECORDINGS** Yow recorded their live album, Mellowwaywollem, for release on cassette. Jim Medlin produced, engineered, and mixed. Yow co-produced.

**AL’S HARMONIC SALON** Alternative fusion rockers Mash-o-matic continue tracking on their self-produced material with Steve McCraw engineering. Rap artist Hitman Supreme began work on his new release for Def2U Records. Quinton, Ronnie and Hitman produced with Jeff Rust engineering. Memphis rappers Ken Folk cut two songs for their on going demo project. Alan Hayes engineered.

**ARDENT RECORDING** Memphis homeboy Alex Chilton has been overdubbing his upcoming Ardent Records project in Studio A. Chilton is producing with Jeff Powell and Jeffrey Reed engineering and Erik Flettrich assisting. Fellow Bluff City legends the Bar Kays have just begun work on their latest album in A. Larry Dotson is producing with Cato Walker for Johnny Phillips’ Icesthouse Records. Brian Smith is engineering and Reed is assisting. Also in A, Neighborhood Texture Jam overdubbed and mixed their next indie effort. Powell co-produced with the band and engineered. Over in Studio B, Alan Mirikitani and Buddah Head mixed a project for Edoya Records of Japan with Dennis Walker producing. John Hampton engineering, Skidd Mills assisting. Ardent Records newest signee, the Dallas-based trio Spot, have been in Studio B as well as doing overdubs on their first project for the label. Hampton produced and engineered with Mills assisting. And fab North Carolina combo Dish are tracking their Interscope debut in Studio C. John Agnello is producing and engineering with Flettrich assisting.

**315 BEALE** Steve Camp is recording for Warner/Alliance using O’Landa Draper’s choir. Camp and Marty O’Martin are producing with Mike Iacopelli and Terry Christian engineering. Albertina Walker began mixing. Sanchez Harley is producing with Iacopelli and Jay Westmoreland engineering. Isaac Hayes began tracking for Virgin/Point Blank. Hayes is producing with Ron Christopher engineering. Atlantic artists One began working on an album with Paul Ebersold producing and engineering.

**INSIDE SOUNDS** Wally Ford continues working on mixing his self-produced album slated for October release. Phinneas from Denton, Texas is recording a demo for label shopping. Richard Hite and Rick Caughron are producing. Robert Nighthawk and the Wampus Cats are self-producing tracks for upcoming release. John Kevin Mulkey is recording a song written by Eddie Dattle and Mary Unobsky. Caughron is engineering all sessions.

**SONS OF THUNDER** Scott Thomas completed a five song demo for label shopping. Vince Leffler produced. Dave Nicar also was in pre-production for November release. Bill Simmons engineered. Echoes of Eden did drum overdubs for their newest demo. Bobby Carter engineered.

**EASLEY RECORDING** This month at Easley James Eddie Campbell finished mixing his upcoming Loverly Music CD. Also Loverly Music recorded a Trey Harrison 7" single split east Memphis jazz meets flip side of an all gourd band Beat Piece. Professor Eliars Southern Troubadours also cut a 7" for Loverly Music. New Car Smell continues work on yet another Loverly 7". The Voices of Inspiration finished mixing their upcoming album produced by Marty Martin. Lorette Velvette continued work on her next CD with a little help from Neutron Agitator Lee Baker on guitar. Swifty from Lexington, KY recorded two songs. Strang L. Martin, also from Lexington, recorded a CD for Safe House Records. Wild Heart recorded a six song demo for booking. Cindy Barrett was in recording a demo for Andy Fullen. Marvin Grant cut a single “O.J. It’s Gonna Be O.K.” backed with a rap version. Davis McCain and Doug Easley engineered the sessions.

**ARP PRODUCTIONS** Benjamin Gregory Wells cut R&B material for an EP. K-Luv recorded hip hop demos. Plum Fools completed their LP. Da 'Fye from Tunica Mississippi are working on rap tunes for upcoming release. The one and only Cazcare performed and engineered everything.
DELTA SOUND  Cazeare produced more pop/rock tracks. Lee Kathryn Lackey is tracking country songs for release. Ken Laxon is producing. Bill Haney continues to record more a la Elvis for upcoming release. Laxton is producing as well as engineering everything mentioned this month.

MILEEDGE RECORDING STUDIO One Voice completed their southern gospel album. Rag Magnolia from Starkville, MS is cutting alternative material. Ken Troutman recorded a live Spanish album. The Sensational Southern Nightingales continue to record for their gospel record. BCD combines R&B and rap with the help of Mike Elledge on guitars, bass and drum tracks. Broadway Baptist Youth Choir is rapping up recording for their album. Reverend Miller was also recording for a gospel project. Elledge produced and engineered everything.

CROSSTOWN RECORDERS The Radio Kings from Boston, MA completed an album for Icehouse Records tentatively entitled Runnin' With The Blues. Rusty McFarland co-produced and engineered. Jay Sheffield produced. Ron Levy produced a number of sessions for Bullseye Blues including Memphis Horn overdubs for Lowell Fulson's album. Levy mixed Smoky Wilson, and found time to work on his own solo record with Jim Spake and Scott Thompson overdubbing. McFarland engineered all the Levy sessions. McFarland also produced and engineered country artist Jim Wilson for label shopping. Buddy Nemenz produced and engineered four songs by the Liquid Paper Boys for label shopping.

ROCKINGCHAIR STUDIOS Christ The Rock Church is having a live recording mixed by Danny Jones in studio A with Kevin Houston assisting. The Incidentals continue tracking and mixing. Alan Mullins is engineering and co-producing with the band. Bedowin Necot cut live piano demos with Mark Yoshida engineering. Brady Howle cut a boatload of demos with Yoshida engineering. Sherman Andrus continues work on his live album in studio A. Mark Pickens is producing. Yoshida and Alan Mullins are engineering.

THE WAREHOUSE Mary Unobsky was in doing overdubs on a co-produced/co-written song with Barry Eastmond (producer of new albums by Anita Baker and Freddie Jackson) for Warner Brothers Publishing of New York. Chris Fosdick and Bryan Smith finished up mixed for the new Al Kapone CD. Wendy VanDeVenter assisted. Rapper John Richcreek cut and mixed eight songs for his independent release with Smith engineering. Arkansas country band Chase Buchanan cut and mixed three new songs to shop with Scott Wallis engineering. Pittsburg based Kelly Affair came down to cut and mix four songs to shop. Eli Ball produced and Fosdick engineered. Ultrapush recorded several songs with Fosdick behind the board. Son of Slam was tracking a few cuts with Fosdick engineering.

THE WOODSHEI Keith Sykes has been busy recording publishing demos and has brought in the big guns to complete the sessions. Included are Richard Ford on pedal steel, Tim Simmons on guitar. Sykes produced and engineered everything. Garyboy assisted.

CHERRY PARK STUDIOS Dammit Janet from Starkville, Mississippi recorded a bunch of original songs for shopping. KC “Mixmaster” Holloway produced and engineered. Bill Huff cut two original contemporary Christian songs with Holloway producing and engineering. Jesse Dodson finished a blues album with Holloway producing and engineering.
CONCERT BEAT

August was another month in Memphis when there was so much exemplary music to choose from, it was almost impossible to decide which bands to go see. When put in this situation, my pocket book usually settles it for me. The best show and deal of the month undoubtedly had to be the Dave Matthews Band at the New Daisy (August 10, $10). The show, and I quote Matthews himself, was "Hot as f@*!!!!" It seems the Daisy had problems with the air conditioning (again) so the band was cookin' in every way. Between several songs, Matthews wiped sweat while roadies screwed around with equipment. It's a wonder anything worked inside that sweltering inferno; the violin player finally had the right idea and started taking off clothes. The place was crammed to fire-marshals limits, and the music was just as killer as I told you it would be in last month's Concert Beat. Matthews' entire concept is so unique, you really need to check it out or buy the new CD later this month (see New In The Bins). Matthews has such a clear, unclouded voice...when matched with the unpretentious artistry between his bandmates (especially the sax and violin player), well, it could just cause a heat stroke. (Literally!) Next time these guys come to town, look for them to be playing in the air conditioned solace of a bigger venue.

Jackson Browne and John Hiatt did a show at the Mud Island Amphitheatre on August 14. It was so weird seeing Hiatt open for Browne. It just didn't seem right. Hiatt and his Guilty Dogs (retired members of Cracker and School of Fish) performed a brief, yet colossal set. Star-crossed, it was time to call it quits just when they were getting warmed up. They did get to do an encore, a given when the opener and headliner are debatable and settled only with the flip of a coin. Hiatt performed all his hits with the effortless, sometimes goofy style he is famous for. He wasn't as animated as he was last December at the North Hall, but he didn't have as much time to work into it. The audience turned out to be a big Jackson Browne crowd, and became all frenzied when he appeared. The last time I saw Browne was at the Island in the mid '80s. He hasn't changed. I think he is even wearing the same plaid shirt. He now has a Daryl Hannah look-alike singing backup, and she's quite good. He has the same guy on keys, slide guitar and backing vocals and he is unbelievably amazing.

I was surprised at how reggae-inspired some of Browne's newer material was, adding a happy feel to his otherwise dark and gloomy lyrics. I ran into several friends at the show — about half left feeling that they had just seen one of the best concerts of the summer. The other half felt sad, and just wished they could let Jackson know every cloud has a silver lining, or that there's a light at the end of the tunnel, or without change there can be no progress, or even just que sera sera.

It was a Saturday night, it was a full moon. Hell, Sam's Town is just 45 minutes away! Why not? Talk about live and learn. If you thought the bathroom lines at Mud Island were bad, just set out to Tunica on a Saturday night and you'll learn patience real fast. Road tip: pack a snack. I could not believe the backed up traffic getting to Sam's Town! I left Memphis around 6:15 thinking I would get to the 8:00 Tammy Wynette show on August 20th early, maybe even grab a bite and toss a couple quarters in the slots before the show. NOT! I got there at straight up eight; Tammy had already started and was check him out. So here I was. It was definitely a Chicago crowd, yuppies who grew up coloring their world with every Chicago song they could get their hands on. Then they force-fed it on their kids who even grew up to like it. Who knows, they are probably planning to force-feed it to their future young. My word, the thought is mind-boggling. No one at the concert knew who the heck Rosco Martinez was either, and you know what? A week later, no one probably still knows who he is. I got to give the guy this though, he is a looker, he does have some good songs, he has a passionate voice, and he can play the hell out of a guitar (upside down and backwards even)! There were even a couple of young ladies at the show who drove all the way from Little Rock, Arkansas just to see him. His live performance is much better than his CD, but I'm not sure Memphis is prepared for a male Gloria Estefan with an alternative-meets latino back up band. It's different. But he best part of the show was when he covered an old Edgar Winter song, "Dying To Live." It was almost a sold-out show, and everyone was ready for Chicago to start, but I had to get on down the road. You see, my folks raised me on Creedence.

— Betty Ginsberg
Imagine this: You come home one night and find your fiancée being beaten and brutalized by a gang of thugs. You fight back. They shoot you and throw you out a six-story window. You die. Your fiancée dies. One year later you rise from your grave to avenge your deaths. You have a pretty good shot at it because you’re invincible—or at least nothing the bad guys do to you hurts much, since you’re already dead. Well, you do have one great weakness, but don’t worry about that quite yet. You are very just. And very witty. You shoot an awful lot of bad guys, but you also get to stab, impale, burn, blow up, inject, maim, punch, and kick a lot of others. You look great in makeup. Oh, and by the way, you’re also a rock star.”

So could have gone the pitch director Alex Proyas threw to Brandon Lee, star of the dark comic-book-turned-action-flick *The Crow*, which is being released this month on video. How could Lee resist? How could I resist? From the moment I saw that first eerily intense performance. An exaggerated, gothic city-state coupled with a relentless soundtrack by Stone Temple Pilots, Nine Inch Nails, the Cure, Pantera, Violent Femmes and others, sets the background that Lee effortlessly glides through. His character looks like death, but Lee makes him move with more energy and grace than any of the bad boys he is hunting. Memorable are scenes where Draven, with the help of his guide, the Crow, runs across rooftops, floats out of windows, and dives into alleys. It’s a shame the movie is so weapons intensive because it doesn’t take full advantage of Lee’s talent as a martial artist. But fortunately it does allow us to see Lee’s talent as an actor. Even a mask of makeup can’t obscure his wit and intensity.

