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THE END OF SEPTEMBER SAW A MINI-BRITISH INVASION HIT MEMPHIS AS THE ROLLING STONES AND A MEMBER OF ANOTHER LEGENDARY ENGLISH ROCK BAND WERE CAUGHT PERFORMING AT VARIOUS LOCALES AROUND TOWN. Anyone with a radio, newspaper, or television already knows about Mick and the Boys’ spectacular Liberty Bowl show. The night before that big event, several members of the Stones entourage stopped into 88 King’s to soak up some Beale Street vibes, including Keith Richards and Ron Wood, who were eventually coaxed onstage by Little Jimmy King. The three performed the Jimi Hendrix chestnut “Red House.”

But the Rolling Stones weren’t the only Brits in the Bluff City last month. Unbeknownst to many, John Entwistle of The Who was also in our fair city. In town with his girlfriend, a native Memphian, Entwistle surfaced at two Memphis clubs during his brief visit. Entwistle’s first appearance was at Murphy’s on Madison during a set by Chickenhead (formerly known as Rats), a new group fronted by former Tora Tora lead singer Anthony Corder. Entwistle was invited onstage by the group and participated in a ten minute blues jam. The next night, the Who bassist showed up on Beale Street for the Blues City Cafe’s weekly blues jam, and joined guitarist Robert Johnson and drummer Buddy Davis for two old Who classics, “Substitute” and “My Generation.”

Congratulations to Allen Moore of Springfield, MO who was the first to write in and correctly identify Reggie Young of The Memphis Boys, photographed with Alex Chilton in last month’s What’s Shakin’. Young is often referred to as the “most famous unknown guitar player in the world.”

Elvis Has NOT Left The Building — Barely a week after tickets went on sale for this month’s Elvis Presley tribute concert, it was reported in a few media outlets that the show had sold out. Guess again. As we go to press, the show is less than two
Normally we don’t respond to unsigned letters, but this next one was too good.

Dear SR&R and Betty Ginsberg,

Regarding your review of Tori Amos and Bill Miller at the Orpheum Theater July 21—FUCK YOU!! Who the hell do you think you are??!! It’s obvious you dislike Tori, so you go ahead and enthuse about Bill while giving one line of print to Tori in your review: “She’s ok!” This is the most unprofessional review I’ve ever read. Have you ever considered the opinions of die hard Tori fans when you write a review? I’m sure a majority of the audience thought Tori was more than ok! It’s not enough to give a critique, you must tell us why you thought so!! You’ve broken the first rule of being a critic! Ignorant bitch!!

Look over your shoulder!
Unsigned
Little Rock

Dear Little Rocker,

It’s nice to know that Tori brings out the best in her fans—the word ‘fan’ here obviously being derived from fanatic! It’s also a joy receiving mail where views are so eloquently expressed. Get a life.

Betty Ginsburg

Dear SR&R,

Thanks for your fine publication. As a musician I find it entertaining and informative. It is perhaps the only magazine dedicated almost solely to the Memphis music scene and serves a vital function. While some might criticize sections such as “In the Studio” as technical and dry, I believe it serves to illustrate the seriousness and scope of Memphis music both locally and nationally. Your coverage of local bands is also excellent and gives attention, and in some cases a career boost, to those deserving. Keep it up.

Bill Oates
Memphis

Dear SR&R,

Welcome to the Future!! It’s great to see y’all online, and I’m glad to have the opportunity to tell you that Shake, Rattle & Roll is my Memphis Music Bible. Each month I eagerly await the next issue, which I read and reread for months, nay years, as a source of information and inspiration.

As a side note to Steve Walker, I gave your name to a pal of mine in Vancouver, Judith Beeman. Judith has recently given birth to the premier issue of Back O’A Car, a fanzine devoted to “the best little British band to ever come out of Memphis,” Big Star. It’s really a cool ‘zine (interestingly enough, 80% of the submissions for the first issue came from friends she has met online), and I think that you will get a kick out of it.

Looking forward to the inside scoop on the House of Blues Recording Studio. That’s good news, eh? And do I get a request? Please profile Rob Jungklas!!!

Pam McGaha
Memphis

Dear Pam,

Thanks for the tip on the Big Star zine; it’s truly one of the better ones I’ve seen lately. See this month’s On The Road for more Big Star news. And thanks for being our first Letter To The Editor from cyberspace... we’ll see you online!

Steve Walker
SHORT TAKES: Red hot hip-hop singer/producer R. Kelly is causing as much commotion in the news as he is on the charts. First, the rumors that he had married his teenage protégé Aaliyah were confirmed by Chicago officials, who produced the marriage certificate for MTV. Aaliyah's age is still being debated; her record company, publicist, and high school insist that she is still 15, but she apparently produced ID for the wedding ceremony that stated her age as 18. Kelly is 27.

Meanwhile, Kelly's national concert tour has run into a couple of trouble spots. He cut a concert short in Albany, Georgia when he discovered that police were videotaping his show, which is usually pretty racy and suggestive. Small towns in Georgia have a history of arresting rappers and R & B artists for obscenity — ask Bobby Brown or LL Cool J — but Kelly walked off stage and ended the show before police had a chance to gather enough evidence to cite him. Later in the tour, however, two members of Kelly's entourage were charged with a much more serious offense — his bodyguard and security chief have been accused of raping a woman in a New York City hotel.

In other legal news, renegade country rocker Steve Earle is currently serving an 11 month, 29 day sentence in a Nashville jail for heroin possession. Earle's attorney and prison officials are watching his health carefully, as he was not allowed to continue his methadone drug treatment program while in jail. Earle, best known for the albums Copperhead Road and Guitar Town, is expected to serve at least nine months of the sentence.

As if Vince Neil hasn't had a bad enough year, what with his first post-Motley Crüe solo album flopping immediately upon release, now his wife Sharise has filed for divorce, citing irreconcilable differences. (Funny, isn't that the same reason why the Crüe kicked him out in the first place?) Not that his former bandmates are having a banner year themselves — their first album with their new lead singer bombed just as badly as Neil's album did, and now drummer Tommy Lee has learned that his former main squeeze, actress Heather Locklear, is getting married to Richie Sambora of Bon Jovi.

Sarah McLachlan, whose breakthrough hit "Possession" was inspired by an obsessive fan that she finally had to obtain a restraining order against, is being sued in a Canadian court by that very same fan. He claims that since the song is about him and quotes some of the letters that he sent to McLachlan, he should be entitled to some of the royalties from the single and the Fumbling Towards Ecstasy album. Nice to know that other countries have idiots clogging up their courts too... And while McLachlan, Madonna, and Whitney Houston have all had to take legal action recently to stop crazed admirers, they may have it easy compared to Russian singer Zhanna Bichevskaya, who recently had an anti-tank grenade launched at her Moscow apartment. She was not at home at the time of the attack, and the building was only slightly damaged.

In case you missed the flyers that were passed out at the recent Rolling Stones concert, the Stones now have their own Master Card available to fans, featuring their famous tongue & lips logo. Not quite as hip as the Elvis charge cards that are occasionally available here in Memphis, but still pretty cool... Snoop Doggy Dogg has canceled his entire fall tour, due to "technical problems." His upcoming murder trial couldn't have anything to do with it, could it?... Dave Davies of the Kinks was recently arrested for drunk driving in England... Metallica is suing Elektra Records in order to try and get out of their contract...

Holly Johnson, former frontman for Frankie Goes To Hollywood, is hoping to release a new single called "Legendary Children," which outs both living and dead homosexual men. The singer, who is also an AIDS victim and activist, is not surprisingly having a hard time finding a distributor for the record... The Astute Quote of the Month award goes to Ice Cube, who when asked about the murder of a fan at one of his concerts, said "It's wrong to come out to see a show, then go home in a body bag." Look for Ice Cube to take over Jack Handey's "Deep Thoughts" on Saturday Night Live any day now...

WHAT'S IN A NAME: Now that record companies are tripping all over themselves to sign alternative acts, record stores are starting to get flooded with new CD's by bands you've probably never heard of. But even if you have heard of a particular group, you may still find yourself faced with some confusing choices, because rarely have there been so many different bands with such similar sounding names:

— That cool album that you read about in Spin — was that by Spell, Swell, or Cell? And are any of them connected to Seal?
— Was that song you saw on MTV by Seam or Seed? And didn't Seed do that "Pushin' Too Hard" song back in the '60s? (What? Sorry, that was The Seeds.)
— As Kermit The Frog said, it's not easy being green — you may find yourself confused with Green Day, Green Jelly, Green Apple Quick Step, or Greenberry Woods.

— If Weezer and Ween ever decide to tour together, is there a morning deejay anywhere in the country who will be able to resist making Oscar Mayer jokes?
— In a year that saw Smashing Pumpkins headline Lollapalooza, can you get any more obvious than Smashing Orange, an actual band releasing their MCA debut this month? They might as well have called themselves Pearl Jelly.
— For the mechanically inclined, are you handler with a Screwtractor or a Swervedriver?
— If God created the world in six days, at least he gave us a band for each day: God's Child, God Street Wind, God & Texas, Godflesh, God Machine, and Godstar. On the seventh day, you can rest while listening to either the Jesus & Mary Chain, Jesus Lizard, or MC 900 Foot Jesus.
— Eric's Trip or Eve's Plum? Luna or Lush? Lucas or Luka Bloom? And for a real challenge, can you spot the difference between Soul Asylum, Soul Coughing, Soul Hat, Soul Kitchen, and Soul Pocket?
from one of the original Mambo Kings of Latin jazz to the long awaited reunion of one of Memphis’ most influential bands. Go ahead and pull out the Day Runner now; here are some of the shows that you’ll surely want to pencil in on your calendar.

Tito Puente brings his Latin Jazz Ensemble to Beale Street on October 5 for two shows at the New Daisy. If you’re familiar with Latin music, you probably already know that Puente is one of the greats, sort of like what B.B. King is to the blues. But if all you know about Tito Puente is that he was Bill Murray’s favorite artist in Stripes, then you owe it to yourself to check out the legendary percussionist and find out why, after more than 100 albums, he’s still the King. Even

**BIG STAR BRINGS IT BACK HOME**

Here are five reasons why you simply can’t miss the Big Star reunion concert at the New Daisy on October 29:

1. Short of some of the artists that came out of Sun or Stax, there is no other local band (and not too many national ones) that has been more influential than these guys. If it wasn’t for Big Star, bands and artists like R.E.M., the Replacements, Matthew Sweet, the Posies, Teenage Fanclub, the dB’s, Counting Crows, Ben Vaughn, Gigolo Aunts, and countless others might sound a lot differently today, if they were even around at all.

2. Not only is this Big Star’s first concert in Memphis since securing a place in music history, it’s also one of their last shows ever. While it’s always risky to say “Never” (especially when Alex Chilton is involved), the Memphis show and a Los Angeles gig a few days later are being billed as farewell performances. This may be your last and only chance.

3. They still have it live. Sure, Chilton’s solo shows always have a certain unpredictable air to them, which is as endearing to some fans as it is annoying to others. But judging from other reunion shows the band has done in the last year, when you put Alex and original drummer Jody Stephens together with moonlighting Posies Jon Auer and Ken Stringfellow, the magic is still there.

4. If you can find a better power pop tune than “September Gurls,” or a more achingly beautiful song than “Ballad Of El Goodo,” I’d like to hear them. Big Star’s two early 70’s albums, #1 Record and Radio City, remain classics to this day.

5. Judging by Ken Stringfellow’s tour diary as published in the nifty new Big Star fanzine Back Of A Car, it may be worth attending just to see what snide comment Alex Chilton may utter on stage next!

It’s been a long wait to get this show in Memphis… don’t miss your chance. Drivin’ & Cryin’ will open the festivities, and tickets are available at the usual New Daisy ticket outlets. (And fans are urged to check out the fanzine, too. Send $3 to Back Of A Car, #4636 MPO, Vancouver, BC, Canada, V6B 4A1. Or you can e-mail publisher Judith Beeman for more info at <beeman@mindlink.bc.ca>).

— Steve Walker
with reserved table seating, the Daisy should be jumpin'.

Two nights later on October 7, the Daisy will be rocking to a different beat, as the impressive hard rock triple bill of Prong, Clutch, and Drown turns the club into the biggest mosh pit in town. Fresh from their opening slot with Pantera earlier this summer, Prong promises to shake the walls and rattle the roof. Roll on in if you dare.

Sub Pop recording artist Velocity Girl will also be in town on the 7th, playing at Oasis with Fuzzy opening up. The tiny club on Highland has been steadily increasing the number of national touring acts they’ve been bringing in; other up-and-coming alternative bands playing this month include 22 Brides on the 18th, and Milo Z on the 19th.

Sam’s Town in Tunica continues their weekend country concert series this month, and as usual, the lineup is impressive. Our recommendations this month are the ladies: Pam Tillis on the 7th, Emmylou Harris on the 14th, and Suzy Bogguss on the 28th. But if you like your country a little more masculine, you can also hear McBride & The Ride on the 8th, Ricky Skaggs on the 21st, Mark Collie on the 22nd, and Restless Heart on the 29th.

