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"Between the Tracks"
Layaway Now for Christmas!
The Christmas season just seems to bring out the best in people, and musicians are no exception. Recently some of Memphis' finest donated their time and talent for a Christmas cassette called *The Sounds of Starry Nights*.

On this ten song release you'll find the Memphis Horns' rendition of "We Wish You A Merry Christmas," Ruby Wilson singing "Silent Night," Rufus Thomas on "I'll Be Your Santa Baby," and Keith Sykes crooning "Jingle Bell Rock." The album also contains seasonal numbers from Edwin Hubbard, Steve & Sid Selvidge, and the Memphis Symphony Orchestra Brass Quintet. Posey Hedges, executive producer of this all-star release, contributes his own "Spirit of Christmas" to the collection.

So how much would you be willing to pay for this seasonal extravaganza? Well, every carload of folks that drives through MIFA's Starry Lights, a massive outdoor display of Christmas lights, will be able to take home a complimentary copy of the cassette. Starry Nights is being held at Shelby Farms until January 2, and all of the funds raised will go to assorted MIFA charities. The cost is a paltry $10 per car, with slightly higher fare for minibuses and shuttle vans. Call (901) 529-4500 for more information.

**Booba** — There's a new local television show debuting this month, and it will feature interviews and videos by local musicians and artists. The show is called Booba, and the first installment shows videos by Ardent artists 2 Minutes Hate and Techno Squid Eats Parliament, alongside interviews with producer Jim Dickinson and low budget exploitation filmmaker John Michael McCarthy. It will air Sunday, December 4 at 10:00 pm on WPTY-TV 24. If local response to this first episode is good, WPTY hopes to make Booba a regular part of their programming.

The show is the brainchild of WPTY's Jonathan Shepherd ('booba' was his childhood nickname), and although SR&R has only seen a rough, unfinished cut of the show, it already looks like a winner. If the idea of a locally produced music show conjures up visions of cable access cheesiness, then Booba will be a pleasant surprise. It has the hippest...
Now that the jury in the O.J. Simpson murder case has been selected and the actual trial is about to start in earnest, it's time that we add Shake, Rattle & Roll to the list of magazines that jurors will not be allowed to read. At the risk of incurring the wrath of Judge Lance Ito, here are a few music-related O.J. tidbits.

First, if you haven't seen it yet, you may want to be on the lookout for “Natural Born Killaz,” the new music video from Dr. Dre and Ice Cube, taken from the Murder Was The Case compilation album. In it, Dre and Ice Cube reenact the murder of Nicole Simpson and Ronald Goldman, throwing their own little twist on it. The video shows the couple walking a white Akita dog outside what is meant to be Nicole's townhouse, when they are suddenly attacked by a pair of killers portrayed by the two rappers. All the details that we've all become so well versed in - the 15 inch knife, the bloody glove, etc - are present and accounted for, including a white Ford Bronco that pulls up to the scene as the killers flee. The Bronco's shadowy driver, presumably O.J., discovers the bodies and picks up the bloody glove.

Dre insisted in a recent interview on the television tabloid show Hard Copy that he was not trying to claim that O.J. Simpson was innocent or guilty; he was only creating a piece of entertainment. In a very bizarre quote, Dre claims that "People say sex sells, but I think murder sells. Sex isn't as popular as murder." (Show of hands, class... how many of you prefer murder to sex?) Whatever you think of Dr. Dre's artistic "vision," this video is destined to be one of the most talked about of the year.

Meanwhile, Superfreak-turned-convict Rick James created a stir with a recent jailhouse interview with groupie-turned-rock scribe Pamela Des Barres that was published in the British men's magazine Arena. According to James, "If O.J. Simpson would have gotten help with his drug addiction, maybe that terrible thing wouldn't have happened to Nicole." The fallen funkster claims to know Simpson very well, and says that "O.J. had a very bad drug addiction, and it started coming out. He was freebasing or snorting, and I'm not going to sit here and tell you that he wasn't because I know he was." Don't look for Rick James to testify for the defense any time soon.
But Simpson does have at least one musical friend on his side. Jermaine Jackson recently told reporters that his brother Michael has sent O.J. a letter of support. According to Jermaine, not only do both he and Michael believe that Simpson is innocent, but the King of Pop has also “lost faith” in the American justice system. Let’s see... would that be the justice system that has found Jackson victorious in countless business disputes, paternity suits, and songwriting plagiarism cases over the last several years? Or would it instead be the justice system that never even got a chance to address Jackson’s most recent tabloid troubles because he and his pre-teen accuser settled out of court? Maybe M.J. and O.J. should give the system a chance to work before they lose faith in it.

**SHORT TAKES**

Tom Jones, in an apparent quest to become the next Tony Bennett to the MTV Generation, has just released a new album that includes a duet with Tori Amos, as well as tracks produced by Flood and Teddy Riley. Jones will also be appearing at a few radio-sponsored acoustic concerts this month, including one in Las Vegas where he will be backed by The Cramps... You think Whitney Houston was the only one to take home a big check from the mega-platinum Bodyguard soundtrack? Nick Lowe, whose “(What’s So Funny About) Peace Love And Understanding” was covered by Curtis Stigers on the album, recently told England’s Mojo magazine what his songwriting cut was: “A million dollars. I won’t be coy. A million f*cking bucks.” Lowe has a new album, The Impossible Bird, due out this month...

Still can’t get enough tribute albums? Coming soon are albums saluting Led Zeppelin (featuring, among others, Stone Temple Pilots, the Rollins Band, Blind Melon, 4 Non Blondes, and a duet between Robert Plant and Tori Amos), and legendary songwriter Doc Pomus (featuring Bob Dylan, B.B. King, Brian Wilson, John Hiatt, Lou Reed, and Rosanne Cash). Other tributes in the works include nods to T. Rex, the Hollies, the Zombies, and the Germs...

Chrissie Hynde of the Pretenders, annoyed at the mosh pit at one of their recent shows, stopped the show to admonish the crowd, according to Hits magazine. “Look, I’m 43 years old,” she told the crowd. “I’m not Courtney Love, I don’t have plastic tits, and I don’t have to put up with this shit. Stop it.” The crowd did... Garth Brooks has decided to throw his big ol’ hat into the holiday sales ring, as he and Capitol Records are planning to release a Greatest Hits album a mere four days before Christmas. This one will not be sold at McDonald’s....

Groove was lucky enough to be at The Station Inn in Nashville when the man who virtually started bluegrass music, Bill Monroe, joined Del McCoury and his band on stage for what he said would be “a song or three.” Happily, it ended up being twelve or thirteen. Monroe, one of the true pioneers in American popular music, sounded terrific despite his advancing years; he seemed genuinely happy to be there and at one point even broke into a little two-step. He then stuck around for Del’s second set, shaking hands and signing autographs for anyone who asked. By the way, McCoury’s group, currently one of the hottest in bluegrass, is tentatively scheduled for a Memphis appearance this spring. Don’t miss them.
Earlier this summer, two members of the Memphis alternative band Dynamo Hum cooked up a fairly bright idea. Fresh from completing their new self-released cassette, guitarist Brad Pounders and bass player Martin Chytil started talking about how so many good bands in Memphis needed exposure.

"Somehow this idea popped up," Chytil recalls, "of putting together a CD with everyone in town on it. We started talking up the idea, and pretty soon we just decided to get some people together and see about really planning this. We scheduled a meeting at Rockingchair studio, and I really didn’t think people would be serious enough to come by. But when we had the meeting at least 20 or 30 people showed up.”

Less than six months later, the result of that meeting is Memphis In The Meantime, a 17-song sampler of this city’s alternative rock scene. The disc is scheduled to arrive in stores by December 13, and in keeping with the charitable holiday season, all proceeds from Memphis In The Meantime will benefit Habitat for Humanity.

“We wanted to pick a charity that was politically correct,” Chytil explains, “if that doesn’t sound too trite. We really wanted something noncontroversial that people could get together on.”

The proceeds from the album may be considerable, because most of the production costs that would normally swallow up potential profits have been eliminated. Almost everything involved in creating Memphis In The Meantime — from artwork, to distribution, to recording time — was donated.

“Johnny Phillips (of Select-O-Hits, the distributor of the album) was able to get Sony’s pressing plants to manufacture thousands of discs for free,” revealed Chytil, “and Master Graphics donated their art services for the album design.” Famed Memphis photographer William Eggleston waived his fee for his 1972 photograph on the

continued on page 14
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**IN THE STUDIO**

In The Studio is open to all area recording 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 January issue is Friday, December 16th.

**AL'S HARMONIC SALON**


**ROCKINGCHAIR STUDIOS**

Sid and Steve Selvidge were in to record one song for the upcoming Holiday album benefiting MIFA. Alan Mullins engineered. Posey Hedges is producing the album project, which will also feature Ruby Wilson as well as The Memphis Symphony Orchestra Brass Quintet (both engineered by Mullins). The Incidents returned for more mixing with Mullins engineering. Pat & Tony tracked and mixed two songs. The duo produced and Mullins engineered. Back Alley Grind was in to record and mix two songs for an upcoming release. The band produced and Mullins engineered. The Hounds tracked, overdubbed, and mixed a sssmokin' 10-song blues album in studio B. Casey Phillips produced and Mullins engineered. Hodgepodge, the pride of Corinth, Mississippi, was in tracking and mixing for an upcoming release. The band produced and Mullins engineered. Horizon tracked and mixed for a future CCM release. Steve Gaines produced and Mullins engineered. Metaphor was also tracking and mixing for an upcoming album. The band produced and Mullins engineered. John Ingram returned for more demo work with Mullins engineering. Ingram produced.