Yet the greatest shame is that Brandon Lee, who with this film clearly stepped from behind the shadow of his late father, Bruce Lee, gave his best and last performance with *The Crow*. On March 31, 1993, three days prior to the end of filming, Lee was killed by an improperly loaded stunt gun. As the film’s narrator opens, “Sometimes, something so bad happens that the Crow can bring a soul back to put the wrong things right.” That the producers, cast, and crew of *The Crow* opted to complete the movie and allow Lee’s performance to be seen was but a small way to put right so terrible a wrong.

Tips for Viewing *The Crow*

**Tip #1:** Watch it during a warm and sunny afternoon so when it’s over you can open your mini-blinds and say, “He’s right. It can’t rain all the time.”

**Tip #2:** Make it a point to notice the only four brightly white images in the entire film and ask yourself, “Why these four?”

**Tip #3:** Pay attention to the characters’ names then check your Bible dictionary.

**Tip #4:** Enjoy the amazing pyrotechnics. And the amazing editing.

**Tip #5:** Watch the lead character, Eric Draven, and remember he is Brandon Lee.

**Tip #6:** Don’t focus on the violence (Remember, this is a love story).

**Tip #7:** Listen to the soundtrack.

**Tip #8:** Watch for religious imagery (especially circles, crosses, and stigmata) and archetypes (Christ, devil, virgin).

**Tip #9:** Ask yourself, “Where would Hollywood be if it weren’t for vengeance, martial arts, and big guns?”

**Tip #10:** Watch it again.

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Jeni Garrett

Brandon Lee’s Videography

**Kung Fu — The Movie, 1986**
**Laser Mission, 1990**
**Rapid Fire, 1992**
**The Crow, 1994**
in Sam’s Town yet, you’re missing out on what is turning out to be one of the Mid-South’s more intriguing venues. Concentrating mainly on country artists and rock ‘n roll oldie acts, the 1400 seat hall has great sound and sight lines, and is actually a lot of fun. A friendly warning to those of you who can’t resist temptation — you have to walk through the casino to get to the Arena, so bring plenty of quarters. It’s great to have a place for mid-level country performers to play besides the fair or the occasional rodeo; other acts scheduled for September include Hal Ketchum on the 9th, Michelle Wright on the 16th, Chris LeDoux on the 17th, and Steve Wariner on the 23rd.

On September 13, you have a choice of two hot club shows. First, at the New Daisy on Beale, 96-X is sponsoring a low-dough show with punk/pop bands Weezer and The Figgs. Weezer is presently riding high on their hit “Undone (The Sweater Song),” and although this is their first Memphis appearance, it probably won’t be their last — they seem destined for big things. Tickets are only $4.96 in advance.

For something a little quieter, make your way over to the Oasis on Highland for an appearance by acclaimed folk/country artist Iris DeMent. Critics seem to be universally overwhelmed by the Paragould, Arkansas native, although they sometimes seem divided over which is more beautiful: her moving (and often autobiographical) songs, or her yearning high-lonesome voice. This is the type of artist that doesn’t play Memphis nearly often enough — go do your part to insure that we continue to get these type of shows in the future.

Fresh from their stomping of Woodstock 25, Nine Inch Nails will rattle the walls of the Auditorium North Hall on September 14. NIN leader Trent Reznor is quickly becoming this year’s Eddie Vedder or Kurt Cobain, and his recent appearance on the cover of Rolling Stone only added fuel to the fire. The buzz on the street on this show is phenomenal — at press time, it was getting dangerously close to being sold out. Florida industrial rockers Marilyn Manson and modern day freaks The Jim Rose Circus Sideshow open the show.

On September 20, Mud Island closes out its annual concert season with an alternative rock triple bill featuring Spin Doctors, Gin Blossoms, and Cracker. Just like their MTV Alternative Nation tour that kicked off at Mud Island last year with Soul Asylum and Screaming Trees, the Spin
Doctors face a very real possibility of getting blown off the stage by their opening acts. Even though the Gin Blossoms recorded their New Miserable Experience album in Memphis at Ardent Studios, this will be the band's first local appearance since they started actually having hits. And anybody who has ever seen Cracker live can tell you that on a good night, they are a force to be reckoned with. But don't count the Spin Doctors out just yet—with a new album just out, they may just have something to prove.

Austin, Texas comes to Beale Street on September 23 and 24, as Marcia Ball and Junior Brown play the New Daisy. On the 23rd, Ball brings her rollicking piano back to the city where it belongs, the home of the blues. As much fun as it's been seeing her every now and then in Tom Lee Park during the Beale Street Music Festival, catching her in a club on Beale is about as Memphis as it gets, even if she is from Texas. But don't forget to come back the next night for Junior Brown, who was one of the most talked-about artists at this year's Musicfest. Aside from his mastery of the gui-tar steel, his customized hybrid of a guitar and a petal steel, he's as downhome and honky-tonk as they come. You're guaranteed to leave with a big ol' grin on your face.

Well, the Stones are playing here on the 27th. Here's hoping that Richard can get into Memphis a day early and at least show up for an encore or something.

Finally, if the combination of Little Richard and Pronto Pups at the fair doesn't exactly appeal to you, you may want to take a short drive down to Oxford for a rare Mid-South appearance by Jimmie Dale Gilmore. Rolling Stone magazine's "Country Artist of the Year" for the last two years will be playing at Proud Larry's on September 28. The Oxford club is quickly turning into a frequent road trip destination for the musically hip — this month's offerings include the Rebirth Brass Band on September 2nd, David Lindley on the 22nd, and R. L. Burnside on the 24th.

— Howard Bannister
THE BLUES FOUNDATION'S NATIONAL AMATEUR BLUES TALENT COMPETITION (NABTC) has for years heralded itself as a major opportunity for amateur blues artists to get critical exposure and national booking opportunities. Unfortunately, it has generally fallen short of that goal, and while the contest constitutes an excellent (if uneven) indoor festival, few bands have been able to turn their NABTC honors into tours or albums.

The 1993 NABTC was different. On the heels of a PR disaster in 1992 (an internal audit revealed a math error that overturned the winners — after the incorrect results were announced), the Blues Foundation revamped the contest from stem to stern, bringing in a new production team and changing the focus of the event. By eliminating a difficult-to-enforce income requirement (musicians were previously required to earn less than 50% of their income from music), the Foundation opened the contest to all unsigned bands and sweetened the draw for A&R types eager to find the next "big thing." This change in focus, combined with an outstanding new production team, made the 1993 NABTC much more of a showcase with real potential.

But results are what count, and the 1993 NABTC can count a real feather in its cap. Earlier this summer, Bullseye Blues released a CD from Michelle Wilson, a.k.a. "Evil Gal," 1993's winner.

At last year's contest, Wilson earned the moniker "mischievous gal," reflecting her diamond-in-the-rough quality. No one expressed reservations about her band, however. Wilson had put together a Katie-bar-the-door no-holds-barred jump blues orchestra that could strut, shout, jump, slink, swing, and rock 'til the cows came home and left again. Reminiscent of Roomful of Blues, Wilson features a three sax horn section that literally steals the show. Whether they're playing a slow, sexy siren number or cranking out a jump, the horns are absolutely seamless.

Fortunately, all of that comes through in Wilson's Evil Gal Blues, and we get a stronger Michelle Wilson to boot. She's still not Dinah Washington (who is?), but she does a more than capable job of leading her band through a surprising range of jump blues and R&B standards. And she buys into the Dinah persona lock, stock, and barrel. Whatever weaknesses may lurk in her vocals are more than overcome by her absolutely sincere delivery. This one makes it to the highly recommended list.
The 1994 NABTC is scheduled for October 7-9 and will be held in conjunction with the King Biscuit Blues Festival in Helena, Arkansas. The same production team that produced last year's event will be at the helm again this year, and the release of Wilson's CD should stir extra interest. For more information call the Blues Foundation at 527-2583.

Marcia Ball fans have waited five years since her last solo album, and they may be a little surprised at what they get when they plunk it into their CD player. In addition to the fine Texas/New Orleans blues, r&b piano and vocals Ball has made her trademark, Blue House (Rounder) features several cuts that show strong potential for crossover into the mainstream market. Don't get the wrong idea though. Marcia Ball fans won't find anything not to like on Blue House. It's all here. From a Muddy-goes-to-New Orleans cover, to Professor Longhair piano riffs along with a barrelhouse mama cut or two — everything Ball is famous for is here. But there's also those ballads that sound suspiciously like Bonnie Raitt material.

Of course, who could blame her for wanting to follow the Raitt path? Like Raitt, Ball has paid her dues for years on the roadhouse circuit (an unnamed Midtown bar sometimes referred to as the Chez Jay turned Ball down for a $400 gig just a few years ago because it might interfere with their hamburger business). And like Raitt, Ball has amassed enough critical acclaim that just a little fine tuning might make her more palatable for say, an FM 100 rotation.

Purists (shudder!) will probably poo poo this move, and will certainly get the heebie jeebies if Marcia Ball does make the move to mainstream status. But Marcia Ball has the potential to do for boogie woogie piano what Bonnie Raitt has done for slide guitar. See you at the Grammy's.

— B.B. Bean
Shakin' Continued from page 3

Yet Another Really Big Show —

If you see some strange-looking bearded characters slinking around town next month, you're not having pre-Halloween hallucinations. ZZ Top is coming back to Memphis on their Antenna tour. The technologically enhanced Texas trio (who I think can be considered honorary Memphians by now) will haunt the Pyramid on Saturday, October 15.

Despite the flop karma of their Antenna album, look for this show to do well at the ticket office, especially since it's on Saturday. Tickets will be available at all the usual Ticketmaster outlets in this region. Since the show hadn't been officially announced at press time, we don't have complete price information.

We also don't have all the details yet about the impending Big Star show next month, except that the resurrected cult heroes (consisting of founding members Alex Chilton and Jody Stephens with a couple of Posies thrown in for good measure) are slated to come to the New Daisy Theatre on October 29, according to the club's answering machine. By the time you read this, more information should be available at 525-8979.

Giving "The Juice" A Boost —

It was bound to happen sooner or later. In fact, it's amazing that somebody didn't do this two months ago. The O.J. Simpson case has inspired a tribute song, and the author is none other than a Memphian. Following the infamous "white Bronco" freeway chase, local songwriter Marvin Grant was inspired to head into Easley Recording and lay down a message of support for the beleaguered ex-football star. The result is a rap-tinged R&B number called "O.J., It's Gonna Be O.K."

"I had followed O.J. through the years, throughout his career. I kinda grew up with him, so to speak. My heart just went out to him [after Simpson was arrested], so I took the time out to record something constructive that would be encouraging to him and others who love him."

Grant, who has been an announcer at a number of local radio stations like WMC and WXSS, sent copies of his song to Simpson and assorted radio stations around the country. He hasn't heard anything yet from O.J. or his defense team, but WABC radio in New York interviewed Grant last month and played portions of the song.

Since news of DNA blood tests linking Simpson to the murder of his ex-wife had just hit the media earlier that day, I asked Grant if he still had faith in Simpson.

"The evidence has changed somewhat" Grant admitted, "but I still believe a man is innocent until proven guilty. Even though it looks like he may be the [guilty] one, we really don't know for sure until it gets down to the bottom line. If you've watched Perry Mason you know that at the last minute we could find out somebody else is the culprit."

Grant's song is available to the public through mail order. The address is Grant-It Productions, P.O. Box 16568, Memphis, TN 38186-0568. The cost is $3.00 per tape, plus an additional dollar for postage and handling.

New Releases —

There's not much happening this month in terms of major label releases from Memphis artists. In fact, even on the indie label front there's just a trickle of new product out in the stores. Perhaps everyone is holding back until the Christmas season.

Impala's debut on the new Memphis-based Icehouse label has finally landed on the shelves and will be followed this month by a brand new album from singer/songwriter/producer Don Nix, whose Memphis roots reach all the way back to Stax and the Mar-Key's "Last Night." The album is entitled Back to the Well, and is available now.

In further indie news, SR&R has just received an advance copy of a Boogie Blues Band disc, recorded live at (where else?) the Rum Boogie Cafe. We didn't receive any info on retail outlets that might be stocking the disc, but we imagine it can be found inside the popular Beale street nightspot.