Phish makes their first Memphis appearance in quite some time at the Orpheum on October 12. One of the most popular bands in H.O.R.D.E. circles, they’re currently on tour supporting their new album, Hoist. At press time, there were still tickets available, but the concert looks to be a sellout by show time.

If you can’t make it to Phish, there are several other like-minded bands playing in the Mid-South this month. Lafayette’s in Oxford will be hosting the Dave Matthews Band on the 19th, The Grapes on the 20th, and Soul Hat on the 26th. Proud Larry’s, also in Oxford, will welcome Blue Mountain on the 6th, Soul Pocket on the 14th, and frequent Jerry Garcia collaborator Merle Saunders on the 28th. Jupiter Coyote returns to Memphis to play at the New Daisy on October 14, while Juanita’s in Little Rock has a terrific double bill with the Subdudes and Keb Mo scheduled for October 21.

— Howard Bannister
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 November issue is Friday, October 14th.

BRAD WEBB STUDIO Gemini Clan remixed a bunch of demos for interested industry types. Brad Webb produced and engineered everything. Swerve recorded alternative material with Webb producing and engineering. Former Memphian Daryl Brooks who was in cutting a three song country demo using Memphis boys backing him. Brooks plans to bring the recording back to LaLa Land for shopping. Webb produced and engineered. Niko Van recorded pop demos with David Gillespie producing. Webb engineered. The Specimens were in cutting a 15 song demo with producer Tom Spore. Webb engineered. Songwriter Terry Hayes was in recording more original material for publishing with Webb engineering. Also recording songwriter demos was John Smith XXV. Webb engineered.

TUBBS STUDIO Steve Dacus is starting work on a new album and will be using several local Christian musicians to help. Chuck Reynolds will be engineering as well as playing on the project.

MIDTOWN RECORDINGS Eric Gales cut guitar tracks and vocals for Shrapnel Records’ Tribute to Cream album. Jim Medlin engineered. The Vibe Tribe recorded five original recorded five original songs for independent release. Contemporary Christian artist Bill Huff recorded three songs for his independent release. Sandy Carroll and Gregg Hansen recorded five reggae/blues/pop songs for shopping. Medlin engineered and mixed.

AL’S HARMONIC SALON Andrew Jackson continued work on New Day Records artist Damascus Road. Jeff Rust engineered. A host of rappers were in including Def2U recording artist Hitman Supreme, Karen Coreman, Ken Folk and Alley Kat. All were engineered by Alan Hayes except Hitman, who was engineered by Rust. Rust also cut three tracks on the cynical alternative group the Nudge. Eric Phillips engineered the alternative band Glass Tandem. Steve McCraw is finishing tracking on Mash-O-Matic.

Keith Sykes
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INSIDE SOUNDS Memphis homeboy Wally Ford is finishing his self-produced album project. Rick Caughron is engineering. Steve LaVere produced Barbara Morrison singing “Mr. Crump’s Blues” for a multi city blues project entitled A History of the Blues From the Beginning.

ARDENT RECORDING The Gin Blossoms took time out of their hectic tour schedule to demo new material for A&M Records in Studio A. John Hampton produced and engineered, Erik Flettrich assisted. Also in A, Julie Winchester tracked and over dubbed for her upcoming project for Dennis Walker Productions. Dennis Walker produced, Jeff Powell engineered, and Flettrich assisted. Players on the session included the Hi Rhythm Section — Charles, LeRoy and Teenie Hodges and Howard Grimes. Alex Chilton is finishing up his new album for Ardent Records in A with Powell engineering, Flettrich and Mike Kennedy assisting. The Bar Kays took over Studios B and C to track and overdub their new album for Select-O-Hits’ Icehouse Records imprint. Larry Dodson is producing. Brian Smith is engineering, and Skidd Mills and Flettrich are assisting. Spot completed mixing on their debut for Ardent Records in Studio B with Hampton producing and Mills assisting. Dana Key tracked for his new project in Studio C with Hampton producing and engineering. And last but not least, Little Rock’s own 2 Minutes Hate began tracking their second album for Ardent Records. 2MH singer/guitarist Barry Poyner and Mills are producing, with Mills engineering.

ROCKINGCHAIR STUDIOS Sherman Andrus finished work on his live album in Studio A. Mark Pickens produced. Mark Yoshida and Alan Mullins engineered. John Ingram returned to overdub and mix a self-produced tune in Studio B. Mullins engineered. Three was in Studio A tracking with Yoshida engineering. The band co-produced with Yoshida. Also in A was the Bob Marbach Trio who cut and mixed three songs with Mullins engineering. Marbach produced. Phil Black returned to Studios A and B to track, overdub, and mix audio for a CD-i project for Optical Delta Corp. of Warren, NJ. Black and Yoshida are co-producing and Yoshida is engineering. Maxwell House is assisting. Brady Howle was back in Studio A tracking a solo project. Howle is co-producing with Yoshida, who is also engineering. The Belle Curves cut and mixed a three-song demo in Studio B. Mullins engineered and co-produced with the band.

315 BEALE Mid Range is working with producer Neal Jones. Jones also engineered with Ted Sams assisting. Abundance Grace Fellowship Church worked on a project with producer
Michael Moore. Mike Iacopelli engineered. Tatoombah is self-producing an album project. Iacopelli engineered with Jay Westmoreland assisting. Skip McQuin continued producing the Camp Rock and Roll project for Big River Productions. Iacopelli engineered.

THE POWER HOUSE Baker and Associates cut several regional spots this month and Pete Pederson of Peter Buck Productions put together a new jingle for Super D Drugs. Steve Hauth and Neil Krauss engineered. Thompson Visuals, Inc. commissioned PH to provide music and audio effects for an instructional children’s video slated for nationwide distribution. Art Johnson is writing and programming the tracks and producing.

THE WOODSHEd Keith Sykes finished demos for eight new songs written by Todd Snider, Ralph Murphy, Buzz Cason, and Garyboy. Sykes produced and engineered everything. Garyboy assisted with engineering.


EASLEY RECORDING '68 Comeback’s Golden Rogues Collection CD was released this month on Sympathy For The Record Industry; it was recorded last winter at Easley Recording. In the studio Wilco recorded their upcoming CD for Sire/Warner Brothers. Brian Paulson produced. Bodeco from Louisville, KY recorded an album for Safe House Records. Doug Easley and Davis McCain engineered. Grifter Scott Taylor mixed for his upcoming Shangri-La 10” E.P. Lorette Velvette finished recording and began mixing for her new CD for Veracity. New Car Smell recorded and mixed for a new 7” on Loverly Music. Rodney Grisanti recorded six songs for a demonstration tape. Robby England recorded two space rock songs for a demo.

KIVA STUDIOS Royal Trucks tracked and mixed for their upcoming Virgin Records release. David Briggs produced with Greg Archilla engineering. Malcom Springer assisted. Also tracking for Virgin was Isaac Hayes who is self-producing cuts for a Christmas album. Ron Christopher engineered, with Springer assisting. David Z has been producing and engineering a bunch of folks for the new House of Blues label including vocalist Becky Barksdale and Monster Mike Welch. Mr. Z has also been overdubbing and remixing recordings by the late Albert King. Collective Soul recorded with producer Matt Serletic. David Z and Archilla engineered with Springer assisting. Jerry Lee Lewis completed his Warner Brothers project. Andy Paley produced with Archilla engineering. II Close recorded for Motown with Jimmy Thomas producing. John Gugenhiem engineered with Ryan Freeland assisting. Producer David Briggs worked on live recordings of Neil Young from Farm Aid. Archilla engineered with Springer assisting.

DELTA SOUND Cazearei is still working on his self-produced album. Sonny Burgess of the Sun Rhythm Section is self-producing a solo project. Lee Kathryn Lackey completed her album. Dan West and the Ridge Runners worked on an album. Ken Laxton engineered everything.
There are a lot of cool places in Memphis and the surrounding region for musicians to play other than hotel lobbies and hole-in-the-wall dives. Case in point? Newby’s newly renovated “Big Room”, which welcomed Todd Snider & the Bootleggers on September 1 for what was probably Todd’s last Memphis performance before the release of his Margaritaville album (see cover story). Fresh from the west coast, and ready to play for a hometown crowd, the band seemed big and loud, and less acoustic-based than the familiar Todd that we’re used to from the Daily Planet... sort of a Todd-goes-grunge thing. But hey, the audience didn’t seem to notice or care, as he ran through all the old favorites with all the wit and charm one usually expects from one of his shows.

Also in the Big Room on September 16 was the final performance by the Great Indoorsmen with lead vocalist/guitarist Jeff Bowers. As mentioned earlier in What’s Shakin’, the band has not broken up; Bowers has just moved to Knoxville to pursue other interests. The Indoorsmen had a huge crowd that night, probably because many in the audience mistakenly thought this was their last show ever, but no one left disappointed. The band bid farewell to Bowers with a kick-ass, never-sounded-better sweaty set, joking that Bowers was moving to Knoxville to become a Hari Krishna, even though Fred (the other guitar player) would have been the more logical choice because he already had the haircut. It was both a happy and sad occasion, and as I watched, I wondered just what does it take to get a deal these days. It seems like these guys have the stuff it takes, and the songs that Bowers performed and wrote, “Unemotional” and “Solid Ground,” seemed to be the favorites. It will be interesting to see which direction the Great Indoorsmen go in once they find a suitable replacement.

The DeMent played at the Oasis on September 13, performing entirely by herself to a standing room only crowd. Her strong voice started to quiver at one point and she asked those who must smoke to please move to the back because it was irritating her. This might be a Memphis first! She was one of those what-you-see-is-what-you-get type of artists — completely unpretentious, she presented her songs and told the tales of how they came to be with a casual, yet confident style. A definite hit.

Mud Island closed out their 1994 Concert Season on September 20 with a hot triple bill... well two thirds of one at least. The Spin Doctors were pretty lame, but it seemed like most of the crowd was there to see the Gin Blossoms and Cracker anyway, and neither band disappointed. Cracker could’ve played for another hour or two judging by the crowd response, and the only low point in the Gin Blossoms’ set came when they invited Chris Barron of the Spin Doctors out to sing lead on “Allison Road.” Unfortunately, he promptly forgot all the words, and Robin Wilson of the GB’s finally had to start whispering each line to him as he sang. It’s called “rehearsal”, Chris — look into it. Otherwise a fun show.

The Daisy on Beale had two great shows that I was able to catch last month; Marcia Ball on September 23 and then Junior Brown on September 24. Both were excellent. This was the first time I had ever seen Marcia in a club setting, and everything good I had ever heard about her shows was true. Maybe it was the wrinkled up tablecloths that were brought out for the occasion, or the fact that John Elkington presented her with a Beale Street Trustees Award (whatever the hell that means), but Marcia Ball kicked royal ass. Relaxed and constantly swingin’ those million dollar legs, she performed as if she were the Queen of Beale Street! Sounding a whole lot like a Louisiana Bonnie Raitt, she and her band played old favorites as well as cuts from her new album.

Having seen Junior Brown at Music Fest, and also at a small dive in Austin several years ago, I can honestly say that neither compared to his performance at the Daisy. He is a genuine hothead, and burns up his customized guitar with everything from Hendrix flash to cowboy swing to surf instrumentals... sometimes all in the same song! He also kept his wife (who plays acoustic guitar and sings backup) on her toes, occasionally calling out the proper chords to play when she messed up and getting her to adjust his reverb as needed. She took it pretty well, but at one point when he called her a “girl” and then tried to correct it to “lady,” she let him know that she was a woman! Good clean family fun, you gotta love it!

From the bigger-than-life stage to the bigger-than-my-wallet ticket prices, The Rolling Stones show at the Liberty Bowl Memorial Stadium on September 27 proved that they are, have been, and always will be rock-n-roll style champions! It was a foggin’ bloody good show, from the fire-breathing cobra start to the fireworks-filled finish. I can’t imagine anyone being disappointed, except for maybe when Keith Richards sang, but considering how active ole Mick Jagger was, I was glad to listen to Keith just so his mate could catch his breath! Openers Blind Melon cracked me up when the lead singer said he was tired out from running around on just a portion of the stage — he was only 27 years old! But the size of the stage was a tad overwhelming. You could have put the Mid South Coliseum up there and no one would have noticed.

I ventured down to Proud Larry’s in Oxford for David Lindley and Hani Naser on September 22. This is one fine place to see a show; we have nothing like this in Memphis. You can get Guiness on tap (really cheap!), and the vibe is similar to the old Trader Dicks that used to be on Madison. Great acoustics, too. Lindley was funny and had everyone in stitches the entire evening with his stories about his polyester clothing and puking businessmen. Lindley uses weird tunings on the various string instruments that he played, and with the rhythms that percussionist Naser came up with, this little two man duo sounded like an entire orchestra. Jimmie Dale Gilmore also played at Proud Larry’s on September 28 in a three piece format, with an acoustic bassist and an electric guitar player. Gilmore was surprised, as I was earlier in the week, at how cool the club was. He played all his great songs and even a old Johnny Cash cover or two, joking that everything he did was “contemporary folk” ever since he got a Grammy nomination in that category. Folk must be pretty rockin’ these days — no one wanted these boys to quit.