The Six Million Dollar Band began recording for their upcoming release on Rockingchair Records. Mark Yoshida is producing and engineering the album project.

**FREE TOES PRODUCTIONS**

Mike Evans of K-97 is self-producing a compilation of humorous material. Rusty Batts is co-producing and engineering. Second Verse, an R&B / hip-hop trio is working on an album project. Batts is producing and engineering. Shadow, a female R&B duo, is also tracking for an album. Batts is producing and engineering.

**THE WOODSHEED**

Keith Sykes and Danny Flowers (of “Tulsa Time” fame) recorded a flock of songwriter demos for their publishing catalogs. Sykes and Flowers co-produced with Sykes engineering. Sykes also began pre-production for an upcoming release of his new material.

**INSIDE SOUNDS**

The Wampus Cats continue to track for their upcoming release. Rick Caughron is co-producing with the band and engineering. The Memphis Sheiks are tracking for their second release. Caughron is co-producing with the band and engineering. Brenda Kelly did a quick demo for gig shopping. Caughron engineered.

**DELTA SOUND STUDIO**

Jerry Ward and Bill Haney both recorded songwriter demos. Cazeari continued to work on his self-produced album. Lee Katheryn Lackey completed her album. Ken Laxton produced and engineered everything.

**MEDLIN STUDIO**

Gregg Hansen self-produced songwriter demos for shopping in Nashville. Crash Into June recorded songs for shopping. The Trust completed their record soon to be release independently. Dave Hall produced. The Musitron transferred to disc six jazz programs featuring 20 of Memphis' jazz bands. Furthur recorded five alternative songs for shopping. Jim Medlin engineered everything.

**KIVA STUDIOS**

Issac Hayes has been recording a self-produced album for Virgin/Point Blank Records. Ron Christopher is engineering.
with Malcom Springer and Jason Latshaw assisting. David Z has been producing and engineering a bunch of Albert King tracks for House of Blues. James Senter is assisting. Second Hand Rose is tracking for Kiva Productions. Paul Ebersold is producing and engineering with Senter assisting.

**BRAD WEBB STUDIO**

Disciples of Noise are still tracking for their self-produced album. Brad Webb is engineering. John "So Blue" Weston is cutting blues tunes for independent release. Weston and Webb are co-producing with Webb engineering.

**EASLEY RECORDING**

Shady, featuring David Baker (former lead singer with Mercury Rev), released World on Beggars Banquet. The project was recorded at Easley with locals Wally Hall on space organ, Ringo Jukes on drums, and the MIFA Harmonix on backing vocals. Other Easley recorded stuff this month include Jon Spencer’s Blue Explosion Mo Widht on Au Go-Go Records. Also Crypt Records has re-released music by the Gories from Detroit. Alex Chilton produced. Keep watching Silver Jews Starlite Walker levitate up the CMJ charts! Pavement has been in the studio recording their next record. Davis McCain and Doug Easley engineered and Steven Malkmus produced. Easley provided a little extra pedal steel and piano. Bodeco continued mixing for their Safehouse CD. Latimer from Philadelphia continued mixing for their World Domination CD.

**CROSSTOWN**

Smokin’ Joe Kubek worked on his album project for Bullseye Blues Records. Ron Levy produced and Rusty McFarland engineered and mixed. Also recording for Bullseye Blues was Lowell Fulsom. Levy produced with McFarland engineering. Levy is also self-producing a solo album and completed overdubs. McFarland is engineering. Red Eye Gravy cut four songs they plan to shop with Buddy Nemenz producing and engineering.

**ARP PRODUCTIONS**

South Circle completed a single with Cazearei producing and engineering. KD Loch co-produced. Crazy cut hip-hop demos with Cazearei producing and engineering. L.A.J., a trio of youngsters between seven and fourteen-years-old are cutting an LP with Cazearei producing and engineering. J.D. Dillon and Jamae James recorded a Christmas album of country material entitled Delta Country Christmas. Cazearei engineered. And last but not least, Cazearei completed his long-awaited solo project. It will be released sometime in January.

**MILEIDGE RECORDING**

The Gospel Jubilee from West Memphis returned to the studio to continue tracking for their upcoming record. Mike Elledge is engineering. Warren Honeycutt was in cutting country demos for Warner Brothers. David Chenaull laid down tracks for his upcoming album. Shannon Grove recorded demos. Elledge engineered everything and played on most tracks.
CONCERT BEAT

In the month's biggest show, Bonnie Raitt and Bruce Hornsby took over the Pyramid on November 3rd. By the time I arrived, Hornsby had already started and as I found my seat, I started wondering if I really could sit through what I was hearing. Granted, I was there to see Bonnie, but hearing Hornsby's pseudo-jazz noodlings, I felt like I was listening to tired lounge lizard music. Hornsby tries very hard to sound more soulful than he's able to pull off; the only thing that saved his set was his Memphis-born background singer, Debbie Henry, who took up a lot of the slack. The way it is? Hetentious and boring. But amazingly, he still got a standing O. Who says Memphians aren't polite?

Everybody's favorite redhead then took over the stage, turning it into Music History 101 as she paid tribute to numerous regional musicians. Seemingly recharging her batteries simply by being in the holy mecca of Memphis, Raitt confidently smoked thru songs from her old club days including an unplugged version of "Give It Up," a song she wrote in her early twenties. Her band took tasteful solos back and forth as Bonnie nodded to each musician to take a turn, readily stepping in herself at appropriate moments to lay down her famous slide guitar. It was refreshing to see a band in the Pyramid just get up there and jam, unlike so many other performers that rely on the same set list and stale jokes night after night.

Raitt then invited Hornsby back up onstage to play piano on her smash ballad, "I Can't Make You Love Me." Hornsby then broke out an accordion on John Prine's "Angel From Montgomery" and John Hiatt's "Thing Called Love." The jam session got even more carried away at the end of the night when Raitt came back for a second encore, with Teenie and Charles Hodges in tow to join her on Teenie's "I Sho Do," covered by Raitt on her current album. Somehow from that, they went into "I Can't Stand The Rain," bringing out Ann Peebles to sing before the song lapsed into a lengthy audience participation improv about love, peace, love, peace, and so on and so forth. Finally, Bonnie in all her radiant elegance cued the band to dignified exit, probably taking the longest route in order to be closer to Highway 61.

Mirror Garden at Barristers on November 18 has to have been the biggest bust I've witnessed in a long time. I hesitate to blame it entirely on the band, but there is no way around it. Sure, there were only seven people there to see them, even with decent advance press, but regardless, they should have either put on a decent show or just called it off. I have no idea if it was a house sound system or theirs, but the sound really sucked, and lead singer Eddie Freeman would not stop jacking with it. Not like it would have helped — he flat out could not sing! There were no lights in the joint to speak of, the keyboard player and bassist were trying to share one microphone that neither could reach so you couldn't hear any of their vocals. (Which, according to their press kit, is one of their strong points?) I'm sure it must have been difficult for the band to perform to the poor turnout, Memphis being the musical mecca and all. Maybe everyone who might have enjoyed this crappy show heard the band's even crappier CD and decided to stay at home and do laundry. Perhaps if I was slamming beers like Freeman they would have sounded better, but as it was, I couldn't take more than 35 minutes.

Gravy was playing at the Blues City Cafe that same night, their first-ever show in Memphis. I always enjoy checking out new bands, although after what I had just witnessed at Barrister's, I was a little leery of another bunch of out-of-towners. But I'm glad I mustered up the strength to go, because these guys were the best band to throw down some blues I have seen on Beale since the Cate Brothers. No fancy gimmicks here, no sir. Just three guys, all fired up by just being on legendary Beale Street, ready to sho'nuff lay down some Stevie Ray/Hendrix style blues. Lead singer/guitarist Rob Thorworth sounds like he's been through the mill, and belts out his vocals with a soulful style reminiscent of Ray Charles. (Bruce Hornsby would pawn his piano to be able to sing like this.) And drummer John Scalici had his mojo bag hanging and workin', and basically kicked ass, setting the backbeat for solid, no frills five-string bass provided by Jay Johnson. With no pretentious attitudes anywhere to be found, this smiling group of white boys had even diehard blues enthusiasts pleasantly surprised.

The two sets I saw consisted primarily of original music that this Birmingham-based band had up their sleeves, including a bunch of songs about being broke, or about being on the wagon, or about just being sick and tired of being broke and on the wagon! Wherever the school of hard knocks is, this band has definitely graduated and should be welcomed back to Beale more often.

- Betty Ginsburg

EASLEY RECORD
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The Staff of
Shake Rattle and Roll
Wishes You A Safe and
Happy Holiday Season!
EVERYBODY KNOWS about such time honored cinematic Christmas classics as *Miracle on 34th Street* and *It’s A Wonderful Life*. And anyone who has cable will have a thousand or so chances to catch them all before New Year’s Eve. But if you’ve already OD’ed on all things Christmas, here are a few movies off the beaten path of standard holiday fare.

For some great dysfunctional Christmas families, start off with last year’s *The Ref*. Comedian Dennis Leary plays a burglar who encounters the Christmas family from hell, as he tries to hide out from police in their house. The family is so caustic they actually make Leary seem levelheaded — no mean feat since Leary is at his ranting and raving best. This one’s a keeper.