Finally, there's a CD of Sam the Sham cover songs out, available at Shangri-La Records on Madison. Like a lot of these things, this tribute album is packed with a bunch of unknowns hoping to ride someone else's name (and songs) out of obscurity. Some of these projects are actually worthwhile, but not this one. Other than a great title (Turban Renewal) and an admittedly cool Spanish rendition of "Wooly Bully," I'd advise you to pass on this one. Track down the original versions instead.

On The Radio —

There have been a lot of changes in the last month over the airwaves, primarily at WGKX 'KIX' 106. Award-winning afternoon air personality Jon Conlon was given a pink slip in the middle of August, just days after Andy and Debbie Montgomery left their highly rated morning show.

Conlon's replacement is unknown, but taking the Montgomerys' slot during morning drive time at KIX are Jay Young and Brian Elder; a "top forty" radio morning team from Birmingham, Alabama. According to the Commercial Appeal, this will be the duo's first foray into country radio.

Curious about the current whereabouts of the Montgomerys? Look for them to resurface on the air at a small radio station broadcasting out of north Mississippi; rumor has it that a tiny radio station in that area will soon change from country music to a Contemporary Christian format, and that Andy and Debbie Montgomery will spearhead the change. Before leaving KIX 106, the Montgomerys publicly mentioned that their future was in Christian radio. What they didn't mention however, is that they will also be part owners of the new radio station. We were unable to reach the Montgomerys to confirm this, but it would explain leaving a huge, top-rated radio station for a small and unknown one, wouldn't it?

In other broadcast news, not one but two new radio stations are brewing to the right of the dial, just past Andy and Debbie's former roost. Rumbles continue that Memphis will have a second "alternative" rock radio station at the 107.1 frequency. The FM station formerly known as "Touch 107" is in the process of transferring...
The price of admission is 10 bucks. I spoke to handly, but it should be fun watching him try. He can actually bring the '50s back single-

"Flying Saucer Rock and Roll." I don't know if Fifties. People are talking too much about the east of the Hickory Ridge Mall. The grand most renowned for his '50s hits "Red Hot" and cars, and start a movement to "...bring back the a show complete with dancing girls and antique

the foundation of the New Daisy Theatre on the

memorization later this month.

So it's time to bring 'em back."

A living rockabilly legend will come up to Memphis from the land down under (translation: Arkansas) to play two shows on Beale Street this month. Billy Lee Riley will shake the foundation of the New Daisy Theatre on the 17th, when he performs two evening shows. The price of admission is 10 bucks. I spoke to Riley recently, and he told me that he would do a show complete with dancing girls and antique cars, and start a movement to "...bring back the Fifties. People are talking too much about the Sixties and they've forgotten about the Fifties. So it's time to bring 'em back."

Riley, an original Sun records artist, is most renowned for his '50s hits "Red Hot" and "Flying Saucer Rock and Roll." I don't know if he can actually bring the '50s back single-handedly, but it should be fun watching him try.

— CPJ Mooney

Reward Offered
In Club Arson

Management at the Six-One-Six club are offering a $10,000 reward for information leading to the arrest and conviction of individuals responsible for a recent fire there.

The popular midtown nightclub, located at 600 Marshall, sustained approximately $275,000 in contents and structure damage from a fire started at approximately 3 a.m. on Tuesday August 23. Memphis fire officials have already ruled that arson caused the fire, but have no motive or suspects in the case.

Less than five hours after the blaze was extinguished, club proprietor Wilbur Hensley announced on WEGR-102.7 FM's morning show that the club would be offering a "$10,000 cash, no questions asked reward" for information leading to the arrest and conviction of the individual or group responsible for the fire. Hensley also reported that firemen had discovered "a flammable liquid" near the front door entrance to the club.

Six-One-Six is closed on Monday nights, and Hensley told SR&R that the club was uninhabited at the time of the fire, except for the presence of a four-foot alligator that serves as the club mascot. As far as anyone can tell, the alligator was not harmed.

Despite the damage, Six-One-Six was open for business that evening, in the area least harmed by the fire. Hensley estimated that it would be roughly thirty days before the club would be operating at full capacity.

Any witnesses or others with information on the Six-One-Six fire can call the Memphis Fire Department Arson Hotline at (901) 454-1011.

September Freebies

Want to get out of the house before Fall kicks in but you don't have a dime? There are two outdoor events in September that won't cost you a cent.

Over Labor Day weekend it's the WLOK Stone Soul Picnic. The Memphis gospel station this year moves the event to Church Park, located downtown near Beale Street. It's an all-day affair on Saturday, September 3 and will feature both Gospel and R&B acts. The Picnic's secular headliner will be the Spinners, who hit the charts in the '70s with hits like "Rubber Band Man" and "I'll Be Around." The Memphis funk combo U Turn will serve as the opening act.

Gospel headliners will be Shirley Caesar, and O'Landa Draper and the Associates. Draper and the Associates, a Grammy-nominated Memphis gospel choir, will also perform with Caesar. Other acts at the WLOK Stone Soul Picnic include Vickie Winan, Donald Johnson, The Sensational Southern Nightingales, Lord's Tabernacle Choir, Chism Brothers, and the Cummins Street Community Choir.

On Saturday September 17 the annual Cooper-Young Festival takes place outdoors along Cooper Avenue, between Southern and Central. The festival is free and open to the public, and will feature Dan Penn as the headliner.

Penn, who appeared on the cover of last month's SR&R, will be backed by the Marvell Thomas Group. Also on the agenda is a fairly diverse number of local musicians, ranging from the thinking man's folk rock of Rob Jungklas and Romeo Rising to the gospel sound of the Voices of Binghampton to Daytripper, a new local band specializing in pre-1966 Beatles covers.

Others appearing at the Cooper Young Festival include The Cadillac Cowgirl and Her Back Door Men, Bill Thurman, the Charles Martin Orchestra, and classical guitarist Lily Afshar.

The rain date for the Cooper-Young Festival is Sunday September 18.
GATHER ROUND AND LISTEN UP MY CHILDREN, TO A TIME IN MEMPHIS RAP HISTORY WHEN GANGSTAS ROAMED THE EARTH. It was just after the Vanilla Ice Age, when all the big rappers dressed up fancy and danced like crazy. Until Gangstas were born — big ugly creatures packing dope beats and lyrics hard like a criminal. They ate the old rappers alive, showing no remorse. The slogan of choice changed from "we got to pray just to make it today" to "fight the power and F-ck the police."

The passage of time and the changing of trends eventually did in the Gangstas. Oh, a few survived. But most faded as yet another new breed evolved, a species that looked fondly on the years before the gangsta period, and thought Hammer time wasn't such a bad time after all. And neither was singing on key.

But for many dark years rap music was a desolate landscape, indeed. And no place was bleaker than Memphis, Tennessee, where the only game in town was the gangsta walk. Unless you cursed like a crack dealer, local rap records just didn't sell in the M-Town.

Out of this dark hole emerged a band of saviors; brave souls who risked their commercial viability to do battle with the Gangstas. Actually, they were relatives of the gangstas, genetic cousins not afraid of addressing street themes, but without the street language. They wanted to get rap away from drive-bys and dope deals, and instead inject a positive ghetto attitude into their craft.

Ultimately, they vanquished their meeker, larger foes. But only because they had a secret weapon — an almost forgotten sword from the past known as Funk. Their crusade started in Memphis but eventually spread nationwide, eventually transforming the country and ushering in a new era of harmony and melody in rap music. They called themselves Funkahawlikz.

"It's a new form of rap," explains 23-year-old singer/rapper Maja Akshun, part of the Memphis quartet Funkahawlikz. "It's more of the old funk with a new twist. There are melodies in between the raps."

For all intents and purposes Funkahawlikz is a new group. Though the members of Funkahawlikz have worked together for a couple of years now, at present they have only one released single under their belt: "Don't Stop," which came out late last year. But their second one "Cadillacz" ships this month, with a full fledged Funkahawlikz album (Future Gheto Slickness) to follow later in the fall.

"It's a new edition to the old funk," comments Jazze Pha, who like Akshun both sings and raps. "We reminiscce with some of the old funk like Cameo, George Clinton's Parliament/Funkadelic stuff, [and] even the Bar-Kays. But we bring a new flavor to it."

IF ANYONE ON THE LOCAL SCENE SHOULD BE ABLE TO INHERIT THE MANTLE OF FUNK AND TAKE IT INTO A 1990'S HIP HOP FRAMEWORK, IT IS JAZZE PHA, WHOSE REAL NAME IS PHALON ALEXANDER. The 24-year-old Alexander is the son of Bar-Kays bass player James Alexander, and also a recording artist in his own right. As Phalon, Alexander first came to prominence through his 1990 Elektra album Rising To The Top.

Perhaps the first rap-oriented Memphis artist to release a major label album, Alexander was linked to Elektra via the Mega Jam organization, a Memphis based record label and production company. This now defunct organization started in 1989, and proved to be a good catalyst for local urban talent for about three years before legal and financial troubles — starting with company president Terry Stark's 1991 arrests on drug charges — caused Mega Jam to deteriorate and ultimately crumble.

Phalon, one of Mega Jam's earlier finds, got his major label boost following the early success of "Rising To The Top," an independent Mega Jam single that attracted the attention of Elektra records. The arrangement between Elektra and Mega Jam enabled the then 21-year-old's debut album of the same name, which came out late in 1990. While the record did well in some markets, Phalon's brand of smooth, R&B-laced songs was at least in part the victim of changing trends in rap. On top of the usual difficulties involved in breaking an unknown artist, smooth and professional personas were on their way out, and an emerging tidal wave of gangstas was charging in.

After his album's release Phalon (whose nickname was "Jazzy," which later metamorphized into "Jazze Pha") did some touring and continued to record at Mega Jam; where he began working with his future partners in funk.

"I really don't consider myself just another rapper, because that's not what I really am. I consider myself an entertainer. Almost like an actor."

singer/rapper J Dawg X, a.k.a. James Moore

THE OTHER THREE MEMBERS OF FUNKAHAWLIKZ ARE ALSO ALUMNI OF THE MEGA JAM SCHOOL OF HARD KNOCKS. Prior to the formation of their new group, two of the three, Maja Akshun and J Dawg X (whose offstage names are Major Cook III and James Moore, respectively), were part of a vocal group called Groove. "We were kinda on that Jodeci tip," recalls Cook, "the singing was soulful and had a little gospel twist to it. A&M records was interested in us, around '91 or '92, I think. We recorded an album for Mega Jam, but it was never released."
Shortly after the recording of their album, Groove met with more than their share of hard luck. In addition to financial troubles at Mega Jam going down, there were some fairly devastating personnel problems.

“Our lead singer got into some trouble, and we had to break up the group. We lost a member when he got shot — a guy by the name of Mohawk, my best friend.

“We were so close” Moore remembers, “so in the door, so ready. I had given it (a music career) so much, and when that happened...

“We had just finished the album, and a week later the lead singer went and got shot! He got shot doin’ some stuff he had no business doin’” he concludes, as his voice trailing off again.

The reality of growing up impoverished in the streets around Memphis’ housing projects presents a lot of hazards for inner city youths. Among others there is the ever present lure of drugs and crime. Moore is familiar with these pitfalls, and music is his way out.

“I used to be out on the streets, I used to be out there, doin some of those things, and I let go of all of it. I realized that life had more to offer. I ain’t goin’ back into sellin’ no dope; no drugs, nuthin.’ For the last four years that’s how I’ve lived. I’ve been broke, don’t get me wrong, I’ve been broke, but I see a better day.”

At 28, Moore is the oldest member of the Funkahawlikz, and has already seen some peers with less determination fall by the wayside.

““I had plenty of friends, group members who just gave up around 21 or 23,” he recalled. “But me and Maja kept on, and it’s about to pay off.”

“IIf you notice, a lot of rap DJ’s end up as producers. There’s nothing I can’t do with a turntable; and by mixing you start getting a feel for beats. Then you start experimenting with drum machines, and all the other tools. Once you get those down, you basically just go from there. Then you’re a producer.”