After an encore and break, regular guy Gilmore hung out to sign autographs for all his fans.

— Betty Ginsburg
Still Rollin' —
The Return of Jerry Hayes

If there's anyone that can be called a survivor, it's country singer, songwriter, and musician Jerry Hayes. The acclaimed author of past hits like “Rollin' With The Flow” and “Who's Cheatin' Who,” this Memphian has had a career path filled with hills, valleys, twists and turns. Along with his seven BMI awards, his writing credit on two Number One hits, and a Grammy nominations, Hayes has seen his share of disappointments and disasters—not the least of which was a near fatal car accident in 1989 that almost put a permanent end to his career.

But that's all in the past. Today Hayes is back in action with a brand new album called True To Life, a collection of easy rolling country/pop originals — his first in many a moon.

"I think this is the best album I've ever done. My goal is to get on the top of the charts. I want it all."

Though he was actually born and raised near Fayetteville Arkansas, Jerry Hayes' career in music didn't really start until 1966, when he moved to Memphis and began working under the tutelage of Chips Moman at the legendary American Recording studios. During the 60s, American was the site of hundreds of hit songs by artists ranging from Neil Diamond and had this big plan to redirect my career," he recalled. "Right down to my clothes, hair, and even what to say. They said they were 'grooming' me, and tried to tell me what to say and what not to say during interviews: 'If you ever do an interview in this part of the country, mention that you were influenced by this guy.'

"I really didn't go along with it; I thought I was fine the way I was. Shortly after that meeting, they dropped me from the label."

Dropped, but not free. Despite the fact that Capitol wouldn't be releasing any more Jerry Hayes records, he was legally bound from signing with any other label for two more years.

Fortunately, other artists weren't prohibited from covering his songs. Even before he signed with Capitol, Hayes compositions had started getting covered by other artists, first by the Box Tops and B.J. Thomas, and later by the Platters, Don Williams, and T.G. Sheppard.

T.G. Sheppard's recording of one of his songs ultimately led to an worldwide chart topping song for Hayes. In 1973, although not with Sheppard in mind, Hayes wrote "Rollin With The Flow." "I had originally written it for Don Everly (who had recently split with brother Phil), but I couldn't find him — he was in California I think, and was unable to be located. Nobody knew where he was. T.G. needed a B-side for his first single, and I said well, here's one. But it was really written for Don Everly. If that had been as far as the song got, then "Rollin' With The Flow" would have been just a forgotten flip-side."

But Charlie Rich recorded his own version of the song and released it as a single in 1977. The Silver Fox hadn't had a hit on the country charts in two years, but to everyone's surprise his version of "Rolling With The Flow" started shooting up the charts that summer. By August the song had made it to the top slot, giving its author his first Number One composition.

In retrospect, it's easy to see why "Rolling With The Flow" was such a big hit. The song was a perfect reflection of the times, a mellow country pop song with a laid back, post-hippie attitude. But it only spent two weeks at #1 before Elvis Presley knocked it out of the top spot with his farewell single, "Way Down." However, "Flow" later became an international hit, spawning five cover

Continued on page 17
SKIP HENDERSON ISN’T FROM AROUND HERE. WHEN HE SPEAKS OF THE DELTA, HE TALKS ABOUT BEING APPALLED BY SQUALID SHANTIES AND OFFENDED BY COTTON FARMERS. OPPRESSION AND POVERTY FIGURE PROMINENTLY IN HIS UNDERSTANDING OF THE CULTURE. HE SPEAKS OF OBSOUCRE BLUESMEN AS FORGOTTEN NOBILITY.

But the Philadelphian native has dedicated himself to preserving a bit of this romanticized history, and paying tribute to bluesmen and communities otherwise destined for anonymity.

In 1990, the release of the Robert Johnson box set by Columbia Records set off an explosion of interest in Johnson and the other pioneers of Delta blues. Henderson and others saw this as an opportunity to rally support around the Mt. Zion Fund, an organization founded to pay tribute to “forgotten” bluesmen, many of whom had died in such severe poverty that their gravesites remained unmarked decades after their deaths.

To date the organization has marked and/or assumed responsibility for the gravesites of Elmore James, Robert Johnson, Fred McDowell, Sonny Boy Williamson (II), and Charley Patton. The Fund has done more, however, than simply place headstones in graveyards. In one of its first acts, the Fund solicited money from Columbia Records to pay off the mortgage on the Mt. Zion Church, home of Robert Johnson’s grave. Also, funds are being raised to assist the aging spouses and children of bluesmen. Henderson bristles when criticized for focusing on dead artists. “We do focus on the living. We want to educate the communities to the value of the contributions made by people in their own midst.”

On Sunday, October 9, the Mt. Zion Fund will place a headstone on the grave of 9-string guitar wonder Big Joe Williams, author of “Good Mornin’ Little Schoolgirl,” among others. Williams’ longtime friend and sometimes accompanist Charlie Musselwhite will be in attendance, and the public is invited. Those interested should meet at 3:00 PM at the Crawford, MS city hall.

The Mt. Zion Fund is a 501(c)3 nonprofit organization and actively solicits contributions in support of its programs. Donations should be sent to The Mt. Zion Fund, Post Office Box 1059, Clarksdale, MS 38614.

Also on a historical note, MCA has released a two CD set of Little Milton material called Welcome To The Club, culled from his ‘60s sessions on the Checker label. Having recorded for nearly every major blues record label (Trumpet, Sun, Meteor, Checker, Stax, and Malaco), this set chronicles Milton’s evolution from up-
and-coming bluesman to Southern Soul hitmaker. Those more familiar with Milton’s soul and R&B hits of the '70s and '80s may be surprised to hear how mainstream blues his early '60s cuts sound. Highly recommended.

Delmark Records continues to release classic sessions from the Apollo vaults. Four recent releases tread the gray area between bop, R&B, and jump blues. Earl Hines & The Duke’s Men and Duke Henderson: Get Your Kicks both feature powerful jazz and R&B vocals, the former featuring the undeservedly obscure Betty Roche. Arnett Cobb’s Arnett Blows For 1300 is a much more straight ahead jump blues and swing set featuring classic late 40s sax work from Cobb, who had only recently left Lionel Hampton’s combo. Finally, East Coast Jive, while not quite as wild as its predecessor (West Coast Jive), will be a guaranteed hit with the Louis Jordan set.

On a more serious note, Biograph pays tribute to the saxophone with Stan Getz: The Rare Dawn Sessions. Like many Biograph releases, the title indicates only one of several artists represented. Other saxophonists present are Wardell Gray, Paul Quinchette and Zoot Sims in four sessions ranging from 1949 to 1956. Particularly interesting to modern ears are the 1949 sessions featuring Getz and Gray. While these sessions are fairly mainstream today, they were borderline scandalous in the late 1940s, when many “mouldy figs” refused to so much as recognize the saxophone as a jazz instrument.

Magic Dick is back! The premier late '70s rock and roll harmonica player from the J. Geils Band (remember “Whammer Jammer,” Dick’s rock ’n roll harp tour de force?) is back with guitarist Jay Geils for a blues album on Rounder called Bluesetime. As the story goes, Magic Dick was recently playing in Holland with a local blues band, when he coincidentally discovered that former bandmate Geils was doing the same in Boston. So they decided to team up with a few Boston studio mavens and form their own blues group.

The results? A qualified incredible. Magic Dick is still a tremendous harp player, and he pulls out the big guns on this one, playing chord harmonica and bass harp on one cut. The chemistry still works between Dick and Geils, and the material is solid Chicago blues with a liberal dose of swing. Unfortunately, while Magic Dick is one of the finest harmonica players to ever own a mouth, he’s only a competent vocalist. It’s a shame they couldn’t recruit fellow J. Geils alumnus Peter Wolf to swing and jive on this one. It could have been the coolest thing since ice.

But don’t let that deter you. This is a great CD. Buy it. In fact, buy two or three. Collect ’em and trade ’em with your friends. There are only a few harmonica players of Magic Dick’s caliber, and you owe it to yourself to encourage him.

Finally, October 7 and 8 marks the apex of the blues year in the Mid South as the King Biscuit Blues Festival cranks up in Helena. It’s free, Helena’s close, and you’ll never find a better catfish sandwich without getting wet. This year’s lineup, as always, covers a lot of ground between traditional blues and gospel to soul and blues/rock. Friday night’s headliners include Billy Branch (a must see), Bobby Parker, and a reunion of former members of The Band led by Helena native Levon Helm.

Saturday’s lineup includes more music than you could shake a stick at. In addition to the main stage, acoustic and gospel stages (as well as the National Blues Talent Competition) will feature all shades of blues and gospel during the afternoon. Saturday night’s lineup features Snooky Pryor with Pinetop Perkins (another must see), Robert Jr. Lockwood, Charlie Musselwhite, and Son Seals.

See you there.
Sometime this month, take a stroll into your neighborhood music store and take a look at the cover of Songs For The Daily Planet, Todd Snider's recording debut. Believe it or not, that face staring back at you just might be Generation X's answer to Jimmy Buffett.

For the last seven years, Snider has been living right here in Memphis. To local fans, he's been our little secret, but gradually he's become less of a hometown favorite and more of a national contender. Like it or not, Memphis may soon have to share Todd Snider with the rest of the country—and maybe the world.

All of this would have been difficult to predict when the Oregon-born Snider came to Memphis barefoot and broke six years ago, armed with a load of smart-but-simple folk songs. Back then, it was easy to dismiss him as just another Dylan wanna-be, a good looking 21-year-old that had some potential. If pressed, you might even be optimistic and label him 'promising.'

But if you reach even farther back into Todd Snider's personal history, 'promising' would probably not even be on the list of descriptive words. Instead, words like 'misfit,' 'slacker,' and 'dropout' might come to mind. Or as Snider himself reveals in Planet's semi-autobiographical song "Alright Guy": "My old man used to call me a no-good punk."

Though Snider did manage to eke out a high school diploma before leaving Beaverton, Oregon in 1985, Snider's college career was practically nonexistent. He displayed an affinity for football as a teen, and managed to get a partial scholarship to play ball and attend college in Santa Rosa, California. But that only lasted a few weeks—Snider never bothered going to class and got kicked off the team after showing up for practice high on pot.

For the next few months Snider drifted back and forth between San Francisco and Santa Rosa. "I just partied, skateboarded, and hung out," he explains with a smile. "I was 18 or 19, and it was California."

But there was one positive thing to emerge out of this aimless period. "I wrote a lot when I was in California; that's when I started keeping journals," Snider recalled. "I think it was there that I started to figure out that I wanted to make music, and it didn't really matter what else I did."

It also didn't matter that, at the time, Snider didn't know how to play music. He didn't even own a guitar. But his older brother in Texas did. Having worn out his welcome in California ("After 9 or 10 months you run out of people that will let you crash"), Snider headed for Austin and immersed himself in that city's vibrant music scene.
"My brother Mike was in Austin. He was a pretty good player, and I just started picking up his guitar," Snider remembers. He learned a few chords, and started putting music to his ideas. Within a few months, he had written his first song, a humorous ode to his day job called "Bus Tub Stew."

"I was busing tables at a place called Pepper's, and I was also banging on my brother's guitar, using two or three chords. The song was about busing tables and eating people's leftover food — the job doesn't pay much. I actually made up the words while I was clearing tables, then I went and put them to the two chords I knew."

His restaurant manager was amused when he heard "Bus Tub Stew," and eventually prodded a drunken Snider onstage one night to perform the song. It was a hit with the crowd, and Snider was hooked. For the next two and a half years, he immersed himself in the Austin songwriting scene, performing at open mic nights and observing and absorbing the other songwriters around him.

But after a while it was time to move on again, and this time Snider picked Memphis.

"A lot of things brought me to Memphis. I was already frustrated in Austin, burned out, had a couple of bad relationships — I don't really know for sure. I might have been on my way to Nashville and changed my mind. Or I might have been chasing my brother again."

"But once I got to Memphis, I just stayed on his couch and didn't do anything for about three months. Then one day I read in the paper about the Daily Planet's open mic night, and decided to go down."

Amateur nights are as old as performing itself. You can usually find the good, the bad, and the ugly at almost any amateur night contest, and the Daily Planet's version was no different.

But in this rowdy environment, Todd Snider's experience in Austin paid off big. The first night he played, he astonished the Planet regulars, and the club owner was impressed enough to offer him a regular gig on the spot. For the next five years, Todd Snider played there every Thursday night, continuing up until the club changed ownership last year.

The regular weekly crowds at the Daily Planet weren't this only local inspiration. Though he didn't know a single musician when he arrived in Memphis, Snider recalled one that intrigued him while he was still in Texas — a Memphis songwriter, performer, and producer named Keith Sykes.