For a softer (and less funny, unfortunately) spoof of family life during the holidays, look to either *National Lampoon’s Christmas Vacation* or *It’s a Bundyful Life*. The former stars Chevy Chase and Beverly D’Angelo in the third installment of the *Vacation* series; if you’ve seen the first two, you probably know what you’re in store for here. *Bundyful Life* is actually an hour-long episode of *Married With Children* that spoofs the Capra classic *It’s A Wonderful Life*. The Bundy family provides for a genuine white trash Christmas, and with Sam Kinison as the guardian angel, Christmas Eve around the TV may never be the same. This low-rent satire still turns up in reruns, but it’s now also available on video.

For the truly twisted, why not deck the halls with a few Christmas slasher flicks this holiday season? All are guaranteed to clear space around the hearth with fleeing guests, either from bad taste or sheer fright.

Unless you put *Gremlins* into this genre (which I don’t), the king of all Christmas horror movies is *Silent Night, Deadly Night*. The movie was released in 1984, but due to its provocative film poster (which portrayed jolly ol’ St Nick heading down the chimney with an axe), it was initially banned from many theaters. As the movie opens, a young boy sees a murderer disguised as Santa slice up his parents. The kid grows up with a rather warped view of Christmas, and twenty years later dons a Santa outfit and goes on a killing spree.

A fairly scary premise, but this film doesn’t quite make it as a four-star slasher flick. Lame acting, for one, takes it down a peg or two. But even though *Silent Night, Deadly Night* was successful enough to spawn four sequels (all of them miserable), I definitely wouldn’t show it to the kiddies.

Additional Christmas frights like *Elves* (Dan ‘Grizzly Adams’ Haggerty fights Nazis and mutant ninja elves) and *Black Christmas* (starring a slutty Margot Kidder of *Superman* fame) are even less successful. But at the bottom of the fright barrel are *Don’t Open Til Christmas* and *Christmas Evil*. The latter (also known as *Terror in Toyland*) is a 1985 film about a disturbed toy factory worker who is dressed to kill, once again as Santa. To label this one a slow start is an understatement; the action doesn’t start until the movie’s half finished! And *Don’t Open Til Christmas* — where storefront Santas are being mysteriously murdered in not-so-jolly England — boasts some of the worst acting this side of a porn flick.

But not quite as bad as the trash classic *Santa Claus Conquers the Martians*, which crosses the line from wretched into camp. The story in a nutshell: all the little green kids on Mars (including a young Pia Zadora) are bumed out that they don’t have a Santa Claus like the little earth kids do. So the Martians zip down to the north pole, and kidnap St. Nick. With its K Mart-quality special effects (check out the robot!) and wooden acting (in one scene a supposedly terrified child actually yawns), this 1964 farce frequently shows up on critics’ all-time worst movie lists.

Trash aficionados will also enjoy the 1959 Mexican film *Santa Claus*. In this dubbed disaster, Santa and Merlin the Magician team up to fight Satan. This one can be hard to locate, but worth the search. To paraphrase noted film critic Leonard “Pimth” Garnell, this film is deliciously bad.

Finally, if you’ve got one relative too many staying over for the holidays, sit ‘em in front of the tube and force feed them *Santa Claus: The Movie*. This big budget-bomb landed on theaters around Christmasime 1985. Dudley Moore plays an elf. You won’t laugh, you won’t cry, you’ll just yawn. It isn’t funny, or scary, it’s just plain awful — pretty much the *Heaven’s Gate* of Christmas films.

— C.P.J. Mooney
Cab Calloway, "the ultimate hep cat" passed away November 18, at the age of 86. Born Christmas Day 1907, Calloway originally set out on a legal career path, attending law school with future Supreme Court Justice Thurgood Marshall. In 1928, however, his night job became a full-time career when he was recruited to lead the Alabamians, a popular dance band. The next year, Calloway became the frontman for The Missourians.

It was as the Missourians' band leader that Calloway gained widespread acclaim and success. In the early '30s the group became a favorite at New York's legendary Cotton Club, and Calloway quickly established himself as a charismatic showman, whose scat style and vocal range made him a celebrity.

Best known for big band novelty numbers like "Caldonia" and "Minnie the Moocher" (which contained his trademark "hi-de-hi-de-ho" vocal), Calloway developed a reputation among other band leaders for having a keen ear for new talent (including a young Dizzy Gillespie) and earned kudos on stage and screen.

His charisma and fame were so widespread that it reportedly influenced George Gershwin to create the Porgy and Bess character Sportin' Life based on Calloway's persona.

But tempering the fame was criticism by some critics that without Calloway's charm, popular material like "Minnie The Moocher" was overrated, superficial fluff. (Interestingly, what escaped some listeners and critics was the fact that many of these "novelties" were laced with drug references, thinly disguised by the hipster slang of the era.) The Missourians disbanded in the late 1940s, although Calloway periodically would tour abroad with revised editions of the group.

Calloway has also appeared in a number of movies, beginning with 1932's The Big Broadcast. But his most remembered screen appearance (for people under 40, at least) was his role in the 1981 film, The Blues Brothers. Playing a mentor of sorts to Jake (Dan Akroyd) and Elwood (John Belushi) Blues, Calloway performs "Minnie The Moocher," hi-de-ho and all.

In recent years, Calloway remained active, performing regularly, and appearing in settings as varied as Janet Jackson videos and live gigs with Pops Orchestras.

William Clarke's latest Alligator CD Groove Time is yet another assertion of his status as the current Dean of West Coast blues harp. Clarke trades in high-octane swing, and this release is no exception. Featuring sit-ins from Kid Ramos and John "Juke" Logan, the CD never hits a flat spot. Heavily influenced by George Smith and Charlie Musselwhite, Clarke is a must-listen for chromatic harmonica fans. If there is a weakness in Clarke's repertoire, it may be that his chromatic work is so strong, his diatonic numbers sometimes seem halfhearted.

Many blues musicians have sworn by the apprentice system for years, with young musicians logging time at the knee of the greats, stepping out on their own only after years as sidemen. Little Willie Anderson is no exception. Born in West Memphis, Anderson had been exposed to Sonny Boy Williamson, Willie Love, Robert Nighthawk, et al, but considered them old-fashioned and didn't care for their style of blues. At the ripe age of 19, he moved to Chicago and soon discovered Little Walter Jacobs. For the rest of Jacobs' life, Anderson worked with him in some capacity, including as a chauffeur, valet, and occasional surrogate. Fellow musician Fred Below also sees Anderson mastered Jacobs' style and resembled him closely enough to actually sit in for Little Walter on occasion, fooling the audience.

Swinging The Blues features 10 sides from a 1979 Anderson session with Below, Robert Jr. Lockwood, and Sammy Lawhorn. Although liner notes beg a comparison with Jacobs, Anderson's work sounds better without the comparison. If a player can be primitive and modern at the same time, then here's a fine example. What Anderson lacked in finesse, he more than made up for with heartfelt soul, and these are some of the finest real blues sides I've heard this year.

Jazz harmonica is, unfortunately, still a novelty. Few harp players have delved completely into the possibilities of the genre. This relative scarcity caused one reviewer to describe jazz harmonicas Hendrik Meurkens as an "individualist who... like Walt Whitman, Columbus, James T. Kirk... ventures where no man has gone before." Meurkens' newest release, Slidin' is a mix of several styles. While most of the CD is devoted to the quiet, mellow (dare I say romantic?) sort of jazz one might hear at 2 AM on a FM jazz station, Meurkens occasionally launches into fairly intense runs and arrangements that would be hard hop if not for the sweet timbre of the chromatic harp. Required listening for anyone with ears.

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

visuals this side of MTV. Here's hoping it takes off.

New Releases — A few new releases will be trickling into the stores by Christmas. On the alternative side of things, look for Lizzards Like Me from eccentric genius Wally Ford, the all-star alternative pop sampler Memphis In The Meantime, and Will You Marry Me? from Alluring Strange. (Big Star fans might want to check out Alluring Strange's cover of "Big Black Car." ) You can read more about Memphis In the Meantime on page 6, and look for a Wally Ford profile in our next issue.

Also new on the shelves this month are previously announced albums from the Bar-Kays and Al Kapone, as well as a full length cassette from Memphis rappers Mid-Ranje, entitled Sweat, Blood, & Years. And finally, Wendy Moten has a new single out called "Whatever You Imagine," taken from the soundtrack to The Pagemaster.

Mark Your Calendar — If you're feeling charitable this Christmas season, there are plenty of worthwhile benefits tied to the Memphis music scene.

On December 11, 616 will host their annual Toys for Tots show. At press time, the talent roster included Son of Slam, the Six Million Dollar Band, former Tora Tora frontman Anthony Corder, Odd Man Out, Three, Big Ass Truck, Puddin' Heads, and the Great Indoorsmen. Look for more local notables to show up as well.

Another big Christmas time tradition is the George Klein Christmas Charity Show & Auction benefit for MIFA. This year's event, the 31st annual, is set for December 18 and is being held at Shooter's this time around. We don't have a lineup to reveal yet, but in past years, this show has brought in some pretty big names, including Jerry Lee Lewis, Charlie Rich, and Jimmie Vaughan.

Also in December, The Wolf River Singers will perform at a Madrigal Dinner to benefit the Exchange Club's Child Abuse Prevention Center. Tickets for the Friday, December 2nd concert and dinner have already sold out, but there are still some available for the Sunday, December 4th performance at the Best Western Inn at 2240 Democrat. Tickets are $30 per person.