— D.J. Slice Tee, a.k.a. Sheldon Arrington

In the Rap World, the producer plays a much more crucial role in the creation of an album than most of his pop and rock counterparts. Though he does not participate in the on stage action, DJ Slice Tee is as important to Funkahawlikz as Lennon was to McCartney. The only member who didn’t grow up in Memphis, Slice Tee (real name: Sheldon Arrington) came to Memphis a few years ago, seeking more action than Arkansas could offer. He found that and more. His first high profile job in Memphis was spinning and mixing sounds behind the turntables at Beale Street’s notorious Studio G. It was during his tenure there that Slice attracted the attention of Mega Jam’s Terry Starks. Even though Slice had no formal music or engineering training, Starks was impressed enough by the young man’s technique to link him with UNLV, an explicit female rap duo that was one of Mega Jam’s final projects.

Since then he has worked with local artists like The Cell Mates, Loot Kriz (formerly MC Kriz), The Underground K-9 Unit, Mr. Rod (formerly MC Rod), and Skinny Pimp. He also engineered a remix of the Barracks single “Put A Little Nasty On It,” as well as an upcoming “Old School Megamix” for the Memphis funk pioneers.

“At first, we had no real intentions of becoming a group. But the three main rappers — myself, Maja, and J Dawg X — all lived together. I started doing my own tracks and we started coming up with songs together. And all of the sudden we just became the Funkahawlikz.”

— Jazze Pha

“Since we always liked to do things in a funky manner, I thought of us as funkaholics. Kinda like alcoholics.”

— D.J. Slice Tee

Even before Mega Jam had expired, Jazze Pha, Slice Tee, Maja Akshun, and J Dawg X had gotten to know each other well enough to conclude that they all shared common musical ground. Though the foursome had originally intended to use the Funkahawlikz name only on production work, an offer from SOH owner Johnny Phillips changed all that.

At Phillips’ request, the group recorded the party track “Don’t Stop” one year ago last May. It hit the streets briefly last November, then was re-mixed and re-released in March.

“Select O Hits asked us to do a record like “Whoomp, Theirre It Is” (last year’s smash for the group Tag Team). It wasn’t necessarily what Funkahawlikz were all about, but it was a chance to cut a record and get us out there.”

The group performed their first show as Funkahawlikz at WHRK-97’s “On The Street Peace” party last summer. Since then, they have played various cities across the South and Southeast, opening up for hot rap acts like Too Short, 12 Gauge, Duice, Big Mike and Tag Team.

Most live rap shows in Memphis aren’t very well planned affairs. The only “choreography” present at many consists of the artist and his posse sort of aimlessly strutting around on stage.

Today Funkahawlikz is a rare exception to this norm.

“We’ve got a show... we dance ourselves” asserts Jazze Pha. “We do a little bit of dancing and have a stage show. Most [rap acts] today can’t dance too much, and can’t do their own choreography. We’re not a group that just walks around on stage holding microphones. We have stage presence.”

(Note: Although DJ Slice Tee is not a part of the group’s live show, the group does perform with an added local dancer named Solo, who probably qualifies as the Fifth Funkahawlikz.)

This month the group’s second single will be released. Entitled “Cadillacz,” the song could hit harder than “Don’t Stop,” did on local radio. Lyri-
**Night Clubbing**

**Night Clubbing** is your monthly guide to live music in Memphis. All the dates listed below are subject to change, however, and we urge you to call the venue before going out. Music is classified by the following abbreviations: rock (r), pop (p), alternative or college rock (a), country (c), blues (bl), soul or rhythm and blues (rb), rap (rp), acoustic or folk (ac), jazz (j), classical (cl), gospel (g), opera (o), easy listening (el), reggae (rg), zydeco (z). An * denotes irregular time.

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

**THURSDAY, SEPT. 1**

- CIRCLE CAFE - Reliance (r)
- LAFAYETTE'S (Oxford) - Cowboy Mouth (r)
- NEWBÝS' - Todd Snider & the Bootleggers (c)
- OASIS - Minor Second (r)
- PEABODY HOOFSTOMP - Natchez (r)
- PROUD LARRY'S (Oxford) - Urban Shake Dancers (r)
- RASCAL'S - Stoned At The Moment (r)
- SOUTHERN BELLE CASINO LOUNGE (Tunica) - High Noon (c)

**FRIDAY, SEPT. 2**

- 616 - Puddin' Heads (r)
- ACES HIGH - Still Life / Slightly Insane (r)
- B.B. KING'S BLUES CLUB - Chris Cain Band (r)
- BARRISTERS - Vibe Tribe / Orange Level (a)
- CIRCLE CAFE - Elmo & The Shades (rb)
- COCKEYED CAMEL - Natchez (r)
- CRAWDADE'S - Butch Mudborne (bl)
- HASTING'S PLACE - Take 2 (ac)
- HIGHPOINT PINCH - The Coolers (rb)
- LAFAYETTE'S (Oxford) - The Grifters (a)
- MURPHY'S - Zig (j)
- NEIL'S - Steve Reid Band (r)
- NEW DAISY THEATRE - Yow (r)
- OASIS - Push Tom Down (r)
- PATRICK'S - Elmo & The Shades (rb)
- POPULAR LOUNGE - Devin Yanik & Cabbett Binion (ac)

**SATURDAY, SEPT. 3**

- PROUD LARRY'S (Oxford) - Rebirth Brass Band (r)
- RASCAL'S - Blank / Jamnation (r)
- RP TRACKS - Seven Sons Of Otis (rb)
- SLEEP OUT LOUIE'S - FreeWorld (R)
- SOUTH END - Mash-o-matic (r)
- SOUTHERN BELLE CASINO LOUNGE (Tunica) - High Noon (c)
- SPORTS BAR & GRILL - Absolute (r)
- T.G.S. - Stone Country (c)
- WHEELS LOUNGE - Tin Pan Alley (ac)

**SPOTLIGHT ON -**

**Tony Thomas**

When looking straight into the eyes of Tony Thomas, it is difficult to tell what color they are. Maybe because the color is secondary. The motion is what keeps your attention. His eyes are animated camera shutters. Sharply focused pin points, flickering with expression and improvisation. With every thought, query and anecdote, his pupils rapidly dilate and contract to reveal bits and pieces of a brain mechanism unable to grasp the logic of a 40 hour week. 40 days makes more sense.

Tony Thomas is a musician with what might be the hardest working brain in show business. He is a technician with the feel of a poet. A disciplined grandmaster of the organ and piano who is unafraid to play with the verve of a child. Yet always thoughtful, he maintains absolute respect for his instrument.

This is not to say he doesn't challenge it. Tony Thomas will push and pull a piano to the very limits of endurance. He can find notes where they don't exist. As if a doctor, Thomas will conduct open heart surgery on a Steinway to draw insights and sounds from it's very viscera.

Whatever performing live with his jazz trio or in the privacy of his home studio Thomas and the piano are a single unit. They become extensions of each other, alternating control, in a manner similar to the way a jockey merges with a steed or a race driver with a car.

Where music is concerned, Tony Thomas has investigated it all. However, if the truth be told, he would be most comfortable waxing the keys and flushing the pipes of an antique theater organ. Lingering over a plate of some exotic Oriental rice dish he recounts his latest foray, a live accompaniment of the vintage Lon Chaney silent film, the "Phantom of the Opera," recently screened at the Orpheum. "I have been doing this for a few years and mostly by improvisational means... which is right up my alley. I love to do that. I get to do it just like it was done in the really big theaters years ago, when full orchestras were hired to play original scores for the different movies and conducted the..."

Continued on page 20
MONDAY
CRAZY LARRY'S PUB - Acoustic - Night Shift
DAD'S PLACE - Rock - Crossfire/ Mixed Company *
JOYCE COBB'S CLUB - Jazz - Memphis Jazz Orchestra 17 Piece Band
KING'S PALACE CAFE - Blues - King Daddy
MARENA'S - Classical Guitar - Randy Toma
MIDWAY CAFE - Acoustic - Jesse Brownfield and Dave Cochran
MURPHY'S - Rock - Rats
NEWBY'S - Acoustic - Joshua & Paul
OASIS - Acoustic - Chris Pickey
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 Mustron Jam
CIRCLE CAFE - Rock - Three Way
COKEYED 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
JUANITA'S (Little Rock) - Blues - Arkansas Blues Connection Jam
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
OVERTON PARK SHELL - Jazz - Tuesday Night Jazz
PEABODY LOBBY BAR - Pianist - Bob Marbach
RUM BOOGIE CAFE - Blues - Boogie Blues Band with James Govan
SATCHEMOES - Jazz - Hudson & Saleeb
SILKY O'SULLIAN'S - Variety - Mootta & J.R. / Danny Childres & Terry Humphries
SOUTHERN BELLE CASINO LOUNGE (Tunica) - Blues - Don McMinn (3:30-8:30)
WILSON WORLD HOTEL ATRIUM LOUNGE - Easy Listening - Pianist

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
BULL AND BEAR - Rock - Kevin Paige
CHATS - Easy Listening - Diane Price
CIRCLE CAFE - Rock - Rob & The Rage
CRAZY LARRY'S PUB - Acoustic - Nine Daze Wonder

THURSDAY
ALFRED'S - Rock - The Willys
AMERICAN EAGLES NEST - Country - Bubba Feathers & The Americana Band
B.B. KING'S BLUES CLUB - Blues - Ruby Wilson & the King Bs
PAPAYA'S LOUNGE - BIu®s - Boogie Blues Band with James Govan
SATCHEMOES - Jazz - Hudson & Saleeb
SILKY O'SULLIAN'S - Variety - Mootta & J.R. / Danny Childres & Terry Humphries
SOUTHERN BELLE CASINO LOUNGE (Tunica) - Blues - Don McMinn (3:30-8:30)
WILSON WORLD HOTEL ATRIUM LOUNGE - Easy Listening - Pianist

FRIDAY
ALFRED'S - Rock - The Willys
AMERICAN EAGLES NEST - Country - Bubba Feathers & The Americana Band
BULL AND BEAR - Rock - Kevin Paige

CASPERS CREEK - Country - Curtis Walker & Switchline
COUNTRY CLUB - Acoustic - Jerry Hayes
CRAZY LARRY'S PUB - Rock - Push Tom Down
DAD'S PLACE - Rock - Crossfire/ Mixed Company*
DAYS INN (Downtown) - Jazz - Ricky Strickland & Eye To Eye
FRENCH QUARTER SUITES - Jazz - The Rene Koopman Jazz Trio with Reni Simon
GREENS LOUNGE - Blues - Boogie Woogie & The Hollywood Allstars
HERNANDO'S HIDE-A-WAY - Country - Dixie Band
JAKE'S PLACE - Acoustic - The King Trio
JOYCE COBB'S CLUB - Blues - Butch Mudbone* / Joyce Cobb & Cool Heat
JUSTIN'S - Rock - Thory Dangerous
KING'S PALACE CAFE - Blues - Charlie Wood Trio
LaMONTAGNE - Acoustic - Miles LaZore
LINDA'S RESTAURANT & LOUNGE - Country - Dotti & The Boys
MARENA'S - Classical Guitar - Randy Toma
MARMALADE - R&B - Soul Foundation Featuring Haywood, Johnny Cool & Others
MR. HANDY'S BLUES HALL - Acoustic - Matt Tutor
NITA'S PLACE - Country - Jim Beatty & The Beaty Bunch
NORTHEAST - Acoustic - Kaya & The Weldors
OTHER WINDS - Acoustic - Ed Finney
OWEN BRENNA'S - Jazz - Linnie McMillan Trio
PEABODY LOBBY BAR - Pianist - Bob Marbach / Judy Predizerofo
ROBY'S - Variety - Amateur Night
RUGBY CAFE - Country - Jim Beatty & The Hard Country Band
RUM BOOGIE CAFE - Blues - King Daddy* / Boogie Blues Band with James Govan
SATCHEMOES - Jazz - Soft Touch
SILKY O'SULLIAN'S - Variety - Mootta & J.R. / Danny Childres & Terry Humphries
SOUTHERN BELLE CASINO LOUNGE (Tunica) - Blues - Don McMinn (3:30-8:30)
TOM & JERRY'S - Variety - Jerry Bailey & The Revolvers hosts amateur night with prizes
UAW 986 Union Hall - Bluegrass - Bluegrass Jam
WHEELS LOUNGE - Country - Lonesome Highway
WILLIE MITCHELL'S - Country - Eddie Carroll & Del Street
WESTERN STEAKHOUSE AND LOUNGE - Country - Eddie Carroll & Del Street
WILSON WORLD HOTEL ATRIUM LOUNGE - Easy Listening - Pianist
KIWANIS BUILDING - Country - Mid South Jubilee with Bill Hensley & The Jubilee Band