"I knew who he was because of the [Sykes] songs that Jerry Jeff Walker did. Then I found out about the ones that Jimmy Buffett did. And then I found / 2 3 [an early Sykes album]. I found out who he was, and got real interested in his career. He did different things — he did folk things, country songs, and cool things like "I'm Not Strange, I'm Just Like You." So when I came here, I just sought him out."

The relationship proved to be a fruitful one for Snider. Sykes nurtured the songwriter, transforming him from a kid with promise into a full fledged candidate for a record contract. He became Snider's publisher and de facto manager, and Snider credits him with the 1993 Margaritaville signing that allowed him to record Songs For The Daily Planet.

"That was all Keith," Snider volunteers, explaining how he got signed to Jimmy Buffett's label. "Keith knew Jimmy, and he also knew Tony Brown." Brown is a well established producer, and is also the head of MCA/Nashville, which distributes Margaritaville.

Sykes had led his protege to the major label trough once before, helping Snider land a development deal with Capitol/Liberty in 1992. The arrangement turned out to be disastrous for both of them.
Not long after the ink was signed, Sykes, who was supposed to co-produce the album with a Liberty executive, was forced off the project. Snider tried to continue without him, but ultimately the deal with Liberty collapsed and Snider was dropped from the label.

When Snider signed with Margaritaville a year later, it was understood that Sykes would co-produce the album and he's been a good friend to me. He let me do what I wanted to do on this record. He's been a good friend to me. He let me do what I wanted to do on this record.

Snider's cult of fans back in Memphis will be interested to see how Snider's cult of fans back in Memphis will be interested to see how Snider's songs, or the electronic tweaking that has been added to his voice. But despite some slickness, Todd's identity and charisma still shine through. Whether he's the beer drinkin' smart-ass of "Alright Guy" or the redneck gospel shouter of "Somebody's Coming," this is still obviously the Todd that we've spent many rowdy evenings with on the Highland strip.

Besides, things could be a lot worse. Just take a listen to the castrated version of Snider's "She Just Left Me Lounge" on country singer Rick Trevino's new album. The song — one of Snider's finest — is homogenized to the point of being a prime example of empty Nashville hat act schlock. It should be noted, though, that Trevino's album just went gold, which should put more than a little change in Snider's pocket.

But tempering the singer's delight at finally having an album under his belt is the recent passing of his father, Daniel Paul Snider.

As the above-mentioned "no good punk" line from "Alright Guy" indicates, the singer and his father had a rocky relationship for much of Todd's life. For years the elder Snider didn't think much of his son's chosen career.

"There were times when the main reason to make a record was to show him, to spite him. To show him he was wrong. But by the time I actually got to make one, the reason was to show him he was right."

Over the last two years, Snider and his father had started to patch things up, even though the elder Snider neither understood or appreciated his son's music at first.

"He didn't really believe in it, until the Capitol deal came along, and then he slowly started to understand," Snider chuckled. "When I first started, he thought I should sound like George Strait."

At last October's Margaritaville signing party and performance, Daniel Snider was in attendance and finally gave his son the seal of approval. "Right after the signing party,"
Todd remembers, “he came up to me and said, ‘That’s hard work.’

But around that same time, Snider’s father was diagnosed with cancer, and shortly after Songs For The Daily Planet was completed, Daniel Paul Snider passed away. The elder Snider did get to hear an advance tape of his son’s album before he died, and according to Todd, “he really liked it.” Planet is dedicated to him, and includes some rather moving liner notes from Todd.

This recent turning point in Snider’s life has understandably muted his enthusiasm about the album’s imminent release. When asked about his plans after the record comes out, he still only has one main focus.

“You know, my head is really still very much on my father right now. Every once in a while the phone rings, and they’ll remind me that the record’s coming out, but I don’t know... I’m still so sad and angry about my dad right now that it’s still...” Snider says, his voice trailing off. “Hopefully when the album comes out, it will kick me into another emotion.”

But if Snider seems too temporarily preoccupied to be concerned with how his album will fare, the powers-that-be at MCA and Margaritaville certainly aren’t. Even though Snider often considers his music to be almost as much country as it is rock, his label is targeting other audiences. Already airing on MTV are a series of 15-second paid commercials for the album that feature Snider uttering various Todd-isms, much like past MTV promotional spots that featured Mojo Nixon or Denis Leary. The ads will continue through November.

MCA also hopes to tap the burgeoning Adult Alternative Album radio format that has helped break artists like Lyle Lovett and John Hiatt. Snider played at a Gavin AAA national radio convention this past August, and got a receptive response from programmers and deejays. There will also undoubtedly be a video or two, and of course, there will be plenty of touring. But it will be from a new home base — the wandering musician has packed up his tent again and has moved to Atlanta.

Snider views his label’s support with guarded optimism, saying “I know they can spend a lot of money, but they can’t make people like me.” But his album’s hand scribbled liner notes reveal a much more positive outlook:


With Songs For The Daily Planet, Todd Snider may finally have an answer.

— CPJ Mooney

JERRY HAYES Continued from page 11
versions overseas that charted across Europe. The song also garnered Hayes his first Grammy nomination.

A couple of years later Hayes struck pay dirt again, when Charly McClain covered his “Who’s Cheatin’ Who.” Like “Flow,” the song went to the top of the country charts.

Throughout this fruitful period Hayes was not ignoring his own performing and recording ambitions. During the ’70s he had albums and singles out on the Memphis-based Penthouse label. Some of those records, like “Small Towns and Old Fashioned Ways,” “Delta Sundown,” and “I Love The Ladies,” were hits here at home and in other parts of the South. Some even inexplicably crossed the Atlantic and hit the charts in Europe — Hayes didn’t find that out until he started receiving the royalty checks.

But a bona-fide, nationwide hit of his own in the states somehow kept eluding him, and in 1980 he switched gears and hooked up with the group Shylo, who signed to CBS and later Polygram. That lasted until the mid-80’s when Hayes left and concentrated on session work for other artists, travelling back and forth to Nashville.

In 1989, gearing up to renew his solo career, Hayes was sidelined by a devastating, near-fatal auto accident.

“I was driving on the freeway into slowing traffic during rush hour, and got plowed under from behind by an eighteen wheeler” Hayes recalled. “It almost killed me. The truck hit me so hard it landed on top of my car, and caught fire.

“Some people on the other side of I-40 came across the median, and pulled me out of the car window with the car on fire. They said about 20 or 30 seconds after they pulled me out, the whole scene exploded. So I guess I was pretty lucky.

“That pretty well put me out of commission for about three years... my neck was broken in two places, I fractured both shoulders, and [had] some spinal damage.”

Hayes’ recovery was slow and painful. “I was bedridden for about six months, and went through some rough times with the physical therapy. When you have a broken neck your life changes. In a couple of years I was able to work again and go into the studio. But not perform, because I like to move around a lot and do a lot onstage. By ’92, I started getting my movement back, and by the end of ’93 I was playing live again, ready to cut an album.”

That album is being independently released this month. Entitled True To Life, Hayes sees the record as his stepping stone back into the major leagues. Containing mostly new songs — alongside new recordings of both “Who’s Cheatin’ Who” and “Rollin’ With The Flow” — the album proves that neither accident nor age has impaired Jerry Hayes’ voice. It still has that warm, Everly Brothers tone. The songs — like the voice — have a light, easygoing feel that harken back to an earlier era in country music, before video, technology, and rock and roll production altered the basic sound of a country album.

Hayes’ feels this will help, rather than hurt his career chances. “I think that’s one thing I’ve got going for me. I don’t think I sound like anyone else in the country field today. At least not anyone I can think of.

“Today the look of the videos, the sounds, it’s gotten kinda generic. I think I heard more variety in country ten years ago. In the sound anyway. But don’t get me wrong — I can hear Garth Brooks doing “Rollin’ With The Flow.”

“It just won’t sound like me.”

— John Carl Jordan
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.

SATURDAY, OCT. 1

616 - Three (r)
ANTENNA CLUB - The Grifters / Impala (a)
B.B. KING'S BLUES CLUB - The Crawl (bl)
BARRISTERS - Martini Age (a)
BOTTOM LINE - Rockers Oysterfellow (r)
CIRCLE CAFE - Northern Lights (r)
COCKEYED CAMEL - Three Way (r)
DIXON GALLERY AND GARDENS - Symphony In The Gardens
HANDY PARK (Beale Street) - Free Concert Series featuring University of Memphis Jazz Sextet with Joyce Cobb (5-8 p.m.)
HASTING'S PLACE - Jimmy Davis & Tommy Burroughs (r)
JAVA CABANA - William Tell Routine (ac)
JUANITA'S (Little Rock) - The Torpedos (r)
JUSTIN'S BAR & GRILL - Full Measure (r)
MID-SOUTH COLISEUM - John Anderson / Clay Walker (c)
MIDWAY CAFE - The Bouncifants (r)
MILLER'S CAVE - The Moonshine Ramblers (r)
NEW DAISY THEATRE - William Tell Routine / The Merrills / The Yellow Five (r)
NEWBY'S - Techno Squid Eats Parliament (r)
OASIS - The Puddin' Heads (r)
OTHERLANDS - Michael Garret (ac)
PARTNER'S - Absolute (r)
PATRICK'S - Don McMinn (bl)
PROUD LARRY'S (Oxford) - O.J. Ekemode & The Nigerian All Stars (r)
SAM'S TOWN CASINO (Tunica) - Merle Haggard (c)
T.G.'S - Gypsy Rose (c)
T.J. MULLIGAN'S PINCH - The Beat Generation (r)
THE COFFEE CELLAR - Leigh Ann Wilmot (ac)

SUNDAY, OCT. 2

BOTTOM LINE - The Fabulous Steeler Band (r)
CIRCLE CAFE - Northern Lights (r)
HUEY'S (Germantown Parkway) - The Funn Brothers* (ac) / The Coolers (rb)
HUEY'S (Hickory Hill) - Jesse Brownfield & David Cochran* (ac) / The Bluebeats (rg)
HUEY'S - Troy Turner & The Blues Instigators (bl)
JAVA CABANA - Mark Hariman (ac)
NEIL'S - The Blues Society Hour Band (bl)
PARTNER'S - The Belle Curves (r)

Continued on page 20

SPOTLIGHT ON

Brody Buster

JUST A FEW YEARS AGO, BRODY BUSTER'S IDEA OF THE BLUES EXISTED ONLY IN A RANGE OF COLORS IN CRAYOLA WRAPPING.

Now, at age nine, Brody stands on stages across America, harmonica in hand, waiting to go on stage and bend a note with some of blues' best.

One such performance came this past July during the Memphis Music and Heritage Festival, when the 9-year-old from Kansas picked up his microphone and harmonica and walked onto a stage to join Joyce Cobb.

With blonde hair slicked to the side in a retro-50s style, Brody tore into a blues riff with Cobb that was reminiscent of the soulful harmonic EXHAlING THAT THE bluesmen of Beale trumpeted so many years before.

Veteran blues harpist Charlie Musselwhite was watching backstage as young Brody played, and was suitably impressed with the boy's skills. "He's listening—he's just not going up there and playing around," he noted.

As Brody continued to play, the audience size increased and their facial expressions ranged from amazement to enchantment. Brody had become everyone's show-attend as people gathered in front of the stage capturing the child celebrity with their cameras and hand-held video cameras. "He's damn good for his age," said Larry Bell, manager.

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<td>JUSTIN'S BAR &amp; GRILL - Blues</td>
<td>Chance Wayne Band</td>
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**THURSDAY**

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<td>B.B. KING'S BLUES CLUB - Blues</td>
<td>Ruby Wilson &amp; the King Bs</td>
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**FRIDAY**

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<td>JAKES PLACE - Acoustic</td>
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**SATURDAY**

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<td>Audra Smith &amp; Friends</td>
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<td>MR. HANDY'S BLUES HALL - Acoustic</td>
<td>Matt Tutu</td>
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<td>MURPHY'S - Blues</td>
<td>Delta Joe Sanders</td>
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<td>NORTH END - Acoustic</td>
<td>Steve Reid (ac)</td>
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<td>John Boatner / Judy Predzerolero</td>
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<td>SATCHEMOES - Jazz</td>
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<td>THE OAK ROOM - Pianist</td>
<td>Larry Garrett</td>
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**SUNDAY**

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<td>BULL AND BEAR - Rock</td>
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<td>LINDA'S RESTAURANT &amp; LOUNGE - Country</td>
<td>Random Band</td>
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<td>MARMALADE - R&amp;B</td>
<td>Chris Scott &amp; Eric Lewis (ac)</td>
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<td>NITA'S PLACE - Country</td>
<td>Jim Beatty &amp; The Hard Country Band</td>
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<td>BULL AND BEAR - Rock</td>
<td>Kevin Paige</td>
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<td>COUNTRY CLUB - Acoustic</td>
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<td>DAYS INN (Downtown) - Jazz</td>
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<td>JAKES PLACE - Acoustic</td>
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<tr>
<td>JOYCE COBB'S BAR - Blues</td>
<td>Melinda Rogers (rb)</td>
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of B.B. King Blues Club. “He’d be pretty good if he was 30.”