Bits & Pieces — Beat Generation bassman Rick Nethery will be one busy cat from now on, because he's been recruited by the Great Indoorsmen to replace departed member Jeff Bowers. The new '70s group made their official debut at 616 the Friday after Thanksgiving. This shouldn't lead to the impression that the Beat Generation is history, however. In fact, the band has a number of appearances around town in December — check our Night Clubbing calendar for details.

Finally, congratulations to the most soulful clergyman on the planet, our own Reverend Al Green, who will be inducted into the Rock and Roll Hall of Fame next month. The ceremony will be held in New York City, at the famed Waldorf-Astoria hotel. If anyone out there reading this feels like sending me a Christmas present, a couple of passes to this shindig will do quite nicely.

Until '95, that's What's Shakin'.

— CPJ Mooney

Good and Bad News

First, the bad. Fans of the Mother Station will be dismayed to learn that not only was the group recently dropped by their record label (East/West, a division of Atlantic), but they have subsequently disbanded. The group announced the split while performing at the Stage Stop last month, shortly before Thanksgiving.

But perhaps the group is bailing out a bit too soon because things are looking up for another Memphis group that experienced the same ignominy last year. The Eric Gales Band, dropped from Elektra following the disappointing sales of their Picture Of A Thousand Faces album, should have a brand new record deal wrapped up in time for Christmas. According to a band representative, work is "99% complete" on a new recording contract for the band with the Interscope label, home of Nine Inch Nails and Snoop Doggy Dogg. In addition to that, there's another Gales family project in progress: Eric and Eugene have joined forces with their brother Manuel (better known as Little Jimmy King) to record a blues album for Isaac Tigrett's new House of Blues label.
The gold coast of California is just a short stretch of real estate that runs about a hundred miles, south to north, from Los Angeles to Santa Barbara. Across the beaches, balmy tropical winds spring lively from the azure, crystal surface waters of the Pacific Ocean, and ricochet through the San Bernardino Mountains. All year long the climate rings of paradise found, or at least of paradise rented. Despite the occasional earthquake, mud slide, or life-consuming brushfire, it's a great place to live. Even if you are not a member of a famous rock and roll band like Toad the Wet Sprocket.

Years before Toad the Wet Sprocket became the apple of Chelsea Clinton's eye and long before becoming big rock stars; they were just four high school friends, digging the gold coast life in Santa Barbara. Even back then, though, they knew they wanted to make a difference. However, the members of Toad the Wet Sprocket had no idea of just how big a difference they would make. Ask them today and they still won't know. Where they come from you don't think about it. You just do it.

People born near the gold coast are endowed with a certain geographic responsibility. Folks seem to inherently know how lucky they are to be from a place so blessed. Residents do what they can to preserve and protect this complex and fragile environment.

Toad the Wet Sprocket is a complex and fragile rock and roll band. A modern rock outfit more self effacing than self aggrandizing. At its core the band is propelled by humility and an unrelenting curiosity. Like a child, the band raises questions requiring serious consideration. Questions about trust, fear, love, and hate. These inquiries often come engraved in three-piece harmonies and gentle acoustic strumming. Their melodies are engaging, bright and pleasant, but usually belie a darker undercurrent of anxiety. Just as the placid waters of the Pacific belie deadly riptides lurking underneath.

In 1988, Toad the Wet Sprocket was signed to Columbia Records (now the Sony Music Group), and released Bread and Circus, the first of their four albums. The band's third album, Fear, was delivered in 1991. It spawned two nationally charted singles including "All I Want," which rocketed Toad the Wet Sprocket to international prominence.

Bread and Circus turned out to be more than simply a memento. It was a career-launching endeavor eventually released by the Sony Music Group; exactly as it was recorded.

"A guy at ASCAP got a hold of the tape and went wild over it. He made copies of it and started passing out to people he knew in the record business in Los Angeles. The tape we made at the studio in Santa Barbara in 1987 is exactly the same as the CD you buy today."

The group's second album, Pale, is a stark and brooding piece of work. Each song is a harrowing, evocative rite of passage. "When I Come Back Down," perhaps the most radio friendly cut on the album, is deceptive. The melody is charged and appealing, yet the lyrics are quite severe and can be interpreted on a number of levels, including that it is about the effects of heroin withdrawal. "Hey buddy/ can you spare a buck/ so I can get some food. I am so damn tired/ Anything you want from me. I'll do/ When I come back down."
When “All I Want” from Toad’s 3rd album Fear broke in the summer of 1992, Dinning was on vacation in Yosemite National Park. He was taken completely by surprise. “I had no idea, the song was going to be that big. No way! We had no clue how much airplay the song was going to get. But it just kept going up and up and up.

“After your friends start telling you that every time they turn on the car radio they hear it or turn on the television they are seeing the video, you start to feel real weird. Like it has all been taken out of your control. It is like the song has been given to this world of “pop” where anything can happen. All you can do is ride it out. That’s the way I figure it.”

Success has not made cynics out of Toad the Wet Sprocket. Quite the contrary. Dinning asserts that the new album Dulcinea was not written to necessarily match or undermine the commercial success of Fear.

“We just wanted to make sure that Dulcinea was the most honest record we could make right now. We didn’t want to put any preconceived notions in there. We figured everybody would be thinking that, oh well, now we have had a taste of what it is like to have a couple of hit records, so let’s write this kind of song and sell a million.”

Toad the Wet Sprocket may not write a song with selling in mind, but they will write a song to support an idea. From a Rock the Vote benefit with 10,000 Maniacs at the Wiltern Theater in Los Angeles, to an Academy Awards fund raiser for “El Riscate” (a relief organization for Central American refugees), Toad the Wet Sprocket is committed to making the world a better place to live.

One of the bands new songs, “Hold Her Down,” shows that the commitment is ongoing. The song, a vicious tune about date rape, was enlisted by the Rape Crisis Center and has evolved into its anthem. However, the song was misread by some when it first hit the radio, and subsequently created some controversy for the band. “People jumped to the wrong conclusion about the song. They took it as an instructional song and not a descriptive song as it was meant to be.

“They thought we were trying to explain how you go about raping some one. Yeah, take her arms and hold her down. It was crazy. People would call up the radio and say take that song off the air! Or they would call to request it. More importantly, people would listen to the song and get angry. Sometimes they wouldn’t know why. That is what the song is for. To make people angry and to make them think. If you didn’t feel angry at the end of it then it didn’t work.”

But as serious as Toad the Wet Sprocket can be, they are not lacking a sense of humor. The band’s name was taken from Monty Python’s Contractual Obligation album. “We listened to this record in high school, and there was this little track on the record called “Rock Notes.” (It) was similar to MTV News. Toad the Wet Sprocket was the name of this silly band Monty Python would talk about in this fictitious parody of rock and roll.

“It was just the most ridiculous name I had ever heard. We only intended to use it the first time we ever played. We never thought we were going anywhere so we never changed it.”

Now, of course, it’s too late. They’ve been elected as the First Daughter’s fave group. “That was funny!” comments Denning. “We find out little things like that all the time. Midnight Oil mentioned us in an interview on a radio station in Los Angeles, and just the other day we found out that Elton John is a Toad fan. It is all so funny. Then somebody will tell us that we are Chelsea’s favorite band. It’s just wild. What else can I say?”

--- Eugene Pidgeon

The remaining 12 acts provided all-new material for the sampler, the best of which is Rob Jungklas’ “Dreaming of Italy,” Ultrapush’s Velvet Underground-flavored “Ole Memphis Washout,” and “Clipped Wings,” a power pop track from a new band called Her Majesty’s Buzz.

It’s a mixed bag of music, the thread of continuity being that all these artists more or less fall into the “alternative rock” category. Since that phrase is something of a catch-all these days, listeners will get everything from jazz/rock fusion (FreeWorld’s “Our House is Burning”) to twangy surf (Impala’s “Odalisque”) to electro-pop weirdness (“Reverse Opposite,” from an artist simply named Eugene).

To celebrate the release of Memphis In The Meantime, a number of album release parties are scheduled for this month, with all of the proceeds also going to Habitat for Humanity. On Friday, December 16, simultaneous shows will take place inside two clubs on the Highland Strip. The Marilyn, Her Majesty’s Buzz, Three, and the Six Million Dollar Band will perform at Oasis, while DDT, Mash-O-Matic, Big Ass Truck, and Freeworld will play at Newby’s. A $5.00 admission fee gains entrance to both clubs. The next night Otis, Rob Jungklas, Dynamoe Hum, NTI, the Psychic Plowboys, and Ultrapush will all perform at the New Daisy Theatre. Again, admission is $5.00.
New York City; September, 1950. When young Herman Green climbed up on the stage inside Harlem’s Mitty’s Playhouse, he thought he had been invited.

“I was new in New York,” the now 64-year-old Memphis saxophone master recalls, “and Sonny Stitt was onstage playing with his band. They called it ‘musician’s jam night,’ so at one point I just pulled my horn out, and got onstage.

“They looked at me funny and Sonny pulled me aside and said, ‘What do you think you’re doing up here? Where you from?’

“I told him, ‘I’m from Memphis.’

“He said to me, ‘Well, I guess that explains half of it. Son, don’t you ever get up on somebody else’s stage without being invited first. You have to wait until you’re asked. We have a lot of good players that come out of Memphis that we respect, so just let this be a lesson for you. But if you weren’t from Memphis, I’d be beatin’ your ass right now.’”

Such was Memphis’ stature in the jazz world. Calvin Newborn and Herman Green remember those heady days well, when Memphis Tennessee had a thriving jazz community.