SATURDAY
ALFRED'S - Rock - The Willys
AMERICAN EAGLES NEST - Country - Bubba Feathers & The Americana Band
AUTOGRAPH SLIM'S - Acoustic - Night Shift
DAY'S INN (Downtown) - Jazz - Ricky Strickland & Eye To Eye
FRENCH QUARTER SUITES - Jazz - The Rene Koopman Jazz Trio with Reni Simon
GREENS LOUNGE - Blues - Boogie Woogie & The Hollywood Allstars
HERNANDO'S HIDE-A-WAY - Country - Dixie Band
JAKE'S PLACE - Acoustic - The King Trio
JOYCE COBB'S CLUB - Blues - Butch Mudbone* / Joyce Cobb & Cool Heat
JUSTIN'S - Rock - Thory Dangerous
KING'S PALACE CAFE - Blues - Charlie Wood Trio
LaMONTAGNE - Acoustic - Miles LaZore
LINDA'S RESTAURANT & LOUNGE - Country - Dotti & The Boys
MARENA'S - Classical Guitar - Randy Toma
MARMALADE - R&B - Soul Foundation Featuring Haywood, Johnny Cool & Others
MR. HANDY'S BLUES HALL - Acoustic - Matt Tutor
NITA'S PLACE - Country - Jim Beatty & The Beaty Bunch
NORTHEAST - Acoustic - Kaya & The Weldors
OTHER WINDS - Acoustic - Ed Finney
OWEN BRENNA'S - Jazz - Linnie McMillan Trio
PEABODY LOBBY BAR - Pianist - Bob Marbach / Judy Predizerofo
ROBY'S - Variety - Amateur Night
RUGBY CAFE - Country - Jim Beatty & The Hard Country Band
RUM BOOGIE CAFE - Blues - King Daddy* / Boogie Blues Band with James Govan
SATCHEMOES - Jazz - Soft Touch
SILKY O'SULLIAN'S - Variety - Mootta & J.R. / Danny Childres & Terry Humphries
SOUTHERN BELLE CASINO LOUNGE (Tunica) - Blues - Don McMinn (3:30-8:30)
THE OAK ROOM - Pianist - Larry Garrett
THE PLACE 2 BE - Blues - Arletta Nightingale & The Express
TOM & JERRY'S - Variety - Jerry Bailey & The Revolvers hosts amateur night with prizes
UAW 986 Union Hall - Bluegrass - Bluegrass Jam
WESTERN STEAKHOUSE AND LOUNGE - Country - Eddie Carroll & Del Street
WHEELS LOUNGE - Country - Lonesome Highway
WILLIE MITCHELL'S - R&B - Stacey Marino / Aaron Walker / Spectrum
WILSON WORLD HOTEL ATRIUM LOUNGE - Easy Listening - Pianist
KIWANIS BUILDING - Country - Mid South Jubilee with Bill Hensley & The Jubilee Band

Continued on page 21
pieces in real time.

“There is no score that anybody knows of for the original silent film version of the “Phantom of the Opera.” So the first time I did it, in 1991, I composed six or seven four-bar snippets of different themes with no developments to improvise with. For the last version I scored, a few weeks ago, I even wrote in a little of the familiar Andrew Lloyd Weber music from his Broadway production... so to give the audience, people who might know those tunes a little fun and a point of reference. But nobody will ever hear the same music twice, because basically I improvise. I can read music and I can interpret too... but I love to improvise.”

In order to improvise it is imperative for one to have mastery over the music and the machine. Skilled improvisation only comes from knowledge and confidence. Thomas learned to improvise as a kid. He was born in Newark, New Jersey and lived there for six years before being hurled across the country and across the mighty Mississippi to the cornfield splendor of Davenport, Iowa. “It was probably a good thing we moved too, because even as early as 1952 things were getting just a little tense in Newark.”

In Davenport, there were few outlets Thomas could access to sate his hunger for piano and organ. Even the organ in the church, where he attended with his family, was “off limits.” Never dismayed and always determined, again Thomas improvised. “I just went around the city to any place that might have an organ. Places like the Masonic Lodge or the funeral homes, asking to play their organs. I’d just knock on doors, which I suppose was really embarrassing to my parents, but that is just the way it was. I was only nine years old, maybe younger.”

When finally his parent got the message they got Tony his own spinet organ. From then on there was not much looking back. In 1968, Thomas graduated from the University of Iowa in Iowa City. Laughing proudly, he says, “I have a degree in organ performance... which is a great ice-breaker to use in conversation. The degree was centered in liturgical work and helped prepare me for recital work in case I had wanted to get my Masters’ degree and get deeper into it.”

Thomas recognizes the influence of such composers as Bach and Franck who came from the late romantic French period, (1875 thru the turn of the century), but cites Jerome Kern, the composer of “Showboat,” as one of his true heroes. “When I got my degree I decided I didn’t really want to be a church musician. I have a strong faith... but the church music business is a tangled web. Fortunately, the skills I had as an organ player are really handy in a show group situation. Because of them I am able to do many different things.”

Soon after he arrived in Memphis in 1972, Thomas met Pete Pedersen (the Harmonicat) who then was creative director for the Tanner Company. “Pete was looking for keyboard players who could read and also play styles. That’s exactly what I knew how to do. There were no longer that many players left in Memphis who could do it. They had all gone to Los Angeles or Nashville. I got a chance to play some sessions for him and pretty soon I was getting the first call. I got a real lucky break. And I needed it too, because I was real out of work.”

A great living was being had by all. Thomas was churning out advertising jingles for Tanner clients all over the country and all over the world. Between 1972 and 1979 Thomas estimates that he arranged, wrote or produced over 2,500 tracks. “No one would even have recognized them here but they were played around the world in any place that English was being spoken. Some tracks and lyric sheets were even sent to places where they could be sung in foreign languages.”

For 17 years and until they closed their doors in 1989 Thomas did the jingle bell shuffle for Tanner. He recalls, “that company did a whale of a lot of business. No one will ever know the full extent of what they did. I made a wonderful living. I bought a house. I was able to get credit without a co-signer. All of the things most musicians dream about but never get.”

During the course of a continuing career, Thomas has been associated with more than just a few outrageous projects. Perhaps the most memorable were the Dog Police sessions done in the early ‘80s. Thomas collaborated with his present partner and trio stickman Tom Lonardo. Together with Sam Shoup they produced a Dog Police record and video. The video, made for only $20,000, was submitted to MTV’s monthly Basement Tapes competition in 1983. The video won its slot for the month of April, only to lose by one video when it competed with the other 11 monthly winners in the grand finale. “We were beat out by a group of teens who performed every week at a local pizza parlor in their hometown. They just did a straight ahead rock and roll tune. I think the reason they won was because the average person could identify with what they were seeing. They looked at ours and it was like Disneyland on acid... they didn’t know what the hell it was.”

Like the Dog Police Tony Thomas may be slightly ahead of his time. Today, he manages three very important gigs. First comes his family. He has a wife Tonda and two boys Ian and
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<th>Venue</th>
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<td>SOUTHERN BELLE CASINO LOUNGE</td>
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**Monday, Sept. 12**

1. BLUR - "Girls & Boys"
2. JAM & SPOON - "Right In The Night"
3. MINNESOTA - "Without You"
4. MC 900 FT JESUS - "If I Only Had A Brain"
5. ERASURE - "Run To The Sun"
6. THE OVERLORDS - "God's Eye"
7. PRIMAL SCREAM - "Jailbird"
8. MOBY - "Hymn"
9. KILLING JOE - "Millenium"
10. POP WILL EAT ITSELF - "R.S.V.P."
11. SANDALS - "Feet"
12. CONSOLIDATED - "Butyric Acid"
13. SHARA NELSON - "Down That Road"
14. ANYTHING BOX - "Where Is Love And Happiness"
15. REAL McCOY - "Another Night"
16. MAGIC AFFAIR - "Omen III"
17. 2 UNLIMITED - "The Real Thing"
18. DEEP FOREST - "Deep Forest"
19. DELIRIUM - "Incantation"
20. DOOP - "Doop"
WILLIE MITCHELL’S - Lee Shot Williams (rb)

WEDNESDAY, SEPT. 14
AUDITORIUM NORTH HALL - Nine Inch Nails / Marilyn Manson / Jim Rosse Circus Sideshow (r)
COCO LOCO - Good Question (r)
MURPHY'S - Mike Strickland (r)
NEIL'S - Memphis Knights (r)
OASIS - Rhythm Grey (r)
POPULAR LOUNGE - Jesse Brownfield (ac)
SOUTHERN BELLE CASINO LOUNGE (Tunica) - Nash Vegas (c)

THURSDAY, SEPT. 15
CIRCLE CAFE - Elmo & The Shades (rb)
COCO LOCO - Good Question (r)
CRAZY LARRY'S PUB - South Vine (c)
PROUD LARRY'S (Oxford) - Anders Osborne (ac)
RASCAL'S - Stoned At The Moment (r)
RP TRACKS - Jesse Brownfield (ac)
SOUTHERN BELLE CASINO LOUNGE (Tunica) - Nash Vegas (c)

FRIDAY, SEPT. 16
ACES HIGH - January / Absolution / Primordial Black (r)
B.B. KING'S BLUES CLUB - Ruby Wilson & the King Be (bl)
BARRISTERS - '58 Del Rays / The Fins (r)
CIRCLE CAFE - Elmo & The Shades (rb)
COCKEYED CAMEL - Faces With Shoes (rb)
COCO LOCO - Good Question (r)
CRAWDA'S - Butch Mudbone (bl)
HASTING'S PLACE - The Touch (ac)
HIGHPOINT PINCH - The Memphis Icebreakers (rb)
MEMPHIS QUEEN - Windsong On The River (bl)
MURPHY'S - Mash-o-atic (r)
NEIL'S - Memphis Knights (r)
NEW DAISY THEATRE - Kris Kristofferson (ac)
PATRICK'S - The Rhythm Hounds (rb)
POPULAR LOUNGE - The Belle Curves (r)
PROUD LARRY'S (Oxford) - Floyd's Funk Revival (r)
RASCAL'S - Back Alley Grind (r)
RP TRACKS - The Whoop Bros. (r)
RUM BOOGIE CAFE - The Gary Primich Band (bl)

SATURDAY, SEPT. 17
ACES HIGH - False Facade (r)
ANTENNA CLUB - The Simple Ones / Governor / Texas Instruments / The Shut Ins (a)
B.B. KING'S BLUES CLUB - Ruby Wilson & the Kinn Be (rb)
SAM'S TOWN CASINO (Tunica) - Michelle Wright (c)
SLEEP OUT LOUIE'S - Bluebeats (rg)
SOUTHERN BELLE CASINO LOUNGE (Tunica) - Nash Vegas (c)
T.G.'S - Stone Country (c)
T.J. MULLEGAN'S PINCH - Miller/McGraw (ac)
WHEELS LOUNGE - Long Gone Band (c)

SUNDAY, SEPT. 18
B.B. KING'S BLUES CLUB - Preston Shannon Band (bl)
BOTTOM LINE - The Bluebeats (r)
CIRCLE CAFE - Armed Voices (p)
HUEY'S (Germantown Parkway) - The Coolers (rb)
HUEY'S (Hickory Hill) - Jesse Brownfield & David Cochran* (ac) / The Memphis Icebreakers (rb)
HUEY'S - Gary Primich Band (bl)
NEIL'S - The Trust (f)
NEW DAISY THEATRE - Jackpohier (p)
PATRICK'S - Eddie Harrison & The ShortKuts (rb)
RUM BOOGIE CAFE - Elmo & The Shades (rb)
SOUTHERN BELLE CASINO LOUNGE (Tunica) - Nash Vegas (c) / Lewis & Clark (ac)
WILLIE MITCHELL'S - Amateur Night

MONDAY, SEPT. 19
B.B. KING'S BLUES CLUB - Preston Shannon Band (bl)
CIRCLE CAFE - Armed Voices (p)
RUM BOOGIE CAFE - Elmo & The Shades (rb)
SOUTHERN BELLE CASINO LOUNGE (Tunica) - Lewis & Clark (ac) * / Z-Da & The Boyz (r)

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Shake Rattle & Roll SEPTEMBER 1994

Keith Sykes
Last month we featured Dan Penn as our cover story. Catch him at the Cooper Young Festival September 17th for a rare performance.