Brody is quickly getting quite the reputation on Beale Street. Whenever he’s in Memphis, he tries to stop in and play with bands at various clubs on the legendary blues avenue.

“Sometimes he steals the thunder from the other bands,” Bell said. “The crowd really gets into it, (although) some look around to see if he’s doing a lip-sync or something.”

While in Memphis this past summer, Brody spent a lot of time with Joyce Cobb, and was sort of taken under the wing of the Beale Street club owner, according to his mother, Janet Buster.

Cobb said that Brody is always escorted by his parents to her club on Beale, due to curfew regulations. “We always get very good response (from the crowd) and I always let people know he’s with his parents.” The club owner is especially impressed with the boy’s talent. “He has an outstanding ear,” she adds. “That’s God’s gift.”

The demand for Brody’s stage presence keeps the entire family busy, according to his mother. Brody’s 8-year-old sister, Jodie, even gets in the act. Jodie serves as her brother’s public relations assistant and helps Brody write thank you letters to the musicians he plays with.

“She’s his biggest fan,” the proud parent says.

“It’s a good thing that his parents are guiding him into having fun with it,” Cobb notes. “If he wishes his future to be musical, he can... he’s very, very good.”

Even though Brody doesn’t yet play his own songs of lost thrills, hard times, or lost love, his harp colors a picture of the blues that would be expected from a veteran bluesman five times his age. Randy Singer, a noted blues harpist and Nashville session player, once told Brody’s father Curtis that his son played the harmonica like a “60-year-old black man.”

Young Brody, who prefers the Lee Oskar brand harmonica, first picked up the instrument a year and a half ago when he found an old ‘stocking stuffer’ harmonica that his mother once played as a child. “Within two weeks time he was playing it,” his father recalls, “and he hasn’t put it down since.” Brody now has a collection of more than 30 harmonicas of all varieties, and has played them with such blues magnates as B.B. King and Rufus Thomas.

During the festival in Memphis last July, Curtis Brody looked at his son, smiled and said, “It’s a dream to see what he has done.”

The dream originated in Brody’s home state of Kansas at the 1993 Kansas City Spirit Festival where Brody’s blues harp was first showcased. It had only been two months since he had started playing.

“It was kind of the kickoff,” his father said. “People called his school and our house, and all three TV stations in Kansas City were showing it.”

The budding talent of the four-foot bluesman also surfaced last June in California at the opening of B.B. King’s Blues Club and Restaurant at the Universal Studios CityWalk. Brody’s step up to the stage brought him into the company of B.B. King, Rufus Thomas, Isaac Hayes, Sir Harry Bowens, and many other blues headliners for a jam session that none of them, especially Brody, will soon forget.

“He blew them away... you could just see it on their faces,” Curtis Buster said.

The family-owned gas station/restaurant that none of them, especially Brody, will soon forget.

“We’re calling it as an extended family vacation,” Curtis Buster says. “We thought we would be staying in California until Christmas, but with all of Brody’s bookings, we’re looking at a minimum of (staying until) the end of the school year.”

But Brody’s parents are helping keep the tyke’s priorities straight. “For us to stay here, he’s got to get good grades.” Curtis Buster said. In Los Angeles, Brody and his sister attend Marquez Elementary School, which is somewhat of a change from their old school.

“There’s more kids in this school than in our hometown,” Curtis Buster points out, “so he’s having a great time.”

Brody’s father routinely travels back and forth to Payola, Kansas each week to maintain the family-owned gas station/car dealership, and Janet helps out with the weekly paperwork. Of the commuting between cities, she says “It allows a lot of flexibility. Even if things get too busy (in California), we’ll probably keep the business and just hire someone to manage it.”

“You have to give some things up, but you get some things back,” she said.

Brody has a busy October planned. On Oct. 3, he will be appearing on Fox Television’s “Jon Stewart Show”, and later that week he will travel back to the Mid South to play at the King Biscuit Blues Festival in Helena, Arkansas with the Black & White Blues Band, the group that he first played with in Kansas when it all began just over a year ago. But he’s also planning to visit some of his new friends on Beale as well.

“He’ll swing by Joyce Cobb’s, Rum Boogie, and B.B. King’s to see everyone and play,” Janet Buster promises. “He loves Beale Street — it’s like a kid’s circus to him. If he’s not sleepy, he’ll be playing.”

— Spencer M. Lucas
TUESDAY, OCT. 4
CIRCLE CAFE - Good Question (r)
MURPHY'S - Rico & Richard (ac)
NEIL'S - Troy Turner Band (r)
UNIVERSITY OF MEMPHIS (Tiger Den) - disappear fear (r)

WEDNESDAY, OCT. 5
616 - Bacchanal (r)
BARRISTERS - Big Heifer / Hypnotic Clam Bake (ac)
CIRCLE CAFE - The Reba Russell Band (bl)
COCO LOCO - Bluebeats (rg)
JOYCE COBB'S CLUB - The Trust (r)
LAFAYETTE'S (Oxford) - 311 (r)
MURPHY'S - Paul Taylor (r)
NEIL'S - Troy Turner Band (r)
NEW DAISY THEATRE - Tito Puente and his Latin Jazz All Stars (bl)
OASIS - The Hard Soul Poets (r)

THURSDAY, OCT. 6
BARRISTERS - Deep Fried / Sons Of God (r)
CIRCLE CAFE - Reliance (r)
COCKEYED CAMEL - Ceramic Gas Log / Burn Version (r)
CIRCLE CAFE - Elmo & The Shades (rb)
COCO LOCO - Bluebeats (rg)
JUANITA'S (Little Rock) - Hypnotic Clam Bake (r)
NEW DAISY THEATRE - Pavement (r)
PROUD LARRY'S (Oxford) - Blue Mountain (r)

FRIDAY, OCT. 7
616 - Puddin' Heads (r)
B.B. KING'S BLUES CLUB - Anson & The Rockets (bl)
BARRISTERS - Ceramic Gas Log / Burn Version (r)
CIRCLE CAFE - Elmo & The Shades (rb)
COCKEYED CAMEL - Back Stage Pass (r)
COCO LOCO - Bluebeats (rg)
JUANITA'S (Little Rock) - Gypsy (r)
MURPHY'S - Alicia Merritt (ac)
NEW DAISY THEATRE - Prong / Clutch / Drown (r)
PROUD LARRY'S - The Mike Strickland Band (r)
NEW DaISY THEATRE - The Mike Strickland Band (r)
NEW DAISY THEATRE / THE STRAND - The Nation (r)
OASIS - Velocity Girl / Fuzzy (r)
PATRICK'S - The Deltones (r)
PROUD LARRY'S (Oxford) - Roadside Attraction (r)
RP TRACKS - Lance Strode (c)
SAM'S TOWN CASINO (Tunica) - Pam Tillis (c)
T.G.'S - Absolute (r)
T.J. MULLIGAN'S - David Clark & AZ (r)
THE COFFEE CELLAR - David Benton (ac)
THREE SANDY - The Fabulous Steeler Band (r)
T.G.'S ACCESSORIES - Instrurnents (ac)

SATURDAY, OCT. 8
B.B. KING'S BLUES CLUB - Anson & The Rockets (bl)
BARRISTERS - Vibe Tribe (r)
BOTTOM LINE - The Buonis (p)
CIRCLE CAFE - Reliance (r)
COCKEYED CAMEL - Gypsy Rose (r)
HANGY PARK (Beale Street) - Free Concert Series featuring Memphis Chamber Brass (4-5 p.m.) / Sandy Carroll (5-6 p.m.)
HASTINGS PLACE - Amarillo (r)
JUANITA'S (Little Rock) - Hazynation (r)
JUSTIN'S BAR & GRILL - Stateline (r)
MIDWAY CAFE - The Blue Channel Cats (r)
MILLER'S CAVe - The Miller Brothers Band (r)
NEIL'S - Back Stage Pass (r)
NEWBY'S - The Enrights / The Cadillac Cowgirl with Some of Her Back Door Men (r)
OTHERLANDS - Leigh Ann Wilmot (ac)
PATRICK'S - Good Question (r)
PROUD LARRY'S (Oxford) - Mt. Gilmore with Fruteland Jackson (r)
RASCAL'S - Back Alley Grind / Slightly Insane / Twisted Perception (r)
RP TRACKS - The Trust (r)
SAM'S TOWN - McBriide & the Ride (c)
T.G.'S - Absolute (r)
T.J. MULLIGAN'S - Elmo & The Shades (rb)
THE COFFEE CELLAR - David Benton (ac)
THREE SANDY - The Fabulous Steeler Band (r)
T.G.'S ACCESSORIES - Instrurnents (ac)

SUNDAY, OCT. 9
B.B. KING'S BLUES CLUB - Little Jimmy King (bl)
BOTTOM LINE - Miller & McGraw (ac)
CIRCLE CAFE - Just Josbin' (bl)
HUEY'S (Germantown Parkway) - Jesse Brownfield & David Cochran* (ac) / The Buckbeats (rg)
HUEY'S (Hickory Hill) - Paul Risbell* (bl) / The Coolers (rb)
HUEY'S - Big Joe & The Dynaflows (bl)
NEIL'S - The Mike Strickland Band (r)
NEW DAISY THEATRE - The National Amateur Blues Finals (bl)
PATRICK'S - The Fabulous Steeler Band (r)
T.J. MULLIGAN'S - David Clark & AZ (r)
WILLIE MITCHELL'S - Aaron Walker / Janet Walker / Spectrum (rb)

MONDAY, OCT. 10
B.B. KING'S BLUES CLUB - Little Jimmy King (bl)
PROUD LARRY'S (Oxford) - Dickie Keating (r)
UNIVERSITY OF MEMPHIS (Harris Auditorium) - Faculty recital: James Ghoslin, clarinet with Jennifer John, violin, and Idabelle Gay, piano

TUESDAY, OCT. 11
CIRCLE CAFE - Good Question (r)
MURPHY'S - King Daddy (bl)
UNIVERSITY OF MEMPHIS (Tiger Den) - Ruby Wilson* (bl)

WEDNESDAY, OCT. 12
616 - Six Million Dollar Band (r)
BARRISTERS - Wally Ford & The Lizard Kings (r)
CIRCLE CAFE - Elmo & The Shades (rb)
JUANITA'S (Little Rock) - 2 Minutes Hate (r)
MURPHY'S - Mike Strickland (r)
NEIL'S - Gypsy Rose (r)
NEW DAISY THEATRE - The Mustron Jam (r)
THE ORPHEUM - Phish (a)
THURSDAY, OCT. 13
CIRCLE CAFE - Rob & The Rage (r)
JUANITA'S (Little Rock) - Jim Dickinson & the Delta Blues Project / Ho Hum / Chris Maxwell (r)
PROUD LARRY'S (Oxford) - The Other People (r)

FRIDAY, OCT. 14
616 - The Grapes (r)
ACES HIGH - Back Alley Grind / Slightly Insane (r)
AUDUBON PARK - Arts In The Park Festival
B.B. KING'S BLUES CLUB - Big Joe & The Dynamos (bl)
BARRISTERS - Pork / Corn Fed / The Oblivians (r)
CIRCLE CAFE - Reliance (r)
COCKEYED CAMEL - Faces With Shoes (r)
HANGIN' PLACE - David Kurtland (ac)
HEADLINERS - Above The Law (r)
JUANITA'S (Little Rock) - Punkinhead (r)
MURPHY’S - Mash-o-matic (r)
NEIL'S - Beat Generation (r)
NEW DAISY THEATRE - Jupiter Coyote (r)
OASIS - Push Tom Down (r)
PAT'S - Reba & The Russells with Jack Holder (r)
PROUD LARRY'S (Oxford) - Soul Pocket (r)
RP TRACKS - The Whoop Bros. (r)
SAM'S TOWN - Emmlyo Harris (r)
T.J. MULLIGAN'S - The Buonis (p)
T.J. MULLIGAN'S - The Buonis (p)
T.J. MULLIGAN’S PINCH - Reba & The Russells (bl)
THE COFFEE CELLAR - Andy Jones (ac)
UNIVERSITY OF MEMPHIS (Memphis Auditorium) - Robert Griffith, conductor