“I can remember a time when there was more jazz on Beale Street than there ever was at the Apollo,” the Memphis guitarist reflected. “I used to follow the railroad tracks as a boy and go down to Beale, and you could hear everything at places like the Palace, and at the Midnight Rambles; there were big bands, small combos, soloists, band leaders, you wouldn’t believe how much jazz you could hear then.

“Things are critical for jazz musicians (in Memphis) today,” he adds. “They don’t have the outlets to even get a grasp for what jazz is all about. Jazz takes a back seat to commercial music, and you don’t have the opportunities to get on stage and perfect your craft.”

One of those rare opportunities, however, occurs this month on December 29 and 30th, during the 9th Annual Holiday Homecoming Jazz Festival. The event, held at the New Daisy Theatre on Beale, reunites current residents like Green and Newborn with formidable former Memphians like James Williams, Mulgrew Miller, and Donald Brown.

If any two men are qualified to speak on Memphis’ rich legacy of jazz, it’s Newborn and Green. Between these two warhorses flows a veritable encyclopedia of jazz history, both local and international. Many of the current crop of established players with Memphis ties started out playing for one or both of them.

And some of the people that these two stalwarts have played with outside of the Memphis city limits reads like a who’s who honor roll of American jazz history. Names like Miles Davis, John Coltrane, Lionel Hampton, and Charles Mingus. And dozens of other musical heavyweights less recognizable outside the world of jazz.

The careers of these two performers are linked by numerous
Herman Green is finishing a project being recorded under the auspices of the music department archives at Middle Tennessee State University. Engineer and audio instructor Dan Pfeifer arranged for Green to provide material to the MTSU archives. In exchange, Green will get to keep the masters from these sessions and plans to turn it into his own CD. Internationally acclaimed pianist and producer James Williams (another in the long line of former Memphians influenced by Phineas Newborn) will help Green shop the finished product.

Though they each pursue individual career paths, there exist a number of similarities between these two veterans. Newborn and Green each received two years of piano instruction as youngsters before switching to other instruments. Growing up, Newborn wanted to learn classical guitar, but was informed by the only instructor he could find that there "wasn't any reason" for Newborn to take classical lessons. (Translation: he didn't want to teach a black student.) Instead, Newborn taught himself by writing away for instruction booklets. Later, he received some hands-on personal training from a well-established instructor.

"B.B. King took me to Beale Street and gave me lessons in guitar playing," says Newborn. "He got me my first real instrument and gig, and then I later played on his first record, "Miss Martha King," in 1949." That training was cemented after Newborn entered military service in 1957. "They ran me ragged," he recalled. "They didn't have a pianist, so I had to use my piano training and play guitar like a piano in all the groups."

Following his discharge from the army in 1959, Newborn established himself in New York, appearing on some of his brother Phineas' Atlantic sessions, and also playing with Earl Hines, Cootie Williams, Charles Mingus, Wild Bill Davis, Lloyd Price and Lionel Hampton. He even cut one album of his own for RCA (sadly long deleted) then got his big break when Hank Crawford left Ray Charles' orchestra. Though Newborn also served a short apprenticeship under the ultra-radical jazz guru Sun Ra, it was his sub-

Herman Green's family was as musical as Newborn's. His mother, grandmother, and aunt were all pianists. Green switched to sax during his high school tenure at Booker T. Washington.

"I began professionally on Beale Street with Phineas Newborn, Sr.'s band," remembers Green. "Then I got a chance to record with Rufus (Thomas) on his "Bear Cat," which we cut at Sun, and then I was a member of B.B. King's original band, and traveled and recorded with him. You had a chance back then to really learn what was going on with the music; you couldn't get up there and try and fake it; they'd expose you quickly."

Green subsequently joined the service in 1953, then became part of the house band at San Francisco's famed Blackhawk Club in 1955. He stayed there until 1958, playing with numerous jazz legends. One of those was the immortal John Coltrane. Playing with the acclaimed saxophone master was "like being in heaven," Green recalls with a smile, "if heaven is as good as they say it is."

Following his residency at the Blackhawk, Green joined vibist/drummer/band leader Lionel Hampton's orchestra, where he stayed until the mid-'60s.

"(Hampton's band) was an educational experience. The things you learned there you couldn't get from books. I learned how to be a pro and saw how things really operated. Lionel Hampton was a beautiful person; he was so outgoing and fun loving." Green was featured saxophonist on two early '60s Hampton recordings, and also got spotlight solos on national television programs ranging from the Ed Sullivan Show to a Patti Page special.

The saxophonist eventually did freelance sessions in New York after leaving Hampton's group, before returning to Memphis in 1968. He subsequently formed the Herman Green Quintet which served as the springboard for a new generation of players to leap from Memphis to international prominence. Mulgrew Miller, Donald Brown, Bill...

Continued on page 27
Night Clubbing is your monthly guide to live music in Memphis. All the dates listed below are subject to change, however, and we urge you to call the venue before going out. Music is classified by the following abbreviations: rock (r), pop (p), alternative or college rock (a), country (c), blues (bl), soul or rhythm and blues (rb), rap (rp), acoustic or folk (ac), jazz (j), classical (cl), gospel (g), opera (o), easy listening (el), reggae (rg), zydeco (z). An * denotes irregular time.

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

THURSDAY, DEC. 1

AUDITORIUM NORTH HALL - Candlebox / Flaming Lips / Rob Rule (r)
BARRISTERS - Deep Fried / Apocalax (a)
BULL AND BEAR - Big Fish (r)
CIRCLE CAFE - Good Question (r)
JUSTIN'S BAR & GRILL - Butch Baker (c)
NEIL'S - Southern Cross (r)
PROUD LARRY'S (Oxford) - John Mooney (r)
RP TRACKS - The Cadillac Cowgirl with Her Back Door Man (c) / Gates and Nelson (bl)
RUM BOOGIE CAFE: Boogie Blues Band with James Gowan (bl)
SLEEP OUT LOUIE'S - Ron Reed & Bob Salley (r)
STAGE STOP - Ice Cold July (r)

FRIDAY, DEC. 2

616 - Push Tom Down / Buttermilk (r)
ANTENNA CLUB - The Clovers / Fascist Frankie / Drum Rhythm Brigade / Gauge (a)
AUDITORIUM NORTH HALL - Jazz Explosion: Rachelle Ferrell, Will Downing, Jonathan Butler, Gerald Alright, Bobby Lyle (bl)
BULL AND BEAR - Mother Goose (r)
CIRCLE CAFE - Rob & The Rage (r)
COCKEYED CAMEL - Stone Cold (r)
CRAWDAD'S - Seven Sons of Oils (bi)
DAILY PLANET - Hammer Boy (r)
HASTING'S PLACE - Keith Sykes (r)
HIGHPOINT PINCH - FreeWorld (r)
JUSTIN'S BAR & GRILL - David Ford (ac)
MURPHY'S - Second Hand Rose (r)
NEIL'S - Back Stage Pass (r)
NEWBY'S - Mel & The Party Hats (r)
PATRICK'S - Reba & The Russells with Jack Holder (rb)
PROUD LARRY'S (Oxford) - Michael Ray & the Cosmic Krewe (r)
RP TRACKS - The Trust (r)
SLEEP OUT LOUIE'S - Steve Cobb Band (r)
SPORTS BAR & GRILL - Diesel Jane (r)
STAGE STOP - Ice Cold July / Synchronoz (r)
SWEETWATER - X-It (r)
T.G.'S - Stone Country (c)
T.J. MULLIGAN'S - The Beat Generation (tr)
T.J. MULLIGAN'S CORDOVA - Armed Voices (p)
T.J. MULLIGAN'S PINCH - The Trust (r)
THE COFFEE CELLAR - Sue Baily (ac)
THE OTHERLANDS - Ed Finney (ac)
UP THE STREET - Mother Goose (r)

SATURDAY, DEC. 3

ANTENNA CLUB - Kitchens and Bathrooms (r)
BOTTOM LINE - Good Question (r)
BULL AND BEAR - Mother Goose (r)
CIRCLE CAFE - Northern Lights (rb)
CLUB PARADISE - Willie Hutch / Lynn White (bl)
COCKEYED CAMEL - Entourage (r)
CRAWDAD'S - Butch Mudbone (bl)
DAILY PLANET - Daytripper (r)
E. C. FLANNAGAN'S - Mike Strickland (r)
EXPRESSO ETC. (Bartlett) - Zero Ombs (ac)
HASTING'S PLACE - Southern Cross (ac)
JAVA CABANA - J. Westmoreland (ac)
MID-SOUTH COLISEUM - Little Texas / Tim McGraw / Blackhawk (c)

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Continued on page 20
MONDAY
BLUES CITY CAFE - Rock - Buddy Neiznyc
CIRCULAR CAFE - R&B - Three Way
CRAZY LARRY'S PUB - Rock - Mid-Town Dwellers
DAD'S PLACE - Rock - Crossfire/ Mixed Company
FRENCH QUARTER SUITES - Jazz - Sydney Kirk
KING'S PALACE CAFE - Blues - King Daddy
MARENA'S - Classical Guitar - Randy Toma
MURPHY'S - Rock - Chickenhead NEWBYS - Acoustic - Joshua & Paul PEASOBO BBOY BAR - Pianist - John Boalner Wilson World Hotel ATRIUM LOUNGE - Easy Listening - Pianist

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

REGULARS
The following acts are playing on the day indicated throughout the month of December

SUNDAY
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**SUNDAY, DEC. 4**

ANTENNA CLUB - Union Society/School (ac)

BOTTOM LINE - The Bluebeats (r)

BULL AND BEAR - Big Fish (r)