TUESDAY, SEPT. 20
LAFAYETTE'S (Oxford) - Jackopier (r)
MUD ISLAND AMPHITHEATRE - Spin Doctors / Gin Blossoms / Cracker (a)
MURPHY'S - Rico & Richard (ac)
PEABODY ROOFTOP - The Beat Generation (r)
ROBINSON CENTER (Little Rock) - The Great Radio City Music Hall Spectacular featuring Susan Anton (r)
SOUTHERN BELLE CASINO LOUNGE (Tunica) - Z-Da & The Boyz (r)

WEDNESDAY, SEPT. 21
BARRISTERS - Ronnie Dawson with the Planet Rockers featuring Eddie Angel (r)
COCO LOCO - Big Fish (r)
NEIL'S - Memphis Knights (r)
OASIS - Da-ved Garza (r)
ROBINSON CENTER (Little Rock) - The Great Radio City Music Hall Spectacular featuring Susan Anton (r)
SOUTHERN BELLE CASINO LOUNGE (Tunica) - Z-Da & The Boyz (r)

THURSDAY, SEPT. 22
ACES HIGH - Back Alley Grind / benefit show 6 bands (r)
BARRISTERS - Primal Black (r)
CIRCLE CAFE - Reliance (r)
COCO LOCO - Big Fish (r)
CRAZY LARRY'S PUB - South Vine (c)
PROUD LARRY'S (Oxford) - David Lindley (r)
RP TRACKS - Jesse Brownfield (ac)
SOUTHERN BELLE CASINO LOUNGE (Tunica) - Z-Da & The Boyz (r)
WILLIE MITCHELL'S - Stacey Marino / Aaron Walker / Spectrum

FRIDAY, SEPT. 23
ACES HIGH - Ain't Yo Mama (r)
B.B. KING'S BLUES CLUB - Jimmy Thackery (bl)
BARRISTERS - Mount / Clover (r)
CIRCLE CAFE - Reliance (r)
COCKEYED CAMEL - Back Stage Pass (r)
COCO LOCO - Big Fish (r)
CRAWDADS - Butch Mudbone (bl)
HASTING'S PLACE - Entourage (r)
HIGHPOINT PINCH - The Coolers (rb)
MEMPHIS QUEEN - Windsong On The River (j)
MEMPHIS ZOO - Zoo Rendezvous featuring Good Question (r)
SIDESHOWS - The Beat Generation (r)
NEW DAISY THEATRE - Marcia Ball (bl)
NEWBY'S - Steve Reid (ac)
OASIS - Blue Mountain (r)
PATRICK'S - The Deltones (r)
POPLAR LOUNGE - Fall From Grace (a)
PROUD LARRY'S (Oxford) - Herman Green & The Green Machine (r)
RASCAL'S - Red All Over (r)
REEL TRACKS - Seven Sons Of Otis (rb)
SAM'S TOWN CASINO (Tunica) - Steve Wariner (c)
SLEEP OUT LOUNGE - The Bluebeats (rg)
SOUTH END - The Vibe Tribe (r)
SOUTHERN BELLE CASINO LOUNGE (Tunica) - Z-Da & The Boyz (r)
SPORTS BAR & GRILL - Kelly Van Laster (r)
T.G.'S - Gypsy Pose (c)
T.J. MULLIGAN'S PINCH - Reba & The Russells with Jack Holder (c)

SATURDAY, SEPT. 24
ACES HIGH - Jaspers / Dynamo Hum (r)
B.B. KING'S BLUES CLUB - Jimmy Thackery (bl)
BARRISTERS - Mary Madness / The Hellbillys (r)
BOTTOM LINE - Good Question (r)
CIRCLE CAFE - Three Way (r)
COCKEYED CAMEL - Faces With Shoes (rb)
CRAWDADS - Butch Mudbone (bl)
CRAZY LARRY'S PUB - Push Tom Down (r)
E. C. FLANNAGAN'S - Gregg Hansen & The American Reggae Revue (rg)
HASTING'S PLACE - Miller & McGraw (ac)
JUSTIN'S - I l.i (r)
KUDZUS - The Visionaries (r)
MID-SOUTH COLISEUM - World Championship Rodeo starring Doug Supernaw (c)
MIDWAY CAFE - The Trust (r)
MILLER'S CAFE - The Miller Brothers Band (r)
MURPHY'S - Greg-Hiskey Rhythm Method (r)
NEIL'S - Shifting Gears (r)
NEW DAISY THEATRE - Junior Brown (c)
NEWBYS - Lucious Spiller Band (r)
OASIS - Three Flag (r)
OTHERLANDS - Michael Garret (ac)
PATRICKS' - The Deltones (r)
PROUD LARRY'S (Oxford) - R.L. Burnside (bl)
RP TRACKS - The Turbo Dogs (r)
SAM'S TOWN CASINO (Tunica) - Mary Wilson of the Supremes (rb)
SLEEP OUT LOUIE'S - Bluebeats (rg)
SOUTHERN BELLE CASINO LOUNGE (Tunica) - Z-Da & The Boyz (r)
T.G.S - Gypsy Rose (c)
T.J. MULLIGAN'S PINCH - Freeworld (r)
WHEELS LOUNGE - Tin Pan Alley (ac)
WILLIE MOWATTS' (Mt. Moriah) - Jesse Brownfield (ac)

SUNDAY, SEPT. 25
ANTENNA CLUB - The Mentors (r)
AUDITORIUM NORTH HALL - Willie Hutch (rb)
B.B. KING'S BLUES CLUB - Little Jimmy King (bl)
BARRISTERS - Ceramic Gas Log (r)
CIRCLE CAFE - Just-Joshin (r)
HUEY'S (Germantown Parkway) - Jesse Brownfield & David Cochran (ac) / The Memphis Icebreakers (rb)
HUEY'S (Hickory Hill) - The Funn Brothers (ac) / The Coolers (rb)
HUEY'S - Roscoe Chenier (bl)
MID-SOUTH COLISEUM - World Championship Rodeo starring Collin Raye (c)
NEIL'S - Memphis Knights (r)
PARAMOUNT BALLROOM - Mozjazz Concert Series with Norman Brown, Pharez Whitted & J. Spencer (j)
PATRICK'S - The Fabulous Steeler Band (c)
RUM BOOGIE CAFE - The Bluebeats (rg)
SOUTHERN BELLE CASINO LOUNGE (Tunica) - Z-Da & The Boyz (r) / The Nunnery Brothers (r) *
The PYRAMID - The Eagles (r)
WHEELS LOUNGE - Tin Pan Alley (ac)

MONDAY, SEPT. 26
B.B. KING'S BLUES CLUB - Little Jimmy King (bl)
CIRCLE CAFE - Just-Joshin (r)
FAIRGROUNDS - Mid South Fair Mainstage / The 5th Dimension (r)
RUM BOOGIE CAFE - The Bluebeats (rg)
SOUTHERN BELLE CASINO LOUNGE (Tunica) - The Nunnery Brothers (r) * / Broken Toyz (r)

TUESDAY, SEPT. 27
FAIRGROUNDS - Mid South Fair Mainstage / Charlie Daniels Band (c)
LIBERTY BOWL MEMORIAL STADIUM - The Rolling Stones / Blind Melon (r)
MURPHY'S - King Daddy (bl)

PEABODY ROOFTOP - Reba & The Russell Band (c)
SOUTHERN BELLE CASINO LOUNGE (Tunica) - Broken Toyz (r)

WEDNESDAY, SEPT. 28
COCO LOCO - Big Fish (r)
FAIRGROUNDS - Mid South Fair Mainstage / Little Richard (r)
MURPHY'S - Mike Strickland (r)
NEIL'S - Memphis Knights (r)
NEW DAISY THEATRE - Another Society (r) - Yellow Five / Jeser Jerv 2nd. (r)
OASIS - White Buffalo (rg)
POPULAR LOUNGE - Seven Sons Of Otis (r)
PROUD LARRY'S (Oxford) - Jimmie Dale Gilmore (r)
SOUTHERN BELLE CASINO LOUNGE (Tunica) - Broken Toyz (r)

THURSDAY, SEPT. 29
BARRISTERS - Jack-o-nuts / Wreck / Mount Shasta (r)
CIRCLE CAFE - The Memphis Knights (r)
COCO LOCO - Big Fish (r)
CRAZY LARRY'S PUB - Florubrustent Butt Jam (r)
JOYCE COBBS' CLUB - Keith Sykes (r)
Songwriters Showcase
PROUD LARRY'S (Oxford) - Big Ass Truck (r)
RP TRACKS - Jesse Brownfield (ac)
SOUTHERN BELLE CASINO LOUNGE (Tunica) - Broken Toyz (r)
WILLIE MOWATTS' - Chick Rogers / Jacque Cartar (Bama Records) (rb)

FRIDAY, SEPT. 30
ACES HIGH - Back Alley Grind (r)
B.B. KING'S BLUES CLUB - The Crawl (bl)
BARRISTERS - Corn Fed (r)
CIRCLE CAFE - Rob & The Rage (r)
COCO LOCO - Big Fish (r)
CRAWDADS - Butch Musclebone (bl)
FAIRGROUNDS - Mid South Fair Mainstage (free) / REO Speedwagon (r)
HASTING'S PLACE - Keith Sykes (r)
HIGHPOINT PINCH - The Coolers (rb)
MEMPHIS QUEEN - Winding Song On The River (j)
MISSISSIPPI BOULEVARD CHRISTIAN CHURCH - Fred Swann, director of music at Chrystal Cathedral, Garden Grove CA in concert
NEIL'S - Back Stage Pass (r)
PATRICK'S - Good Question (r)
POPULAR LOUNGE - Romeo Wilde (r)
PROUD LARRY'S (Oxford) - Smilin' Myron (r)
RASCAL'S - Stoned At The Moment (r)
RP TRACKS - Rob Jungklas & Romeo Rising (r)
SOUTH TOWN CASINO (Tunica) - Crystal Gayle (c)
SLEEP OUT LOUIE'S - Bluebeats (rg)
SOUTH END - Wally Ford & The Lizard Kings (r)
SOUTHERN BELLE CASINO LOUNGE (Tunica) - Broken Toyz (r)
SPORTS BAR & GRILL - Sierra (r)
T.G.S - Stone Country (c)

Continued from page 17
ecally “Cadillacz” is just a fun take on cruising around in urban America’s favorite type of car; but musically the song is a fresh update of the sparse, slow-drag sound that dominates local street rap. While still retaining its bite, Funkahawlikz have made that gangsta boogie beat sound, well, slicker. And funkier.

Likewise, the lyrics. On the upcoming Funkahawlikz album Futuristic Ghetto Slickness (which is targeted for autumn release), the most profane passage in any song occurs during “Tha Funk Goes On,” which uses the word “ass.” For today’s rap censors, that’s about as threatening as Mary Poppins. According to the group, Funkahawlikz’ lack of expletives isn’t an accident; it’s a conscious decision.

“You have to be intelligent and slick to say things that we’re sayin’,” explains J Dawg X. “It’s sexually suggestive and street oriented, but it’s not cussing. It takes time and thought to do that.

“We don’t try and make nothing just for radio, but all of those ‘mother f—ers’ and ‘f— k this’ … I don’t need it. Why? I can get my point across without all that. That’s where the slickness comes in with Funkahawlikz.”

With “Drawz” (one of the tracks from Futuristic Ghetto Slickness), we tell this girl, ‘one of these days those drawers will come falling down.’ Most people know what I mean with that, right? We can say that without ‘Yeah, bitch, yeah, ho, get them panties down.’

“We come at it [lyrics] in a slicker way, a way that is more marketable on the radio.”

In addition to the cleaner-than-you’ll-ever-be gangsta approach, it’s been years since anyone in Memphis rap has tried anything as melodic and accessible as Futuristic Ghetto Slick. This is the funkiest rap album to come out of Memphis since the M-Team hit and crashed back in ‘91. It’s unique in today’s local market, but is that good? Many a fine piece of music has died a quick death on the charts because it didn’t fit in with the current flavor. Could the Funkahawlikz’ ultimate reward for their innovation be Pop Tunes’ cutout bin?

Naturally, each Funkahawlik believes that Ghetto will fly big-time. J Dawg X hedges his bet a little, but only a little. “I think this is really gonna connect. It’s gonna take some nice promotion, because anything different needs promotion. But if we get things like a [promotional] video, the nice promotion we deserve, then I see this thing going, like, double platinum.”