SATURDAY, OCT. 15
AUDITORIUM NORTH HALL - Patti Labelle (tb)
AUDUBON PARK - Arts In The Park Festival
B.B. KING'S BLUES CLUB - Big Joe & The Dynamos (bl)
BARRISTERS - Poli-aa-colne (r)
BOTTOM LINE - The Fabulous Steeler Band (r)
CIRCLE CAFE - Northern Lights (r)
COCKEYED CAMEL - Faces With Shoes (r)
DUNDEE’S - The Touch (ac)
HANDY PARK (Beale Street) - Free Concert Series featuring Woodwind Quintet from the Memphis Symphony (4-5 p.m.) / The Famous Rhythm Revue featuring Tony Lanier (5-8 p.m.)
HASTING'S PLACE - Place To Take Two (ac)
JAVA CABANA - J. Westmoreland (ac)
JUANITA’S (Little Rock) - Stephen's Law (r)
JUSTIN'S BAR & GRILL - I Z I (r)
KIDZUS - Better Angels (r)
MIDWAY CAFE: Elmo & The Shades (bl)
NEIL’S - Shifting Gears (r)
OASIS - Better Than Ezra / The Bottle Rockets (r)
OTHERLANDS - Mark Allen & Lou Bond (ac)
PARTNERS - Misbehavin' (r)
PAT'S - Eddie Harrison & The ShortKuts (rb)
PAT’S - Eddie Harrison & The ShortKuts (rb)
THE PYRAMID - ZZ Top / Jackyl (r)

SUNDAY, OCT. 16
AUDUBON PARK - Arts In The Park Festival
BOTTOM LINE - The Bluebeats (r)
CIRCLE CAFE - Northern Lights (r)
HUEY'S (Germantown Parkway) - The Funn Brothers (ac) / The Coolers (rb)
HUEY’S (Hickory Hill) - Eddie Harrison (rb) / Big Joe & The Dynamos (bl)
HUEY’S - Mr. Pitiful Blues Band (bl)
PAT'S - Eddie Harrison & The ShortKuts (rb)
T.J. MULLIGAN’S - David Clark & A2Z (r)

MONDAY, OCT. 17
AUDUBON PARK - Arts In The Park Festival
UNIVERSITY OF MEMPHIS (Harris Auditorium) - University of Memphis Symphony Orchestra, Robert Griffith, conductor

TUESDAY, OCT. 18
CIRCLE CAFE - Three Way (rb)
MURPHY’S - Rico & Richard (ac)
OASIS - 22 Brides (r)

WEDNESDAY, OCT. 19
616 - The Beat Farmers (r)
CIRCLE CAFE - The Reba Russell Band (bl)
JAVA CABANA - Mark Harriman (ac)
JOYCE COBUS - The Trust (r)
LAFAYETTE’S (Oxford) - Dave Matthews Band (r)
MURPHY’S - Paul Taylor (r)
OASIS - Milo Z (r)

THURSDAY, OCT. 20
CIRCLE CAFE - Reliance (r)
JUANITA’S (Little Rock) - Kelly Franklin / Barbara Raney / Gib Ponder's Here Hear / Ebo & Tom Catz (r)
LAFAYETTE’S (Oxford) - The Grapes (a)
NEW DAISY THEATRE - The Rippingtons (r)
PROUD LARRY’S (Oxford) - Clarence Gatemouth Brown (bl)
UNIVERSITY OF MEMPHIS (Harris Auditorium) - Faculty recital: Pamela Gaston, mezzo-soprano with John David Peterson, piano

FRIDAY, OCT. 21
B.B. KING’S BLUES CLUB - Maria Muldaur (bl)
BARRISTERS - Red All Over (r)
BARTON COLISEUM (LITTLE ROCK) - James Taylor (r)
CIRCLE CAFE - Elmo & The Shades (rb)
COCKEYED CAMEL - 1-900 (r)
HASTING'S PLACE - Entourage (ac)
HEADLINERS - Bone Thugs & Harmony (rp)
JAVA CABANA - Cliff Goldmacher (ac)
JUANITA’S (Little Rock) - The Subdukes / Keb Mo (r)
LAFAYETTE’S (Oxford) - David Allan Coe / Jack Ingram (c)
MURPHY’S - Zig (r)
NEW DAISY THEATRE - Lee Rocker & Big Blue (r)
NEWBY’S - Hurricane Jane (r)

SATURDAY, OCT. 22
616 - Dash Rip Rock (r)
ACES HIGH - Back Alley Grind / Benefit show & bands (r)
B.B. KING’S BLUES CLUB - Maria Muldaur (bl)
BARRISTERS - Glass Tandum (r)
BOTTOM LINE - The Buonis (p)
CIRCLE CAFE - Rob & The Rage (r)
DUNDEE’S - Armed Voices (p)
HASTING’S PLACE - Kurtz, Wade & Steel (ac)
JAVA CABANA - Mark Allen & Lou Bond (ac)
JUSTIN’S (Little Rock) - Lee Rocker / Gary Negbaur (r)
JUSTIN’S BAR & GRILL - Stateline (r)
MIDWAY CAFE - Absolute (r)
NEIL’S - Back Stage Pass (r)
NEW DAISY THEATRE - Chosen CD Release party (r)

SUNDAY, OCT. 23
B.B. KING’S BLUES CLUB - Little Jimmy King (bl)
HUEY’S (Germantown Parkway) - Eddie Harrison (rb) / The Bluebeats (rb)
HUEY’S (Hickory Hill) - The Memphis Sheiks (bl) / The Coolers (rb)
HUEY’S - Scott Ellison Band (bl)
PARAMOUNT BALLROOM - James Austin & J.P. Netters (bl)
PAT’S - The Fabulous Steeler Band (r)

MONDAY, OCT. 24
B.B. KING’S BLUES CLUB - Little Jimmy King (bl)

TUESDAY, OCT. 25
CIRCLE CAFE - Three Way (rb)
MURPHY’S - King Daddy (bl)

David The Worm's
MODERN MUSIC REPORT

1. MINNESOTA - "Without You"
2. ERASURE - "Run To The Sun"
3. REAL MCCOY - "Another Night"
4. DOOP - "Doop"
5. THE OVERLORDS - "God's Eye"
6. MOBY - "Hymn"
7. DELIRIUM - "Incantation"
8. CONSOLIDATED - "Butyric Acid"
9. ANYTHING BOX - "Where Is Love And Happiness"
10. CAPPELLA - "Move On Baby"
11. MAGIC AFFAIR - "Omen Ill"
12. OPUS III - "Hand In Hand"
13. TONY DIBART - "The Real Thing"
14. UNDERWORLD - "Cowgirl"
15. THE WATERLILIES - "Tempted"
16. ENIGMA - "Age Of Loneliness"
17. INNER CITY - "Share My Life"
18. PET SHOP BOYS - "Absolutely Fabulous"
19. SAINT ETIENNE - "Hug My Soul"
20. ANGElique Kidjo - "Adouma"

David "The Worm" Nail is a reporter for Billboard magazine's Dance Club Chart and is also a DJ at 616. Don't miss his Club X, every Saturday from 9-Midnight on 96X FM.
SHAKIN’ Continued from page 3

weeks away and there are still plenty of tickets left. Prices range from $40 to a whopping $550 per ticket, and recent calls to the ticket office (1-800-556-1994) revealed that there were still tickets available at all price levels. The show still hasn’t announced a truly major superstar performer, which may explain the slower-than-expected sales. But the latest lineup, as reported by the Commercial Appeal, is still pretty eclectic. At press time, the lineup consisted of Bryan Adams, Chet Atkins, Jeff Beck, Tony Bennett, Michael Bolton, John Cale, Cher, Billy Ray Cyrus, Mac Davis, Chaka Demus & Pliers, Melissa Etheridge, Al Green, Chris Isaak, Jerry Lee Lewis, L7, the Mavericks, Ronnie McDowell, Sam Moore, Aaron Neville, NRBQ, Carl Perkins, Iggy Pop, Paul Rodgers, the Scorpions, Sly & Robbie, Michael W. Smith, Travis Tritt, Wet Wet Wet, Ann Wilson of Heart, and Dwight Yoakam. The show takes place at the Pyramid on October 8.

For Your Viewing Pleasure — On the tube this month are two specials worthy of your interest. WMC-TV 5 will be airing a brief documentary on Memphis music this month, a half hour program tentatively scheduled for October 6 at 7:30 p.m. It’ll focus on the local music scene past, present and future. Look for interviews with local notables like Al Green’s producer Willie Mitchell, roots blues combo the Hollywood All-Stars, saxophonist Herman Green, and former Tora Tora lead singer Anthony Corder.

Just a few days later, WKNO will air a PBS show containing a fathers-and-sons angle on Memphis Music, featuring DDT’s Cody and Luther Dickinson with producer poppa Jim Dickinson, and Funkahawlicz vocalist Jazze Pha with his father, Bar-Kay bassist James Alexander. Most of the filming took place at Sun Studio. The show is called “In The Mix” and airs on Channel 10 at 7:30 p.m. on the 10th.

Finally, don’t forget that Big Star is scheduled to perform on The Tonight Show on Halloween, just a couple of days after their October 29 show at the New Daisy Theatre.

New Releases — The biggie this month is, of course, Todd Snider’s Songs For The Daily Planet, but you can read all about that one in this month’s cover story. Elsewhere, O’Landra Draper & the Associates have a new gospel album scheduled for release; look for it in the stores on October 11. Singer Celia Mcree (who also hosts “Indian Talk,” a WEVL radio show on Indian affairs) has released an EP entitled Passion, which recently got mentioned in Billboard’s indie-label reviews section. The release can be found in most area music stores.

I’ve also been listening to Big Ass Truck’s new full length groove thang (entitled Inbred Music) for a couple of weeks now, and can testify that it is well worth your lunch money. Play that funky music, white boys! And towards the end of the month, look on the shelves for new singles from both Funkahawlicz and the Bar-Kays, alongside Sinister Funk, a new album from rapper Al Kapone.

On The Radio — Bobby O’Jay has done it again. The morning voice of WDIA-AM 1070 was recently cited in Billboard as the top R&B radio personality in the country (for medium sized markets), winning the Billboard/Airplay Monitor radio award for 1994. Our pals to the west at Little Rock’s KJPR-FM (Power 92) also won the award for small market R&B radio station of the year. Congratulations to all.

In other radio news, look for another alternative/modern rock radio station to surface by the end of the month. According to a source at WDRE AM 1430, that station will soon start simulcasting their programming on FM 107.1, currently the home of the urban-oriented KFTH “Touch 107.” Pending government approval — if unchallenged, the license is scheduled to be granted on October 15 — the station will adopt an alternative rock format, and will presumably compete with WRXQ-FM (96X). The inside word is that after the FM switch, AM 1430 may adopt an all-news format.

Fall Festivals — In an event which could have been subtitled “Whole Lotta Brass” (hey, “whole lotta wind” might give the wrong impression), the Memphis chapter of NARAS is putting on a series of free concerts at Handy Park this month, called Grammy Festival ’94. Held every Saturday in October, many of these shows will feature brass and woodwind quintets from the Memphis Symphony Orchestra. Other scheduled performers include the Memphis Jazz Orchestra, Joyce Cobb, Sandy Carroll, The Cadillac Cowgirl, and Jerry Hayes.

October also means that it’s time for the annual Arts In The Park festival. Besides loads of live music, this year’s celebration has an expanded artist market alongside some new events — a juried Children’s Art exhibit, a Family Sing Along and Festival Parade, and something called Senjaku-En happening in the Japanese Garden.

As always there will be dozens of live musicians, and most of them are homegrown talent. This year’s headliners are the Coolers with Lynn White, J. Blackfoot, and the Memphis Horns. The Memphis Symphony Orchestra and Memphis Concert Ballet will also be featured.

Like last year’s event, the Festival will be held at the Memphis Botanic Garden at Audubon Park, from Friday the 14th through Monday the 17th. Tickets are available in advance at all Searsel’s stores and the Dixon Gallery and Gardens.

Crossroads ’95 — Next year’s Crossroads music showcase takes place on April 6, 7, and 8. If new Executive Director Mary Unobsky has her way, the 1995 version of this event will be gargantuan. “My vision is to make this a worldwide event,” she told SR&R. According to Unobsky, live simulcasts on two nationally syndicated NPR radio programs — Mountain Stage and The Blues Stage — are currently in the works. Also new for next year is an event called “The Homecoming,” an all star jam following the NARAS Premiere Player Awards show on April 5.

As they have in previous years, the artist showcases will take place inside the clubs on Beale and at 616 on Marshall. Applications to participate in the showcase are due by January 31. The application cost is $10 if received before December 15, and $15 up until the final deadline. For more information, contact the Crossroads office at (901) 526-4280.

Odds And Ends — The 10th Annual Music Pioneer Awards will be held at the Cook Convention Center on October 7, and will benefit the Heritage Music Center, a proposed downtown residence and office complex for elderly musicians. Among the artists being honored this year are Elvis Presley, Conway Twitty, Carla Thomas, Otis Blackwell, and more.

And finally, the Great Indoors have not broken up. But singer/guitarist Jeff Bowers has left the band and moved to Knoxville. The group is currently searching for a replacement.

Until next month, that’s all the news that’s shakin’.