HUEY'S (Germantown Parkway) - Jesse Brownfield & David Cochran* (ac) / Elmo & The Shades (rb)

HUEY'S (Hickory Hill) - Eddie Harrison* (rb) / The Coolers (rb)

HUEY'S (Hickory Hill) -LESLEY Lewis (bi)

MIDWAY CAFE - Faces With Shoes (rb)

PATRICIAS/S - The Fabulous Steelier Band (r)

RUM BOOGIE CAFE - Zeno & The Skydogs (bi)

T.J. MULLIGAN'S PINCH - The Belle Curves (r)

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**MONDAY, DEC. 5**

RUM BOOGIE CAFE - Zeno & The Skydogs (bi)

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**TUESDAY, DEC. 6**

ANTENNA CLUB - Plizz & Chubby's / Fuzz (a)

CIRCLE CAFE - The Bluebeats (rg)

EXPRESSO ETC. (Bartlett) - Miles Lazo (ac)

MURPHY'S - King Daddy (bl)

RUM BOOGIE CAFE - Boogie Blues Band with James Gowan (bl)

STAGE STOP - Hand Me Downs (r)

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**WEDNESDAY, DEC. 7**

616 - Son Of Slam / Noisy Forest / Forte (r)

ANTENNA CLUB - VFP / Cop Out (a)

CIRCLE CAFE - Good Question (r)

STAGE STOP - Hammer Boy (r)

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**THURSDAY, DEC. 8**

616 - Wally Ford & The Lizard Kings (a)

BULL AND BEAR - Mother Goose (f)

CIRCLE CAFE - Eddie Harrison & The ShortKuts (rb)

JUSTIN'S BAR & GRILL - Jimmy Davis & Tommy Burroughs (r)

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

FIVE & A HALF BUCK (fl)

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**FRIDAY, DEC. 9**

616 - Helmet / Quicksand / Caspar Brotzman Massaker (r)

ANTENNA CLUB - 50 Del Rays / Heilibby (r)

BULL AND BEAR - Reba & The Russells with Jack Holder (rb)

CIRCLE CAFE - Rob & The Raga (r)

COCKEYED CAMEL - Three Way (r)

CRAWDAW'S - Butch Mudbone (bl)

HASTING'S PLACE - Jimmy Davis & Tommy Burroughs (r)

MURPHY'S - Liquid Paper Boys (r)

NEW DAISY THEATRE - Ramsey Lewis (r)

NEWBY'S - Push Tom Down (r)

PATRICK'S - The Rhythm Hounds (r)

PROUD LARRY'S (Oxford) - John Hammond (bl)

RP TRACKS - The Seven Sons of Ots (r)

SLEEP OUT LOUIE'S - FreeWorld (r)

SPORTS BAR & GRILL - Absolute (r)

STAGE STOP - Kuvunjie (rk)

SWEETWATER - Marshall Hendrix Band (r)

T.G.'S - Fine Line (c)

T.J. MULLIGAN'S - Elmo & The Shades (rb)

T.J. MULLIGAN'S CORDOVA - Jesse Brownfield & David Cochran (ac)

T.J. MULLIGAN'S PINCH-GreggHansen and the American Reggae Band (r)

THE COFFEE CELLAR - Richard Graham (ac)

THE OTHERLANDS - Ed Finney (ac)

UP THE STREET - Justin Case (r)

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**SATURDAY, DEC. 10**

ANTENNA CLUB - Alluring Strange CD Release Party (a)

BLUES CITY CAFE - John Hammond (bl)

BOTTOM LINE - The Buonis (p)

BULL AND BEAR - Reba & The Russells with Jack Holder (rb)

CIRCLE CAFE - The Misfits (r)

COCKEYED CAMEL - The Edge (r)

CRAWDAW'S - Seven Sons of Otsa (bl)

E. C. FLANNAGAN'S - Steve Holman (ac)

EXPRESSO ETC. (Bartlett) - Zero Omhms (ac)

HASTING'S PLACE - Lee Miller and Crow (ac)

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**SUNDAY, DEC. 11**

616 - Toys For Tots Benefit with Big Ass Truck / Six Million Dollar Band / Three / The Great Indoorsmen / Son Of Slam and more (r)

BOTTOM LINE - Good Question (r)

HUEY'S (Germantown Parkway) - Eddie Harrison* (rb) / The Coolers (rb)

HUEY'S (Hickory Hill) - Jesse Brownfield & David Cochran* (ac) / The Bluebeats (rg)

HUEY'S - Jim Dickinson & Delta X (bl)

PATRICK'S - Eddie Harrison & The ShortKuts (rb)

RUM BOOGIE CAFE - Zeno & The Skydogs (bl)

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**MONDAY, DEC. 12**
“Every once in a while we will do an original tune,” says Feathers. “I write rockabilly songs as well as some country, but most people at the club want to hear the familiar country line tunes. They want to hear the radio songs.”

As house bands in Memphis go, this bunch is pretty talented, at least in the sense of not posing or pretending to be what they are not. Whether they are doing the scratch-and-sniff road tales of Leroy Parnell, the stand-your-ground anthems of Aaron Tippin, or patchwork confessions from Waylon Jennings or David Allan Coe, these stories become their own. It could be Merle Haggard’s classic “Silver Wings” or new kids Brooks and Dunn’s “Country Girl”; Bubba Feathers and the Americana Band deliver with a personal verve. They may not have written these songs, but their ragged-but-right delivery suggests they might be living ‘em.

Changing tastes and trends dictate that the group must include new songs alongside the tried and true favorites. But Feathers admits to appreciating the old school artists more than the modern country players. “I kind of like it all,” he reveals with measured enthusiasm, “but most of the new stuff begins to sound a lot alike. To me, the new songs just start to sound the same as the other. Truthfully though, this makes the old songs just sound that much better.”

Vince Gill and Randy Travis are two of the new artists given high marks by Feathers. “They are pretty good, because they know who they are. They have a definition about themselves. A lot of the others don’t.”

For many musicians, the idea of getting on the same stage night after night playing someone else’s song is closer to a worst-case scenario than ideal working conditions. But Feathers expresses contentment, even gratitude, with the band’s current working conditions. Part of that comes from his experiences outside of Memphis, touring abroad with his father.

“I have been all over with him and played big shows in places like London, Paris and Switzerland, but I always like coming home. I like getting back to the Americana. I think it is the best place in town to play.

“I’m always working. I work all the time. When you consider how few venues in Memphis offer facilities for full-time house bands, it’s pretty amazing to think that I have only been out of work for a total of two weeks in the last 10 years.”

The Americana Band and the folks who come to hear them — truck drivers, welders and the like, all of whom must live in a world of layoffs, plant closings and an erratic economy — all understand that the idea is to be grateful just to have a job, no matter what it is. And playing music sure beats working on loading docks, production lines, or construction sites. Feathers and company only wish that every musician in town was as lucky as they are.

“It would be nice to see other bands in Memphis get better opportunities to make a living,” notes Feathers. “And I would really like to do something to improve the Memphis music scene. I would like to see other bands get the same opportunity that we have.”

Pausing for a moment, Feathers laughs with a final comment. “Hell, I’d like to get rich doing this too. But I guess everybody wishes that... huh?” Now that’s not just true country. That’s true Americana.

— Eugene Pidgeon
NEW DAISY THEATRE - Toad The Wet Sprocket / Milla (r)
RUM BOOGIE CAFE - Zeno & The Skydogs (bl)

TUESDAY, DEC. 13
CIRCLE CAFE - Elmo & The Shades (rb)
EXPRESSO ETC. (Bartlett) - Miles Lazore (ac)
RUM BOOGIE CAFE - Boogie Blues Band with James Govan (bl)
STAGE STOP - Blackbone (r)

WEDNESDAY, DEC. 14
CIRCLE CAFE - Good Question (r)
NEIL'S - the hounds (bl)
NEW DAISY THEATRE - The Musiltron Jam (r)
SATCHEMOES - Soft Touch
STAGE STOP - Blackbone (r)

THURSDAY, DEC. 15
BULL AND BEAR - Big Fish (r)
CIRCLE CAFE - Eddie Harrison & The ShortKuts (rb)
JUSTIN'S BAR & GRILL - Jimmy Davis and Tommy Burroughs (ac)
NEWBY'S - Luscious Spiller Band (r)
SATCHEMOES - Soft Touch
STAGE STOP - Red Eye Gravy (r)

FRIDAY, DEC. 16
616 - Public Enemy (rp)
BULL AND BEAR - Mother Goose (r)
CIRCLE CAFE - Northern Lights (bb)
COCKEYED CAMEL - Stone Cold (r)
CRAWDAD'S - Butch Mudbone (bl)
DAILY PLANET - Bill Oates and the Pocket Rockets (bb)
HASTING'S PLACE - Armed Voices (p)
JAVA CABANA - Blue Blake (ac)
JUSTIN'S BAR & GRILL - Foolish Pleasure (r)
MIDWAY CAFE - The Blue Channel Cats (r)
MURPHY'S - Hollow Bones (r)
NEIL'S - Big Fish (r)
NEW DAISY THEATRE - Memphis Music Compilation CD Release Party: Dynamol Hum (r)
P & H CAFE - The Agitators (r)
PARTNERS - Misbehavin' (r)
PATRICK'S - Good Question (r)
PATRICK'S - The Fabulous Steeler Band (r)
PROUD LARRY'S (Oxford) - The Tangents (r)
RP TRACKS - Steve Reid (r)
SATCHEMOES - Soft Touch
SLEEP OUT LOUJES - Bluebeats (rg)
SPORTS BAR & GRILL - Hammer Boy (r)
STAGE STOP - Rufus T. Firefly (r)
SWEETWATER - X-It (r)
T.O.'S - Stone Country (c)
T.J. MULLIGAN'S - The Jerry Finney Trio (ac)
T.J. MULLIGAN'S CORDOVA - Take Two (r)
UP THE STREET - Justin Case (r)