“I think this is really gonna connect. It’s gonna take some nice promotion, because anything different needs promotion. But if we get things like a [promotional] video, the nice promotion we deserve, then I see this thing going, like, double platinum.”

Too rash a prediction? Maybe so. But if hope is any indicator, Memphis better get ready for an epidemic of Funkahawlikzism. Knee deep, y’all.

— Reg Landry

In addition to their duties as one half as Funkahawlikz, Cook and Moore have formed a side group called Ewreckshun that will concentrate on the duo’s singing talents instead of rap.

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Shake Rattle & Roll SEPTEMBER 1994 25
ART ABOUT TOWN

EVERY DAY
CENTER FOR SOUTHERN FOLKLORE - 130 Beale / Sweet Soul Music Italian Style / also Memphis Rocks: Rockabilly Music in Memphis

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COTTON EXCHANGE BUILDING - 65 Union / cotton samples and historic memorabilia.

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BEALE STREET BLUES MUSEUM - 329 Beale / A crash course in the blues / 10-5 call 527-6008.
CHUCALISSA ARCHAEOLOGICAL MUSEUM - 5 miles west of 61 off Mitchell Road / call 785-3160.

EVERY TUESDAY THRU SEPTEMBER
DAVIS MANOR - 9336 Davies Plantation Rd in Brunswick, TN. Oldest house in Shelby County. Tours 1-4, call 386-0715.

EVERY TUESDAY-SUNDAY
DIXON GALLERY AND GARDENS - 4339 Park / Impressionistic art / call 761-2520.

SEPTEMBER 2-23
COOPER STREET GALLERY - Juried Fine Art Exhibition
THRU SEPTEMBER 4
BROOKS MUSEUM - The Robert and Martha Fogelman Collection of Contemporary Art

SEPTEMBER 5
BROOKS MUSEUM - Global Storm: Works by Bert Sharpe

SEPTEMBER 8
BROOKS MUSEUM - Masterwork lecture: Birmingham Museum of Art director Dr. John E. Schloder. 7 P.M. Call 722-3555 for dinner reservations ($15), other information 722-3500.

SEPTEMBER 15
COOPER STREET GALLERY - Juried Fine Art Exhibition public reception celebrating the Cooper Young Festival FRAN DOGGRELL PHOTOGRAPHY - Kickoff celebration for the Cooper/Young Festival featuring Lee Baker and the Agitators.

SEPTEMBER 17
BROOKS MUSEUM - A photography celebration weekend symposium / $2 / 10:30-12:30

SEPTEMBER 17-NOVEMBER 6
BROOKS MUSEUM - The Brooks 1994 Biennial / works by local Memphis photographers

SEPTEMBER 24

SEPTEMBER 24-OCTOBER 16
333 GOODWIN - The Decorators’ Showcase sponsored by Brooks Museum League. 10-4 daily, 1-4 Sundays. Call 324-8359 for reservations.

THRU DECEMBER 31
BROOKS MUSEUM - Art Of Africa

FOR THE KIDS

EVERY TUESDAY IN SEPTEMBER
THE CHILDREN’S MUSEUM - Hello Stuffy! Meet this seven-foot-tall stuffed character that unzips to reveal the major organs for teaching human anatomy.

EVERY THURSDAY IN SEPTEMBER
THE CHILDREN’S MUSEUM - Andy Ambulance: Learn more about safety with a remote control miniature ambulance.

EVERY FRIDAY IN SEPTEMBER

CATCH US LIVE
AT
RASCALS
September 3rd & 16th
ACES HIGH
September 10th with the Backbone Party and September 30th
October 22nd
Big 6 band benefit!
DOWN RIGHT MEAN
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Look For More Events Next Month!

THE CHILDREN’S MUSEUM - Telling Tales: Informal program of stories.
SEPTEMBER 15-18
THE PYRAMID - Sesame Street Live
SEPTEMBER 17
THE CHILDREN’S MUSEUM - Make Pinatas in the recycle factory / Also Celebrate National Farm Week and meet live farm animals.
THRU OCTOBER 30
THE CHILDREN’S MUSEUM - Hands Can!
LAUGHS

EVERY TUESDAY
COMEDY ZONE - Overton Square Pies Improv Group
EVERY THURSDAY
ESTHERS ON THE SQUARE - Que & Company
AUGUST 30-SEPTEMBER 4
LAUGH FACTORY - Bobbyaylor
SEPTEMBER 3
SAM’S TOWN CASINO (Tunica) - Rich Little
SEPTEMBER 6-11
LAUGH FACTORY - Lance Crouther
SEPTEMBER 9
UNIVERSITY OF MEMPHIS (University Center Ballroom) - Sinbad
SEPTEMBER 13-18
LAUGH FACTORY - Kevin James
SEPTEMBER 20-25
LAUGH FACTORY - Adam Ferrara
SEPTEMBER 21
UNIVERSITY OF MEMPHIS (Jones Hall/ Tiger Den) - Tom DeLuca
SEPTEMBER 27-OCTOBER 2
LAUGH FACTORY - Beth Donahue
AUGUST 31-SEPTEMBER 4
COMEDY ZONE - The Untamed Shrews
LECTURES
SEPTEMBER 1
ST. FRANCIS HOSPITAL - Help For Those Who Stutter, 6 P.M., St. Theresa Hall, FREE. For additional information call 795-9752.

SEPTEMBER 22-24
NATIONAL CIVIL RIGHTS MUSEUM - Conference - The Campus Challenge: Lessons in Diversity

MISCELLANY

EVERY DAY
BLUES CITY TOURS - 164 Union Ave. / 10 am / Call 522-9229
ELMWOOD CEMETERY - R24 S. Dudley / 80 acres of historic gravesites / 8-5, free.
GRACELAND - 3764 Elvis Presley Blvd. / daily tours
MEMPHIS QUEEN - Sight-seeing Tour (2:30 PM)

EVERY MONDAY-SATURDAY
COORS BELLE HOSPITALITY CENTER - 5151 E. Raines / Daily tours 10 am - 4 P.M. / Call 375-2100 (free)

EVERY TUESDAY-SUNDAY
CORDOVA CELLARS - 9050 Macon / Wine making tours / Call 754-3442

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

SEPTEMBER 1
NAVAL AIR STATION (Millington) - Air Show

SEPTEMBER 15
FRAN DOGGERELL PHOTOGRAPHY - Kick-off celebration for the Cooper/Young Festival featuring Lee Baker and the Agitators

SEPTEMBER 17
GERMANTOWN COMMUNITY THEATRE - Auditions for Toto in Wizard of Oz (Bring your dog!) 1 P.M.
THE ORPHEUM - Auction Gala to raise funds for Orpheum Preservation Fund. Call 525-7800 for details.

SEPTEMBER 17-18
MID SOUTH COLISEUM - Memphis Flea Market

SEPTEMBER 18
PARAMOUNT BALLROOM - Jazz & Blues Ballroom Dancing

SEPTEMBER 22
THE ORPHEUM - Freedom Award Recipients

SEPTEMBER 23-24
FAIRGROUNDS - Mid South Fair
MID SOUTH COLISEUM - Memphis Flea Market

SEPTEMBER 25
THE FORUM - Marvin's Room
PLAYHOUSE ON THE SQUARE - A Funny Thing Happened On The Way To The Forum

SEPTEMBER 1-4
CIRCUIT PLAYHOUSE - Marvin's Room

SEPTEMBER 1-4, 8-11, 15-18, 22-25
PLAYHOUSE ON THE SQUARE - A Funny Thing Happened On The Way To The Forum

SEPTEMBER 1-4, 9-11
GERMANTOWN COMMUNITY THEATRE - The Cardigans

SEPTEMBER 1-4, 6-11, 13-18
THEATRE MEMPHIS - The Mystery of Edwin Drood

SEPTEMBER 6-11
THE ORPHEUM THEATRE - Hello Dolly!

SEPTEMBER 15-18, 22-25, 29-30
MID-SOUTH COLISEUM - World Championship Rodeo starring Boy Howdy (c)

SEPTEMBER 20
MEMPHIS MOTORS PARK - Super Chevy II

SEPTEMBER 23
BALL'S CASINO (Tunica) - Marty Jakubowski fights to defend his lightweight champion title

SEPTEMBER 24
MID-SOUTH COLISEUM - World Championship Rodeo starring Boy Howdy (c)

SEPTEMBER 25
MID-SOUTH COLISEUM - World Championship Rodeo starring Colin Raye (c)

SEPTEMBER 26
MID-SOUTH COLISEUM - World Championship Rodeo

THEATRE

SEPTEMBER 1-4
CIRCUIT PLAYHOUSE - Marvin's Room

SEPTEMBER 29-30
McCOY THEATRE (Rhodes College) - The Glass Menagerie

Your One-Stop Source For

MEMPHIS MUSICIANS WAREHOUSE
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PRINCE

Come  (Warner Brothers)
The Beautiful Experience  (NPG/Bellmark)
Welcome 2 The Beautiful Experience  (KTS bootleg)

VARIOUS ARTISTS

1-800-New-Funk  (NPG/Bellmark)

It’s been almost two years since Prince released his last new album and changed his name to that damn symbol thingie, but it looks like the hiatus is finally over. Following up his hit single “The Most Beautiful Girl In The World” from a few months ago, pop music’s most prolific (and unpronounceable) funkster is back with a brand new record, along with a few other projects destined to keep his fans happy.

If the three disc The Hits/The B-Side compilation from last year did not convince you that Prince was closing one chapter in his career and starting another, Come should drive the point home. Reportedly his last album to be released under the name Prince, Come’s dark and eerie cover looks like some sort of tombstone, even to the point of including the notation “1958-1993” after his name.

But for an album supposedly taken from the vaults, Come is surprisingly strong. It’s a return to the sexy, lascivious funk that Prince pulls out of his bag of tricks from time to time, and it’s much more satisfying than the “symbol” concept album from 1992. Prince always seems to be a lot more fun when he’s not trying to make a grand statement, and that’s the case here. This is just a few nasty words mixed with a bunch of even nastier grooves, and nobody does that better than Prince. And if the pretentious poetry of “Solo” or the child abuse horrors portrayed in “Papa” seem a little out of place amidst all the pillow talk, it’s a forgivable sin. The horn-driven title cut alone is worth the price of admission.

Also relatively new from Prince is The Beautiful Experience, his first CD credited only to the symbol. Essentially a collection of remixes and remakes of “The Most Beautiful Girl In The World,” this is much more than just another EP of dance mixes. With all of the tracks sequenced together, this song suite flows much better than it should. After a couple of listens, you may find yourself getting drawn in... you may even forget that it’s still basically one song that you’re listening to. It’s as close as Prince has gotten to ambient music so far — not a major milestone in his career, but better than expected.

To confuse matters a bit, there is also a Italian bootleg on the Kiss The Stone label called Welcome 2 The Beautiful Experience. If you happen to stumble across one, you’re forgiven if you mistake it for an official release — the packaging is first rate, both inside and out, and the sound of this live performance is exceptional. Re-reviewing bootlegs is not something we make a habit of, but after Prince watched The Black Album find its way into wide circulation after the official release was cancelled, he had to know that this radio broadcast would soon end up in bootleggers’ hands and eventually the stores. Some fans have even speculated that maybe this was his intent all along, in an attempt to get more of his music out on the streets.

However it happened, it’s definitely worth seeking out. Recorded live at Paisley Park earlier this year with the same band that plays on Come, this set features mostly all new songs along with a few choice covers. Whether any of this material will turn up on the next symbol album remains to be seen, but if it does, it’s hard to imagine the performances being any hotter than the ones captured here. For such a gifted live performer, it’s incredible that Prince has never released a live album. Until he does, this will do nicely.

Finally, there’s 1-800-New-Funk, a compilation of songs written and produced by Prince for other artists, most of whom used to be on his now-defunct Paisley Park label. This one is a mixed bag — the best of the bunch is “Love Sign,” a duet between Prince and Nona Gaye. Songs from Mavis Staples and Margie Cox are also worth checking out, as is a new instrumental from Madhouse. But the rest of the album is strictly for the faithful.