— CPJ Mooney
WEDNESDAY, OCT. 26
616 - Billy Goat (r)
CIRCLE CAFE - Rob & The Rage (r)
JUANITA’S (Little Rock) - Struttin: A Kiss Tribute (r)
LAFAYETTE’S (Oxford) - Soul Hat (r)
MURPHYS - Mike Strickland (r)
THE PYRAMID - Eric Clapton / Jimmie Vaughan (bl)

THURSDAY, OCT. 27
BARRISTERS - 58 Del Rays (r)
CIRCLE CAFE - The Bluebeats
JOYCE COBB’S CLUB - Keith Sykes Songwriters Showcase featuring Guy Clark
JUANITA’S (Little Rock) - Oreo Blue/Don Shipp (r)
OASIS - Kevin Kinney (ac)
PROUD LARRY’S (Oxford) - I George Porter Jr & the Runnin’ Pardners (bl)
FRIDAY, OCT. 28
B.B. KING’S BLUES CLUB - Luther Allison (bl)
BARRISTERS - Still Life Costume Party (r)
CIRCLE CAFE - The Memphis Nights (r)
COCKEYED CAMEL - Natchez (r)
JUANITA’S (Little Rock) - The John Kilzer Band (r)
MURPHYS - Second Hand Rose (r)
NEW DAISY THEATER - Hole (r)
NEWBY’S - The Puddin’ Heads (r)
PATTON’S - Reba & The Russells with Jack Holder (rb)
PROUD LARRY’S (Oxford) - Merle Saunders & The Rain Forest Band (bl)
PROUD LARRY’S (Oxford) - George Porter Jr & the Runnin’ Pardners (bl)
SAM’S TOWN CASINO (Tunica) - Suzy Bogguss (c)
SATURDAY, OCT. 29
616 - Son Of Slam (r)
CIRCLE CAFE - The Bluebeats
COCKEYED CAMEL - Natchez (r)
HASTING’S PLACE - The Cadillac Cowgirl with Her Back Door Man (c) (5-7 p.m.) / Jerry Hayes (c) (7-8 p.m.)
HASTING’S PLACE - Southern Cross (ac)
KUDZUS - The Hounds (r)
MID-SOUTH COLISEUM - Leslie Burt / Lari White (c)
MIDWAY CAFE - The Trust (r)
MILLER’S CAFE - The Millie’ Brothers Band (r)
MURPHYS - Son Of Slam (r)
NEIL’S - The Beat Generation (r)
NEW DAISY THEATER - Big Star/Drivin’ & Cryin’ (r)
OTHERLANDS - Gary Rosenburg (ac)
P & H CAFE - The Rhythm Hounds (rb)
PARTNER’S - Rob & The Rage (r)
PATRICK’S - Reba & The Russells with Jack Holder (rb)
PROUD LARRY’S (Oxford) - Rockin’ Dopsie Junior & the Zydeco Twister (zy)
RP TRACKS - Rob Jungklaus & Romeo Rising (r)
SUNDAY, OCT. 30
B.B. KING’S BLUES CLUB - Kim Wilson Band (bl)
BOTTOM LINE - The Irish Celtic Band (ac)
CIRCLE CAFE - Northern Lights (r)
HEUY’S (Germantown Parkway) - The Funn Brothers* (ac)/The Coolers (rb)
HEUY’S (Hickory Hill) - Jesse Brownfield & David Cochran* (ac)/The Bluebeats (tg)
HUEY’S - Jim Suhler & Monkey Beal (bl)
PATRICK’S - Eddie Harrison & The ShortKuts (fb)
T.J. - Gypsy Rose (c)
T.J. - Big Fish / Halloween Party (r)
T.J. MULLIGAN’S - Eddie Harrison & The ShortKuts (fb)
T.J. MULLIGAN’S - Big Fish / Halloween Party (r)

MONDAY, OCT. 31
ACES HIGH - Blackbone CD Release Party / Back Alley Grind / Stone at the Moment / Screaming Jesus (r)
B.B. KING’S BLUES CLUB - Kim Wilson Band (bl)
BARRISTERS - Grendel Crane / Jaspers / Ceramic Gas Log / Glass Tandum (r)
NEW DAISY THEATER - Hay (r)
PROUD LARRY’S (Oxford) - Big Ass Truck (r)
October 14-17
Memphis Botanic Garden
In Audubon Park

- Open at noon on Friday
- Free Souvenirs to First 500 Guests on Friday
- Juried, Invitational & Children's Art Exhibits
- Music, Dance & Theatre
- 150+ Booth Artist Market

FRIDAY
6:30
Memphis Concert Ballet
Sponsored by AutoZone on the Seessel's Main Stage

SATURDAY
4:30
Reba Russell Band
5:45
Preston Shannon
7:15
The Coolers with J. Blackfoot & Lynn White and the Memphis Horns
on the Seessel's Main Stage

SUNDAY
2:30
Jazz in the Gardens
A special performance by the Fred Ford Honeymoon Garner Trio
at The Dixon Gallery and Gardens
4:30
Memphis Symphony Orchestra
Sponsored by The Commercial Appeal and Terminix on the Seessel's Main Stage

Admission: $5.00 adults
$2.50 Children & Sr. Citizens

Advance discount tickets available at all area Seessel's and The Dixon Gallery and Gardens
Art About Town

Every Day

Center for Southern Folklore - 130 Beale/Sweet Soul Music Italian Style/also Memphis Rocks: Rockabilly Music in Memphis

Every Monday-Friday

Cotton Exchange Building - 65 Union / cotton samples and historic memorabilia.

Every Monday-Saturday

Beale Street Blues Museum - 329 Beale / A crash course in the blues / Memphis flocks: Plockabilly.

Chucalissa Archeological Museum - 5 miles west of 61 off Mitchell Road / call 785-3160

Every Tuesday-Sunday

Brooks Museum - Art Of Ancient Americas

Dixon Gallery and Gardens - 4399 Park / Impressionistic art / call 761-5250

University of Memphis - 3750 Norriswood / Permanent installation of Neil Nokes: Spirit of Africa / call 678-2224

Explore new ways of integrating art concepts and methods into everyday life.

Thru December 31

Brooks Museum - Art Of Africa

October 1

Brooks Museum - Weekend Family Workshop: 'Tis the Season - demonstrations on how to make beautiful seasonal wreaths. 1:30-3:30 pm

October 10

Brooks Museum - Here's Looking At You: 10:30 a.m. - Tracey Zerwig-Ford, artist director of Professor Chameleon's Medicine Show holds workshop giving opportunities to experiment with stage makeup.

For the Kids

Every Tuesday

The Children's Museum - Hello Stuffee! Meet this seven-foot-tall stuffed character that unzips to reveal the major organs for major organs for teaching human anatomy.

Every Wednesday

The Children's Museum - Andy Ambulance: Learn more about safety with remote control miniature ambulance.

Every Friday

The Children's Museum - Telling Tales: Informal program of stories.

Thru October 30

The Children's Museum - Hands Can!

October 1


The Children's Museum - Spinning and weaving demonstrations / Create your own weavings 2-3 PM

October 8

The Children's Museum - Juggling demonstrations / Percussion performance 3-5 PM

October 14-15

Mid-South Coliseum - Monday's Child Clothing Sale

October 15

The Children's Museum - Meet real firefighters 11-noon / Puppet show 1-1:30 PM / Make your own puppets 2-4 PM

October 22

The Children's Museum - Deaf drama club performance 1:30-2 PM / Hieroglyphics, calligraphy, and braille demonstration 2:4-3:30 PM

October 29

The Children's Museum - Wizard of OOPS! (magic tricks) 1-3 PM

October 31

Brooks Museum - Trick or Treat Trek (4-6 p.m.)

Laughs

Every Tuesday

Comedy Zone - Overton Square Pegs Improv Group

Thru October 2

Laugh Factory - Beth Donahue

October 1

Comedy Zone - Pinkard & Bowden

October 4-9

Laugh Factory - Carl LaRoca

October 5-8

Comedy Zone - Rev. Billy C. Wirtz

October 11-16

Laugh Factory - Steve Alman

October 12-15

Comedy Zone - Trip Wingfield

October 14-16

The Orpheum - Just For Laughs, A Day with Gates and Mills starring Tim Conway and Tom Poston

October 18-23

Laugh Factory - Dan Wilson
EVERY THURSDAY
JAVA CABANA - Poetry Night

EVERY SUNDAY
SHERATON CASINO (Tunica) - 12:01 Club - a regular Sunday night event that caters to those who work graveyard shifts. The River Stage hosts live music from Midnight - 4:00 a.m. and a free breakfast buffet from 1:00 a.m. to 7:00 a.m.

OCTOBER 1
DIXON GALLERY AND GARDENS - Symphony In The Garden
SHERATON CASINO (Tunica) - The Flying Elvi return!

OCTOBER 2
MID-SOUTH COLISEUM (Parking Lot) - Mid-South Fair Homemade Ice Cream Contest (1-3 p.m.)

CIRCUIT PLAYHOUSE - Auditions for My Name Is Still Alive. Needed: women only (1 African-American 30-50/1 Hispanic 30-40/1 woman 40-60 motherly type) Bring a prepared song - dress to move. Oct. 2 1:00 PM - Oct. 3 7:00 PM.

OCTOBER 5
MEMPHIS ZOO - Senior Day

OCTOBER 7
BURKE'S BOOK STORE - Peter Guralnick will be signing the first volume of his long-awaited two-part biography of Elvis Presley, Last Train to Memphis: The Rise of Elvis Presley from 7-9 PM

OCTOBER 8-9
MEMPHIS ZOO - Fall Plant Sale

OCTOBER 9
HOLIDAY INN (Airport) - Memphis Fall Record Convention Collectors Show And Sale at 1-55/Graceland Holiday Inn. Free CD to first 100. 10 am-5 pm, admission $3. Autograph signing by Billy Lee Riley and James Gilreath.

OCTOBER 11-25
SHERATON CASINO (Tunica) - Playboy Girls of Rock 'n Roll - an upscale Vegas-style stage production.

OCTOBER 14-17
AUDUBON PARK - Arts In The Park Festival

OCTOBER 19
CALVARY CHURCH - Eat To The Beat with O'Land's Draper & The Associates - starts at 12:05 PM/hot lunch is $4/music is free with lunch

OCTOBER 24-25
UNIVERSITY OF MEMPHIS (Mall) - Campus America Tour (free fair)

OCTOBER 26
CALVARY CHURCH - Eat To The Beat with Joyce Cobb and Cool Heat - starts at 12:05 PM/hot lunch is $4/music is free with lunch

OCTOBER 28-29
MEMPHIS ZOO - Zoo Boo

OCTOBER 30
SHERATON CASINO (Tunica) - 12:01 Club Halloween Party - a regular Sunday night event that caters to those who work graveyard shifts. The River Stage hosts live music from Midnight - 4:00 a.m. and a free breakfast buffet from 1:00 a.m. to 7:00 a.m.

SPORTS
EVERY DAY
FISH 'N LAKE - 7144 Austin Peay / sunup-sundown

EVERY MONDAY
MID-SOUTH COLISEUM - Memphis Fire Fighters Benefit Concert

EVERY MONDAY-SATURDAY
WINDJAMMER - Dart Tournament

EVERY TUESDAY
UP THE STREET - Pool Tournament

EVERY SUNDAY & THURSDAY
UP THE STREET - Dart Tournament

OCTOBER 1
T.J. MULLIGAN'S - Big Screen Fight with Fighters Benefit Concert

OCTOBER 4
NEWDAISY THEATRE - Boxing On Beale Street

OCTOBER 8
T.J. MULLIGAN'S - Golf Scramble (noon)

OCTOBER 14-16
UNIVERSITY OF MEMPHIS - Handball Open

OCTOBER 21
THE PYRAMID - Chicago Bulls vs Seattle Supersonics NBA Exhibition Game

THEATRE
OCTOBER 1-2, 7-9, 12-16
CIRCUIT PLAYHOUSE - Oleanne

OCTOBER 1, 6-9
MCCOY THEATRE (Rhodes College) - The Glass Menagerie

OCTOBER 7-9, 14-16, 21-23, 28-30
HARRELL PERFORMING ARTS THEATRE - Pinnochio

OCTOBER 7-9, 12-16, 20-23, 27-30
PLAYHOUSE ON THE SQUARE - Dancing At Lughnasa

OCTOBER 14-16, 20-23, 27-30
GERMANTOWN COMMUNITY THEATRE - Blight Spirit

OCTOBER 14-16
THE ORPHEUM THEATRE - Just For Laughs, A Day with Gates and Mills starring Tim Conway and Tim Poston

OCTOBER 20-23, 25-30
THEATRE MEMPHIS - The Hasty Heart

OCTOBER 21
UNIVERSITY OF MEMPHIS (Mall) - Madam 000 La La

OCTOBER 27
ROBINSON CENTER (Little Rock) - My Fair Lady

OCTOBER 29-30
CIRCUIT PLAYHOUSE - The Lion, the Witch, and the Wardrobe
MICHAEL PETAK
Pretty Little Lonely (Slash)

If you pick this CD up in a store and notice that it’s co-produced by T-Bone Burnett, you may be tempted to expect something similar to some of the other great artists he has produced over the last few years (Counting Crows, BoDeans, Sam Phillips, Jackopierce). But you’re going to be surprised, very surprised. Michael Petak is a slightly twisted Los Angeleno whose urban folk songs mix noise and distortion with the ever-fertile lyrical fields of love and dysfunction. Acoustic grunge? Maybe, but it’s still pretty gripping stuff. It must be some sort of Southern California thing — Petak has tapped into the same L.A. vibe that inspired Beck, Tom Waits and Jane’s Addiction, fortunately without sounding too much like any of them. And for an added bonus, the first pressing of the CD comes with an hour-long bonus video “documentary” that Petak directed; it’s a great little slacker art film that really helps you get a handle on both the singer and his songs.