SATURDAY, DEC. 17
616 - Six Million Dollar Band (r)
AUDITORIUM SOUTH HALL - Memphis Symphony Orchestra: Holiday Pops
BOTTOM LINE - Oasis (r)
BULL AND BEAR - Mother Goose (r)
CIRCLE CAFE - Northern Lights (bb)
COCKEYED CAMEL - Stone Cold (r)
CRAWDAD'S - Butch Mudbone (bl)
DAILY PLANET - Bill Oates and the Pocket Rockets (bb)
HASTING'S PLACE - Armed Voices (p)
HIGHPOINT PINCH - FreeWorld (r)
JAVA CABANA - Blue Blake (ac)
JUSTIN'S BAR & GRILL - Foolish Pleasure (r)
MIDWAY CAFE - The Blue Channel Cats (r)
MURPHY'S - Hollow Bones (r)
NEIL'S - Big Fish (r)
NEW DAISY THEATRE - Memphis Music Compilation CD Release Party: Dynamol Hum (r)
P & H CAFE - The Agitators (r)
PARTNERS - Misbehavin' (r)
PATRICK'S - Good Question (r)
PATRICK'S - The Fabulous Steeler Band (r)
PROUD LARRY'S (Oxford) - R.L. Burnside (bl)
RP TRACKS - The Trust (r)
RUM BOOGIE CAFE - Boogie Blues Band with James Govan (bl)
SAM'S TOWN CASINO (Tunica) - Mickey Gilley (c)
SATURDAY, DEC. 24

CIRCLE CAFE - Northern Lights (rb)
E.C. FLANNAGAN'S - Steve Holman (ac)
MURPHY'S - Delta Joe Sanders (bl)

MONDAY, DEC. 26

RUM BOOGIE CAFE - Boogie Blues Band with James Govan (bl)

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FRIDAY, DEC. 30

616 - Dash Rip Rock (r)  AUTOMATIC SLIM'S - El Vez (r)  BULL AND BEAR - Mother Goose (r)  CIRCLE CAFE - Rob & The Rage (r)  COCKEYED CAMEL - Faces With Shoes (rb)  CRAWDAD'S - Butch Mudbone (bl)  MIDWAY CAFE - The Blue Channel Cats (r)  Buddy's -- Zeno & The Sky Dogs (bl)  HANDY'S BLUES HALL - Zeno & The Sky Dogs (bl)  NEIL'S - the hounds (bl)  NEW DAISY THEATRE - Jazz Homecoming (l)  PATRICK'S - Good Question (r)  P & H CAFE - The Agitators (r)  PATTON'S - Diesel Jane (r)  PEABODY LOBBY BAR - Fred Ford and the Honeymoon Garner Trio (l)  PEABODY SKYWAY - New Years Gala with Backswing (l)  RP TRACKS - The Trust (r)  SAM'S TOWN CASINO (Tunica) - Mark Chesnutt (c)  SLEEP OUT LOUIE'S - Ron Reed & Bob Salley (r)  STAGE STOP - Blackbone / Seducer (r)  T.G.'s - Danny Joe Bryant (c)  T.J. MULLIGAN'S - The Beat Generation (r)  T.J. MULLIGAN'S PINCH - The Trust (r)  UP THE STREET - Justin Case (r)  WILLIE MITCHELL'S - Preston Barrow (r)

AUDITORIUM SOUTH HALL - Memphis Symphony Orchestra: Sousa New Year's Eve  CIRCLE CAFE - A2Z  COCKEYED CAMEL - Faces With Shoes (rb)  CRAWDAD'S - Seven Sons of Otis (bl)  HIGHPOINT PINCH - Reba & The Russells with Jack Holder (rb)  JUSTIN'S BAR & GRILL - 12 i (r)  MIDWAY CAFE - The Blue Channel Cats (r)  Buddy's -- Zeno & The Sky Dogs (bl)  HANDY'S BLUES HALL - Zeno & The Sky Dogs (bl)  PEABODY SKYWAY - New Years Gala with Backswing (l)  PATTON'S - Diesel Jane (r)  SAM'S TOWN CASINO (Tunica) - Mark Chesnutt (c)  SLEEP OUT LOUIE'S - Ron Reed & Bob Salley (r)  STAGE STOP - Blackbone / Seducer (r)  T.G.'s - Danny Joe Bryant (c)  T.J. MULLIGAN'S - The Beat Generation (r)  T.J. MULLIGAN'S PINCH - The Trust (r)  UP THE STREET - Justin Case (r)  WILLIE MITCHELL'S - Preston Barrow (r)

SATURDAY, DEC. 31

616 - Big Ass Truck (r)  CIRCLE CAFE - Eddie Harrison & The ShortKuts (rb)  MR. HANDY'S BLUES HALL - Zeno & The Sky Dogs (bl)  NEW DAISY THEATRE - Jazz Homecoming (l)

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• Two tracking rooms
• Great selection of outboard gear
• Comfortable, creative atmosphere

HEAR THE DIFFERENCE

FIRST DEADLINE FOR CROSSROADS ’95 ENTRIES THIS MONTH!!
December 5
National Civil Rights Museum - Civil Rights and Civil Disobedience: Where Do We Stand? Drawing the Line. (6-8pm)

December 8
Brooks Museum - Masterwork lecture: presented by Dr. John Elderfield, Chief Curator at Large for The Museum of Modern Art. Also harpist Frances Phillips will perform a selection of holiday favorites.

December 11
Center for Southern Folklore - Anthropology students from the University of Memphis will tell about their interviews with members of Memphis' ethnic communities.

January 2
University of Memphis - The Brooks 1994

February 26
The Children's Museum - A Trip Down Memory Lane exhibit

May 4
National Civil Rights Museum - Let's Celebrate Kwanzaa

July 7
Calvary Church - Eat to the Beat - Memphis Symphony Brass Quintet

August 11
National Civil Rights Museum - Celebrate The Beat - Memphis Symphony Brass Quintet

April 4
Memphis Symphony Brass Quintet

February 20
St. Francis Hospital - Help For Those Who Stutter, 6 pm, St. Therese Hall. FREE. For additional information call 795-9752.

February 24
River Palace Arena (Little Rock) - George Wallace

February 21
Comedy Zone - Phyllis Diller, Mike West

February 28
Jazz and Blues Band / Tea Dance

March 7
The Memphis Boychoir and Chamber Choir

March 14
Calvary Church - Eat to the Beat - The Memphis Boychoir and Chamber Choir

March 21
Center for Southern Folklore - Members of the Choctaw community will share their native crafts handed down from generation to generation. Basket making, bead working and traditional clothing, 1-5 pm.

March 24
Paramount Ballroom - Owol Dance Party

December 5
National Civil Rights Museum - Civil Rights and Civil Disobedience: Where Do We Stand? Drawing the Line. (6-8pm)

December 8
Brooks Museum - Masterwork lecture: presented by Dr. John Elderfield, Chief Curator at Large for The Museum of Modern Art. Also harpist Frances Phillips will perform a selection of holiday favorites.

December 11
Center for Southern Folklore - Anthropology students from the University of Memphis will tell about their interviews with members of Memphis' ethnic communities.

December 4
Lindenwood Christian Church - The Christmas Spectacular/free - 7:30 PM / 2400 Union Ave.

December 7
Calvary Church - Eat to the Beat - Memphis Symphony Brass Quintet

December 8, 10
National Civil Rights Museum - Let's Celebrate Kwanzaa

December 10
Center for Southern Folklore - A special mini folkfestival inside the Center. Craftspersons, storytellers, quilters, apple doll makers 11-5 pm.

December 11
Paramount Ballroom - Memphis Jazz and Blues Band / Tea Dance

December 12, 17, 28
National Civil Rights Museum - Storytelling performance

December 14
Calvary Church - Eat to the Beat - The Memphis Boychoir and Chamber Choir

December 17
Center for Southern Folklore - Members of the Choctaw community will share their native crafts handed down from generation to generation. Basket making, bead working and traditional clothing, 1-5 pm.

December 28
National Civil Rights Museum - Kwanzaa - Ujima: Collective Work and Responsibility

For The Kids

Children's Museum - Hello

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

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

Children's Museum - A Trip Down Memory Lane exhibit

Just for Laughs

Comedy Zone - Black Comedy Jam

Comedy Zone - Ricky Kalmom, hypnotist

Comedy Zone - Phyllis Diller, Mike West

Lectures

December 2
St. Francis Hospital - Help For Those Who Stutter, 6 pm, St. Therese Hall. FREE. For additional information call 795-9752.

December 3-4
Ut Memphis Student Alumni Center Auditorium - Weekend with the Stars Talent Show benefiting United Cerebral Palsy (800 Madison, lower level)
JAZZ Continued from page 17

Mobley, Charles Thomas, and Charlton Johnson all served under Green in various local combos.

Green and Newborn both became involved in jazz education in the late '70s and '80s. Newborn, after recording with Lou Donaldson and Olatunji, came back to Memphis in the early '70s. Newborn would relocate again in 1980, moving for a while to Los Angeles, but then returned to Memphis to stay. He began taking classes at LeMoyne Owen in 1986, eventually earned a degree, and also became an instructor in the jazz studies department.