NATURAL BORN KILLERS

Original Soundtrack  (Interscope)

If his mud-caked performance at Woodstock didn’t cement Trent Reznor’s place as alternative rock’s man of the hour, this album should do it. Apparently given a lot of creative freedom from director Oliver Stone, the Nine Inch Nails mastermind has compiled a startling soundtrack that is completely unlike any I’ve ever heard. Starting with a selection of songs from sources as varied as Bob Dylan, Dr. Dre, Leonard Cohen, Patsy Cline, L7, Duane Eddy, Peter Gabriel with Nusrat Fateh Ali Khan, Cowboy Junkies, and of course Nine Inch Nails, Reznor has mixed in copious quantities of dialogue and sounds from the movie — and has then re-edited the whole shebang into a seamless sonic barrage of decadence. It’s not as completely over-the-top as the movie, but it’s damn close. Not exactly the album you’d want to listen to before going to sleep, but if you’re a fan of either the movie or Nine Inch Nails, it’s a must.

THE TRACTORS

The Tractors  (Arista)

In a world of interchangeable country artists who all seem to get their three weeks
in the Top Ten before passing the cowboy hat on to the next one-hit wonder, the Tractors are a welcome relief. Hailing from Tulsa, Oklahoma, these good ole boys have delivered one of the strongest country debuts (and one of the best good-time albums) since the Kentucky Headhunters burst onto the scene back in 1989. Even with some help from friends like Bonnie Raitt, J.J. Cale, Ry Cooder, Leon Russell, and Jim Keltner, the Tractors have something that has been missing from entirely too many country albums lately: personality. And while there are plenty of songs on here that the country clubs can line dance to, I prefer to boogie to “Baby Likes To Rock It” or move to “The Tulsa Shuffle.”

LUSCIOUS JACKSON

**Natural Ingredients**
(Grand Royal/Capitol)

Even though this female quartet from New York is signed to the Beastie Boys’ own label, the only real similarity between the two groups has gotta be their record collections. Because for all of the raves about Luscious Jackson in the alternative music press, their music is still very much rooted in the seventies. Deftly mixing grrrl-pop sensibilities with street smarts and funky beats, these ladies are more fun than a barrelful of Breeders, and they’re cooler than Juliana Hatfield will ever be. Hell, they can even pull off a great disco song — “Here” is better than something on the new Deee-Lite album. Definitely a band to watch in the months ahead.

— Steve Walker

VARIOUS ARTISTS

**Red Hot + Country** (Mercury)

Talk about a star-studded lineup. The participating artists read like a who’s who in Nashville, as country artists pay tribute to their musical influences. Kathy Mattea, who covers “Rock Me On The Water” with Jackson Browne, spearheaded the album for the Red Hot Organization, another effort to raise awareness and money for AIDS education and research. Unless you have been raised by pit bulls and have no appreciation for country music, you will love this album. There is truly something for everyone, from the gospel “Up Above My Head/Blind Bartimus” featuring Marty Stuart with Jerry and Tammy Sullivan, to a fresh version of “Teach Your Children” where Crosby, Stills and Nash themselves team up with Suzy Bogguss, Alison Krauss, Randy Scruggs and a bunch of Nashville cats. This is definitely a compilation that will make it on a few road trips in the Mercury. (Street date: Sept. 13)

With the dog days of summer finally behind us, there are finally some heavyweight releases scheduled for September and October, including Pearl Jam — Vitalogy, R.E.M. — Monster, Eric Clapton — From The Cradle, Tom Petty — Wildflowers, Lyle Lovett — I Love Everybody, Sinead O’Connor — Universal Mother, The Eagles — Hell Freezes Over, Anita Baker — Rhythm Of Love, Luther Vandross — Songs, and Mary Chapin Carpenter — Stones In The Road. Along with the just-released II album from Boyz II Men, look for all of these to hold down the upper slots of Billboard’s various album charts all the way through Christmas.

Alternative music buffs will have a lot to choose from in the weeks ahead, as new albums are due from the Cranberries, Liz Phair, Sugar, They Might Be Giants, Big Audio Dynamite, The Cult, Bad Religion, Danzig, James Govan has got one of those voices that makes you think he drank just the right amount of whisky and smoked precisely enough cigarettes to get it. Just remember, if you live in Memphis you can go see this band almost any night of the week, but for those of you who never get out, throw away your commitments tape and go pick up Memphis Boogie.

— Nancy Apple

GOD CHILDREN OF SOUL

**Anyone Can Join** (Forward)

From the first cut “Soulfingertips” with Bernard Fowler and the Laddins, on through “Do The Funky Somethin’” featuring Rufus Thomas, and all the way down to “Life” featuring Swamp Dogg, I was up shakin’ my groove thang. This record is the coolest thing to come along since Hershey’s came out with the chocolate mint cookie bar. If you don’t flip when you hear it, you probably hate pepperoni pizza too! Featuring soul legends, punk icons (the Ramones), hip-hoppers and 77-year-old Rufus Thomas, this CD takes you for a ride on the Soul Train and you never have to leave your house!

BOOGIE BLUES BAND

**Memphis Boogie** (Rum Boogie)

For a live album (recorded this past May, 1994 at Rum Boogie on Beale), this sounds pretty slick. It is so hard to catch the ambience of a club, short of pouring beer in your house and letting it sit for a few days. I missed hearing more of the audience — it’s hard to really feel the heat this band can deliver. A surefire hit for tourist to take home, the Boogie Blues Band covers all the great Memphis songs from “When Something Is Wrong With My Baby” to “Mr. Pitiful.”
Can’t Get No Satisfaction?
Well Jumpin’ Jack Flash,
Look what we’re giving away!
3 pairs of floor tickets!
for 3 WINNERS!
The Rolling Stones
LIVE in Memphis
Drawing to be held Friday, September 23.
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807 Poplar Ave. • 526-0293

New In The Bins Continued from page 29

Simple Minds, Body Count, Jon Spencer Blues Explosion, Sebadoh, Daniel Johnston, Victoria Williams, Dillon Fence, American Music Club, and for something truly alternative, first brother Roger Clinton. There are also rarities/remixes collections coming from Smashing Pumpkins, Red Hot Chili Peppers, Pet Shop Boys, Adam & the Ants, and Psychedelic Furs.

It also seems like almost every H.O.R.D.E. band had the same idea this year: "Hey, as long as most of our audience is college kids, why don’t we put out a record right when they go back to school?" That’s right — coming this month are new albums from Widespread Panic, Blues Traveler, Dave Matthews Band, Big Head Todd & the Monsters, and the Samples. Also hoping to capitalize on the back-to-school traffic are the Connells, who have a new EP due at the end of September.

Other artists with new releases coming soon include Joe Cocker, Nanci Griffith, Robert Palmer, Robbie Robertson, Queensryche, Bon Jovi (best of), Heart, Duran Duran, Steely Dan’s Walter Becker (Donald Fagen plays but doesn’t sing on this one), Bryan Ferry, Joe Jackson, Swing Out Sister, Greg Kihn, Roxette, Steel Pulse, Gloria Estefan, BeBe & CeCe Winans, Gladys Knight, Digable Planets, Willie Dee, Big Daddy Kane, and Eazy-E.

The big country releases this time around, aside from Mary Chapin Carpenter’s latest, include new albums from Brooks & Dunn, Clint Black, George Strait, Dolly Parton, Radney Foster, Waylon Jennings, and a duet effort from Suzy Bogguss and Chet Atkins. Both Tammy Wynette and George Jones have their new duet albums ready; each finds the respective country legend teaming with both pop and country singers. And if you like a lot of current country artists on one handy album, check out the upcoming all-star tribute albums to Keith Whitley and Lynyrd Skynyrd, as well as the Red Hot + Country compilation, reviewed elsewhere in this issue.

In addition to Red Hot + Country, the Red Hot Organization also has a jazz/hip-hop album scheduled for October called Red Hot + Cool: Stolen Moments. Among the artists teaming up on this record are Me’shell NdegeOcello with Herbie Hancock, Guru with Donald Byrd, US3 with Joshua Redman, Incognito with Ramsey Lewis, and Bernie Worrell with Groove Collective. There are also new tracks from Digable Planets, The Pharcyde, and The Last Poets, as well as a three-track bonus CD including Branford Marsalis’ version of John Coltrane’s “A Love Supreme.” Like the RHO’s previous releases, Red Hot + Blue, No Alternative, and Red Hot + Dance, proceeds from the two new Red Hot albums go to AIDS research and awareness.

Elsewhere this month, look for live albums from Peter Gabriel, Barbra Streisand, Marshall Crenshaw, and Dead Can Dance, as well as tribute albums celebrating the music of Richard Thompson, the Carpenters, Tom Petty, Black Sabbath, and George Gershwin. There are also multi-disc box sets expected from the Moody Blues, the Everly Brothers, the Temptations, Monty Python, Carole King, Loretta Lynn, Conway Twitty and beat poet Allen Ginsberg.

Also due soon are double disc compilations for Blondie, Pat Benatar, Harry Nilsson, 10cc, Little River Band, the Andrews Sisters, and Peggy Lee. And finally, in addition to Rhino’s three disc Sun Records box, look for multi-artist retrospective box sets from the Casablanca, Wax Trax, and Sue labels.

— Steve Walker
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, Paul McCartney, Shawn Lane, and many others. Call for specials offered to Memphis musicians. Ocean Wave Photography, 274-7530.

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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 Pob at 766-1687. 9/94

BASSIST NEEDED for hard-rock/alternative band. Covers range from CCR to Danzig, but originals encouraged and preferred!! Serious inquiries only — we practice and play gigs often!! 454-1749 or 458-4160. 9/94

REHEARSAL SPACE NEEDED for local band. AC is nice but not necessary. Must be secure. Please help! Call Mike at 756-0550, leave message. 9/94

DRUMMER seeks Christian rock/metal band or musicians to form. Influences: JESUS, Bloodgood, Barren Cross, Guardian, Whitecross, Shout. If interested call 476-2218. Ask for Steve, if not there leave name and number. 9/94

MEMPHIS INDEPENDENT LABEL Oblivian Records, seeks rock/metal bands for upcoming showcases. Submit demos with bios and contact to: Oblivian Records, 3125 S. Mendenhall, Suite 220, Memphis, TN 38115. 9/94

BASSIST or bassist/vocalist wanted to join guitarist and drummer. Influences: Rush, Kings X. Must be willing to go in a progressive direction. Call 372-9523. 9/94

DRUMMER 30 years old wants to join slammin heavy rock band. Originals and covers. Serious musicians only. Call Chuck at 358-5907. 9/94

PSYCHEDELIC Sammy Davis Junior tribute band looking for a harmonica player and tap dancer. No posers. We are also looking for look-alikes. Call around midnight, 278-2370. 9/94

THE CD SWAP CLUB is for people who want to trade Compact Discs with other people. The next meeting is September 19 at 7:00 p.m. Call Sam at 725-4163. We gather every month or two to make trades. This is NOT a business, just a club. No dealers, please. 9/94

GUITARIST WANTED Texas blues band, covers and originals. Back up vocals a plus. Need someone that is not afraid of working in a three-piece format. Leave a message at 529-9183. 9/94


NEWBY’S TUESDAY NIGHT JAM has become a way-cool thing for professional musicians to do on Tuesday nights. A BIG THANKS to all the great musicians who stop by for the cheap beer, fun times and cool sounds. Starts around 10:30, plan to stay late. Call the Cadillac Cowgirl if you want to get on the list or just show up. (901) 382-5693 9/94

Sight— Continued from page 20

Colin. Then he dons a coat and tie to embrace the 9 to 5 rigor at Amro music where he sells fine pianos. Finally, there is the music. Among his projects is a musical work in progress entitled “Both Your Houses” which is sort of a sad period romance set in Memphis during the yellow fever epidemic of 1878.

Of course, there is the jazz. The Tony Thomas Trio can be found playing anytime and just about everywhere. Along with Lonardo, the Tony Thomas Trio includes bassist John McClure and regular vocal appearances by Lori Sharp.

Yet as visible as he is, Tony Thomas remains a mystery, a quiet person who likes to keep to himself. Is he an anachronism? “Probably. I would say that is real accurate. I really would have liked to have lived and worked during the 1930’s and 1940’s.” So what exactly do you do if you are an anachronism and are slightly ahead of your time? “You improvise man. That’s what you do. You improvise.”

— Eugene Pidgeon
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† CLASS OF ’94 represents the top 19 new studios in the country for 1994.