LIZ PHAIR
Whip-smart (Matador)

Last year’s Critic’s Pet is back with her much-awaited second album, and it’s clear that Exile In Guyville was no fluke. As strong as that debut album was, Whip-smart is even better, thanks to a stronger batch of songs and slightly cleaner production. But Phair’s singing is still endearingly low-fi — who knew that a monotone could be so sultry and expressive? With winners like “Super Nova,” “Shane,” and the title cut leading the way, Whip-smart makes Phair one of the best examples yet that 1994 is turning out to be a banner year for women in rock and roll.

ANITA BAKER
Rhythm Of Love (Elektra)

Let me go out on a limb here — ten or twenty years from now, long after everyone has forgotten about Toni Braxton or Sade or Miki Howard, people are still going to be listening to Anita Baker. There is simply no better female singer in soul music today, especially when it comes to lush ballads and smooth torch songs. Rhythm Of Love is Baker’s first album in four years, and it’s everything you would expect from a seventeen Grammy winner who is being increasingly compared to the Billie Holidays and Ella Fitzgeralds of the world. She’s still waiting for the big mass appeal crossover hit to take her to Whitney levels of popularity — the cover of Carly Simon’s “You Belong To Me” is probably her best bet here — but anyone who can still make “My Funny Valentine” sound this fresh is bound to get there eventually. Look for that Grammy total to hit double digits by this time next year.

HOOTIE & THE BLOWFISH
Cracked Rear View (Atlantic)

South Carolina isn’t exactly known for its contributions to the music world, but this four piece band from Columbia is quickly making a name for themselves all over the country. Much like the Gin Blossoms, who are similar both in sound and spirit, Hootie & The Blowfish specialize in a tuneful brand of American pop that never really goes out of style. Sure, angst and aggression is all well and good in rock music, but sometimes all you want to do is roll down all the car windows, turn up the tunes, and sing along. And this band has a secret weapon in lead vocalist Darius Rucker, whose soulful roar is a wonder to behold.

SHAWN COLVIN
Cover Girl (Columbia)

After releasing two well-received albums of her own songs, Shawn Colvin has decided to release... an album of all cover versions?!?!! Interesting career move for someone who has acquired a reputation as one of the better neo-folk songwriters working today. There are a few keepers in here — it’s hard to screw up too badly when you’re working with songs by Bob Dylan, Tom Waits, The Band, and Willis Alan Ramsey.

The duet with Mary Chapin Carpenter on Greg Brown’s “One Cool Remove” is especially strong. But hearing a folkie who has spent time in Greenwich Village, Austin, and Berkeley sing Steve Earle’s “Somebody,” one of the best songs ever written about getting out of the small town you grew up in... well, it’s just plain silly. I have a hard time picturing Shawn Colvin “pumping gasoline and counting out-of-state plates.” Here’s hoping we don’t have to wait too long to hear some of her own songs again.

— Steve Walker

GREG HOLLAND
Let Me Drive (Warner)

The hook line on the first cut sums it up... “It’s pop the top, bottoms up, party time downtown. I’m not really up to feelin’ down.” Greg Holland offers a sure-fired recipe for a red hot record. Well selected songs from the likes of Shawn Camp and Victoria Shaw, toss in a co-write with Jim McBride, stir in songs about pain, girls and cars, as well as a song about his dog. Mix all this up with Holland’s incredible old country voice, urban cowboy stud looks, add a hat and a pair of tight jeans and you got a hit! If
If you don’t like commercial country music, this probably ain’t for you, but if you like to rock out on the radio, Holland is a fresh addition to the new country corral.

**DAVE MATTHEWS BAND**

*Under The Table And Dreaming* (RCA)

Too often bands get picked up by major labels and then some smart-assed producer begins to change everything about the group that got them the deal in the first place. Not here. “Satellite” and “Ants Marching” are rerecorded from their indie CD and are still my faves, but the rest is (thank God and producer!) the same old Matthews that has stirred the minds of many young listeners. Matthews seems tortured with fear and confusion in his lyrics, but his light hearted music sums it all up as typical situations in these typical times. Definitely not a typical band. Check it out.

**VARIOUS ARTISTS**

*Follow That Road* (Philo)

In the fall of ’93, a bunch of singer/songwriters flocked to Martha’s Vineyard for a three-week long retreat from the long hard road. On Friday and Saturday nights they would hang out and perform at the Wintertide Coffeehouse. This recorded souvenir is a must for any songwriter or folk enthusiast, jam packed with some of the very best from Jonathan Edwards, Tom Paxton, Kate Taylor and many others. Nothing is slicked back or spit shined — you hear emotional versions of wonderful songs, performed primarily by the writers themselves. The title cut, “Follow That Road” by Anne Hills, is one of the most charming songs I’ve ever heard.

— Nancy Apple

Hot on the heels of a hit-packed September that brought new albums from R.E.M., Eric Clapton, Anita Baker, Luther Vandross, Barbra Streisand, and Boyz II Men, this fall’s new releases should shake up the charts even more. Coming in October are such long awaited new albums as Mary Chapin Carpenter’s *Stones In The Road*, Madonna’s *Bedtime Stories*, and Tom Petty’s *Wildflowers*, with Pearl Jam’s *Vitalogy*, the Black Crowes’ *Amorica*, and Frank Sinatra’s *Duets II* waiting in the wings for November.

It’s also going to be a big autumn for unplugged albums, with the Eagles, Jimmy Page & Robert Plant, Nirvana, and Sarah McLachlan all planning to release live albums, some of which may be more “unplugged” than others. Both the Eagles and the Page/Plant reunions will be taken from upcoming MTV specials, and will feature new songs along with the expected classics. The Nirvana release, previously announced as a career spanning two-disc live set, has been scaled down to a single CD from their *MTV Unplugged* appearance from last year. And the Sarah McLachlan album will consist of reworked live-in-the-studio versions of several of her songs, recorded earlier this year for a Canadian pay-per-view special. At press time, plans called for the CD to be released only in Canada, although it should be fairly easy to find as an import.


There are a few smaller releases coming out that deserve better than getting lost in the onslaught of big

Overkill, Paul Westerberg, Dinosaur Jr., Hotel, Annie Lennox, Sam Phillips, Divinys, James, Seed, and Letters To Cleo. There are also going to be sequels to the popular soundtracks to *Dazed And Confused* and *The Crow*, both featuring songs from the movies that didn’t make it onto the first soundtracks. And if you’re a vinyl collector, there will be a limited edition double LP that features all the classic rock tracks from both *Dazed And Confused* albums, along with a special 3-D cover.

Upcoming rap releases include new albums from Digable Planets, Scarface, Willie D., Paris, Fushnik, The Coup, Kool Moe Dee, and Nashville raper Boogie. There will also be a soundtrack album to *Snoop Doggy Dogg*’s upcoming *Murder Was The Case* video, which is actually a mini-movie. The album will contain new tracks from Snoop, Dr. Dre & Ice Cube, Jodeci, and several other big names.

Jazz buffs can watch for new releases from Manhattan Transfer, Najee, Richard Elliott, Dave Grusin, Acoustic Alchemy, Jimmy Smith, and a big band album from Barry Manilow. The big country albums this month, aside from Mary Chapin Carpenter, include George Strait, Willie Nelson, Clint Black, George Jones, Tammy Wynette, Dolly Parton, John Anderson, Suzy Bogguss & Chet Atkins, Little Texas, and all-star tribute albums to Merle Haggard and Lynyrd Skynyrd.

In reissue news, box sets have just been released from the Moody Blues, Monty Python, and the Temptations, and will be joined later this fall by multi-disc sets from Tina Turner, The Band, Everly Brothers, Tangerine Dream, Louis Armstrong, Thelonious Monk, Leadbelly, Asleep At The Wheel, Tanya Tucker, and Chris LeDoux. Double disc “Best Of” anthologies, many containing some new material, are also expected from Michael Jackson, Blondie, Pat Benatar, the Go-Go’s, Harry...
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 White, and many others. Call for specials offered to Memphis musicians. Ocean Wave Photography, 274-7530.

JAY DEE'S GUITAR REPAIR NEW PHONE NUMBER 272-3400 SAME LOCATION SAME GREAT SERVICE Mon.-Fri. 12-6 • Sat. 12-2

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

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CASH FOR C.D. COLLECTIONS COME BY OR WE CAN MEET YOU! ONE STOP VIDEO 10 AM - 6 PM or call (901) 353-7050 12/94

COUNTRY BASS / VOCALS new to Memphis, looking for part-time or weekend work. Honky tonk, western swing and new country. Let me know the live venues please. Call Rick at (601) 895-9176. 10/94

VOCALIST/GUITARIST team relocated from NC, seeking guitarist, bassist, and piano/keyboard player for original band heavily influenced by '70s rock. Call Todd or Travis at 382-4165 after 6:30 PM or leave a message. 10/94

REWARD!! Ludwig maple drums, natural finish, stolen from Raleigh storage room. Pearl brand mounts, spurs, etc. All drums in black fiber cases, assorted stands and hardware with lots of odd pieces. Drum Workshop double pedal, brown leather Badger brand case. Two toms have oversized brass badge (reissue), brown alligator sax case with pads inside. 'CC' logo on the outside. These drums have great sentimental value as well as being a needed tool to work with. A police report has been filed. Any help is greatly appreciated. Contact Charley at 363-5555 (days) or 372-0272 (nights). 10/94

MEMPHIS INDEPENDENT LABEL Oblivion Records, seeks rock - metal bands for upcoming showcases. Submit demos with bios and contact to: Oblivion Records, 3125 S. Mendenhall, Suite 220, Memphis, TN 38115. 10/94

PAINTING High quality interior or exterior painting. Reasonable rates. Call 458-3503.10/94

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

VALHALLA, Memphis' mightiest original rock band, is currently auditioning drummers and guitarists. Only the musically creative, dedicated and mentally prepared need to call for an appointment. Call J.J. or Andre' at (901) 744-0807. 10/94

THE CD SWAP CLUB is for people who want to trade Compact Discs with other people. 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. 10/94

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 529-9813. 10/94

VOCALIST wanted for metal band into sound of Pantera and Soundgarden for original project. Must be serious, dedicated and hard working. Inexperienced, no problem. Call Al 366-1025. 10/94

ARE YOU ready for the apocalypse of music? Male vocalist, bassist, and keyboardist, ages 17-25, wanted for dedicated, ruthless, all original progressive rock band. No limits. Rob 766-1687. 10/94

WANTED female background vocalist/keyboards. Job includes - sharing keyboard duties, background vocals - lead vocals if possible. Keyboard equipment preferred but not mandatory. Styles include 60's through 90's...R&B, commercial jazz. Contact Mike at 739-3974. 10/94

FREE CONCERTS This year's annual blizzard of Christmas albums includes the definitive Elvis Presley collection. If Every Day Was Like Christmas contains every song from the King's various holiday albums and EP's, including three previously unreleased tracks. Other artists decking the halls this year with new Christmas albums include Mariah Carey, Tony Bennett, Kenny G, Natalie Cole, Neil Diamond, Trisha Yearwood, Sammy Kershaw, Jerry Jeff Walker, the Roches, Judy Collins, Charles Brown, Donna Summer, Freddie Jackson, the Whispers, David Lanz, Liz Story, and the Nylons. — Steve Walker

NEW IN THE BINS Continued from page 29

Keep In Touch With The Memphis Music Scene! For Only $25.00 We will Keep You Informed About Musical Happenings In The Birthplace Of Rock And Roll! Name _____________________________________ Address _____________________________________ City, State, Zip _____________________________________ Send Your Check Or Money Order To: Shake, Rattle & Roll, 1725 B Madison, Suite 3, Memphis, TN 38104
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**Musitron Local Licks:** Every Sunday night on 96X from 10:00 p.m. till 11:00 p.m. *Local artists’ music and interviews!*

**Musitron’s ALL “DAT” JAZZ:** Every Friday afternoon from 5:00 till 6:00 p.m. on FM 92 Local acts recorded digitally. *LIVE from the Musitron!*

**Musitron Blues Jam:** Blues City Cafe every Tuesday from 8:00 p.m. till Midnight. *Come and Play!*

**Musitron Mid South Review:** Every Saturday night on 14X from 7:00 till 8:00 p.m. *Local artists’ music and interviews!*

**Musitron Supports Local Artists:** Sales and marketing of local artists’ tapes and CD’s. *Bring 'em in!*

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† CLASS OF '94 represents Mix Magazine's top new studios in the country for 1994.