Green began teaching at LeMoyne Owen college in 1979, and remained in that role until 1992, when cutbacks forced the elimination of the jazz studies program. Today he plays with different editions of his group The Green Machine, and also performs with the jazz-rock ensemble FreeWorld and Hollo’ Bones, whom Green describes as “new age fusion.” FreeWorld recently issued a CD on their own label, with a cast that includes bassist Richard Cushing, guitarist Chuck Sullivan, drummer David Skyteck, percussionist Rico Rhumba, and trumpeter Richard Boyington plus Green and another alto saxophonist.

Drummers Terry Safold and Jeff Greer, organist Tony Thomas, bassists Kent Suggs and Errol Thomas, trumpeter Nokie Taylor and Johnny Yancey, plus Newborn are all contributors to the Green Machine, a busy group that plays a variety of engagements in the Memphis area. Green also recently entered the management and booking arena, with Green Machine Enterprises. “I’d like to start a grooming and preparation school for young musicians, and help them learn the business,” Green says in discussing this new venture.

Besides his ongoing work on the Foundation, Calvin Newborn is busy planning the forthcoming Hank Crawford concert. Vocalist
VERUCA SALT

American Thighs (Minty Fresh/DGC)

There's a reason why Veruca Salt was one of the most heavily courted indie-label bands in recent memory before they finally landed at Geffen's DGC imprint, and it's not just because "Seether" is the best slab of grrrl pop to come along since the Breeders' "Cannonball." No, this quartet from Chicago, led by guitarists/vocalists Nina Gordon and Louise Post, is simply better than most when it comes to mixing alternative street smarts with classic pop hooks and sensibilities. "Seether" is destined to be their anthem, but there's several other keepers on this fine debut. Besides, how can you not like a band named after a character in Willy Wonka & The Chocolate Factory, who take their album title from an AC/DC song?

LYLE LOVEITT

I Love Everybody (MCA)

Okay, can we all finally agree that Lyle Lovett is not a country artist, no matter where you find his albums in the record stores? Even though this album, Lovett's fifth, abandons the Large Band format that made him required listening for anybody trying to stay musically hip in the early 90's, the voice is still there. Most of the tracks here work better in this slightly unplugged context anyway, since this is a collection of older songs that have been piling up over the years without any place to go except the occasional live show. There are a few dregs here that perhaps should have been left in the vaults, but as a rule, Lovett's leftovers are better than most artists' standouts.

However, if you're going to compare this to Lovett's own standouts, you're going to be disappointed. Even though songs like "Sonja," "Skinny Legs," "Hello, Grandma," and "They Don't Like Me" will all be welcome additions to any Lovett concert, much of I Love Everybody is a little too dry, a little too sparse. It just feels like there should be more. I'm guessing that this is just a temporary detour, perhaps just a great songwriter's attempt to clean out the attic before moving on. At least I hope so — being low-key and deadpan has certainly worked for Lovett all along, but this is the first time that those traits have proved contagious to the listener.

— Steve Walker

LUCAS

Lucacentric (Big Beat/Atlantic)

In the grand tradition of acts like M, Taco, Nena, Falco, Gerardo, and Snow, here's yet another foreign novelty act hoping to turn one terrific single into an entire musical career. (Maybe there's some sort of obscure immigration law that says you need more than one name before you can have more than one hit.) Lucas, who hails from Denmark and is no doubt one of the kingpins of that thriving underground Danish rap scene we keep hearing so much about, certainly knocked it out of the park on his first trip to the plate — "Lucas With The Lid Off" is just a goofy, infectious trip of a song, the kind that you just want to play over and over and over again. Which is actually not a bad idea, since hearing that one killer cut twelve or fourteen times in a row is certainly more entertaining than listening to the full album all the way through.

VARIOUS ARTISTS

Sam Cooke's SAR Records Story (ABKCO)

Sam Cooke was not only a charismatic and gifted vocalist, but he was also a visionary entrepreneur and producer. Cooke realized that he could transfer the identical fer-

WESSELL ANDERSON

Warmaddy in the Garden of Swing (Atlantic)

Before the bottom-line bean counters took over, Atlantic was a premier jazz label in the '50s and '60s. Then the schlock mer-
NEW IN THE BINS

After a crowded fall release schedule that saw quite a few heavyweights hit the stores — Nirvana, The Eagles, Jimmy Page & Robert Plant, R.E.M., Madonna, Boyz II Men, Eric Clapton, Tom Petty, Black Crowes, Sting, Sade, and Aerosmith, among others — December manages to up the ante just a little bit higher with what may very well turn out to be the two biggest albums of the year: Pearl Jam’s Vitalogy and The Beatles’ Live At The BBC.

As Pearl Jam fans probably already know, Vitalogy was released on vinyl in late November, but the CD and cassette will be hitting the stores on December 6. The CD package is especially cool — it resembles a diary-sized antique book that one of the guys stumbled across, and features 32 pages of various writings and illustrations. Expectations are high for this one; this third album for the Seattle hard rock group should cement their standing as the biggest band in the land.

Which makes it all the more ironic that the only serious competition that Pearl Jam may face on the charts is a new album from the most popular group in history — The Beatles. In a rather impressive display of corporate secrecy, Capitol quietly snuck Live At The BBC onto their release slate in late October, taking most of the music industry completely by surprise. The double disc set, the first all-new Fab Four release in 24 years, consists of 56 songs recorded live in England between 1963 and 1965. It is also scheduled for a December 6 release.

Also on December 6, look for It’s Now Or Never: A Tribute To Elvis, a live album from the Presley tribute concert held here in Memphis a couple of months ago, as well as a nifty compilation from Warner Bros., called The Unplugged Collection, Volume One. Taken from various MTV Unplugged shows, this one includes cuts from Eric Clapton, Elvis Costello, Don Henley, Elton John, Lenny Kravitz, k.d. lang, Annie Lennox, Paul McCartney, John Mellencamp, R.E.M., Paul Simon, Soul Asylum, Rod Stewart, 10,000 Maniacs, Stevie Ray Vaughan, and Neil Young.

Other artists with new albums either just out or due out this month include Ice Cube, Vanessa Williams, TLC, Mary J. Blige, Nick Lowe, the Loud Family, Townes Van Zandt, and live albums from John Hiatt, Bryan Adams, and the Dead Milkmen. And in January, look for new releases from Van Halen, Siouxsie & The Banshees, Throwing Muses, Extreme, Jason & the Scorchers, Sonny and the Band, and Shane MacGowan of the Pogues.

In reissue news, Prince’s legendary Black Album has finally seen the light of day — it was released in late November, but it will only be available until January 27. After that, the record stores will no longer be able to order it. Get it while you can.

Z.Z. Top also has a new compilation in the stores called One Foot In The Blues; it features the best blues songs from their ten Warner Bros. albums.

January will see yet another “definitive” Elvis Presley collection, this one titled Heart And Soul: Classic Love Songs. Also that month, Apple will finally be releasing a Best Of Badfinger CD titled Come And Get It. And Rykodisc tentatively has the end of January penciled in for the next two Elvis Costello reissues, Punch The Clock and Goodbye Cruel World.

As far as box sets go, Volume Three of The Complete Stax/Volt Singles has also just been released; this ten disc set covers the years from 1972-1975 and brings the series to a close. Serious fans of the early days of the legendary Sun label will want to seek out the first volume of Bear Family’s The Sun Singles — this import four disc set features every Sun single (both A & B sides) sequenced in numerical order according to the original Sun catalog number. Look for continuing volumes next year. And the previously announced three disc Hi box set, titled Hi Times: The Hi Records R & B Years, is now set for a late January release on The Right Stuff label, Capitol’s specialty reissue label.

— Steve Walker

TOM PETTY
Wildflowers (Warner Bros.)

Tom has done it again. He has put together another album full of cleverly written songs, without straying far from his tried and true style. Displaying a laid-back, more acoustic feel here, Petty does at times push it to the lyrical edge with tunes such as “You Don’t Know How I Feel” where he sings “Let’s get to the point, let’s roll another joint.” (I’m sure that one slipped by a few record company executives while they were busy doing lunch.) My fave is the rocker “Honey Bee.” This is a must for any stocking you need to stuff.

— Nancy Apple

— Ron Wynn

Shake Rattle & Roll DECEMBER 1994 29
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JAZZ Continued from page 27

Naomi Moody, organist Thomas, and drummer Tom Lonardo will join Crawford and Newborn for this performance. The proceeds from the show will benefit the Newborn Foundation. The guitarist sees a number of possibilities for the Foundation, beyond just creating an exhibition to honor his family. "I also hope this foundation will eventually help me get my own record label," Newborn revealed. "I'd like to record audiophile quality CDs and revisit some of the works of underrated and obscure black composers. Their songs should be done and done right."

"I'd like to be the founder of a jazz school in Memphis in my brother's name," Newborn answers when asked about future objectives. "We're losing the black culture. Black music is being swept under the rug. I know I have to give back in order to get." Despite the continuing lack of opportunity locally for pure jazz musicians, don't look for Calvin Newborn or Herman Green to lay down their arms anytime soon.

"Now, it's really tough to find gigs out here," Green concedes, "and it's hard to keep going. But if you love the music, you won't stop."

— Ron Wynn

Hank Crawford will be appearing with a specially assembled band, including Calvin Newborn, on December 22. Both Green and Newborn will participate in the 9th Annual Jazz Holiday Homecoming on December 29 and 30. These shows take place at the New Daisy Theatre on Beale Street.

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</table>

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