ANDY CHILDSDoes IT HIS WAY

INSIDE THIS ISSUE

“Elvis In August” Features –
A Calendar Of Tribute Week Events
What If Elvis Had Lived?
Congratulations to the winners (so far) that will compete in the final ULTIMATE GUITAR '93 at Illusions (Mendenhall at Winchester) this month.

TONY CRAWFORD • CHRIS HARRIS • KEVIN WILLIAMS
KEVIN GILBERT • ROBBIE ANGLIN • CARY SCARBOROUGH

The winner will receive a Fender Stratocaster guitar with a case valued at $1003.00 from the MUSITRON and ROCK 103

Also, congratulations to The HEATHENS - winners of the MUSITRON JAM Quarterly Finals.

As winners, The Heathens will receive a recording package from Crosstown Studio.

Also, also, congratulations to BARBARA CLINTON - winner of the Beale Street Blues Society Amateur Blues Talent Contest.

The Musitron presents DAVID ALLAN COE August 7th at the New Daisy. Tickets available at Musitron locations & the New Daisy.

Meet DAVID ALLAN COE at the Raleigh store, Saturday, August 7th.

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Inside This Issue

WHAT'S SHAKIN' 3
PLEASE MR. POSTMAN 4
ONE NATION UNDER A GROOVE 6
ANDY CHILDLS 8
ON A BLUE NOTE 10
VIDEO DROME 11
IN THE STUDIO 12
TRIBUTE WEEK EVENTS 14
GRAMMY NEWS 17
NIGHTCLUBBING 18
PRESTON SHANNON 18
MODERN MUSIC REPORT 22
FLIP SIDE 27
REVIEWS 28
NEW IN THE BINS 29
CLASSIFIEDS 31

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What's Shakin'

Take me to the river! I celebrated our nation’s birthday standing with thousands of music lovers, awaiting the arrival of headliner Rev. Al Green. He was late, as usual, but that’s part of the mystique. The reverend did descend upon us mortals, and bestowed “Let’s Stay Together,” “Take Me To The River,” a killer rendition of “Dock Of The Bay,” and even a little “Love and Happiness” before the set was brought to a rather unceremonious end so the fireworks could begin. Too bad his set didn’t start at the scheduled time so we could’ve heard a lot more. Cheers to sponsors FM 100 and Kraft for keeping the admission fare at a heavenly low price. Look forward to your next gig, Rev.

From Drive-Bys to Dreadlocks One of Beale Street’s most popular nightspots recently changed its music format, bringing a sigh of relief to most who frequent the area. 380 Beale has abandoned their all-rap format after much violence and gunplay brought a heap of bad publicity (and increased police surveillance) on the establishment. Beginning July 9, the club switched to an all reggae format and rename the place Reggae Club Internationale. To the best of my knowledge this is a Memphis music first: a club that plays nothing but reggae.

According to club manager George Miller, increased police presence dwindled the club’s appeal to its former clientele, and new ownership has taken over. Miller revealed that an organization called The Association For the Preservation of African Culture (a group dedicated to promoting African and reggae music) owns the club. Every weekend there are live bands supported by reggae DJ’s Rumboy, Island Mon, and Rated R. The house bands this month are Exodus and New World Order, and you can check our Night Clubbing calendar for further details.

East of Beale, there’s a new club in the MSU area called Oasis. The Highland Strip spot will have live music, and has booked Three, the Puddin’ Heads, and Finney and Norman. Even further out east in the Apple Tree Center is Kokomo Bay, which opened last month. They’ll be presenting Big Fish, Reba and the Russells with Jack Holder, The Beat Generation, and other acts. Night Clubbing has the entire month’s schedule for both of these new establishments.

Feed Your Head Speaking of new businesses, you may not know that

Continued on page 5
Dear Shake, Rattle & Roll,

We are very disappointed in the article ["Brothers In Arms: The Return of the Eric Gales Band"] you wrote on us in your July 1993 issue. How in the hell could you be so negative? It would seem to me that if you didn’t have anything nice to say about us, why bother writing anything at all? When I first saw the cover, I thought “Nice — somebody in Memphis finally wrote something about us!” But not until I started reading it did I realize just how un-nice it really was. Most of it was fact, but some was fiction, and that’s the part that I have the problem with. For example:

— There hasn’t been “a partial change in lead singers” as you put it. We’re merely trading vocals, because like I told you, the record company and myself thought it would be nice for Eric to sing some. So whomever told you that I was upset about this is a liar.

— The record company did give us the thumbs down, but not twice as you stated. I told you that when [producer] Jim Gaines got sick, we tried to finish the album on our own, and Gaines gave it the thumbs down when he got out of the hospital. Not until Gaines completed the record did it get the thumbs down from the record label, because they didn’t think the mixes were good enough. And it had nothing to do with the material, like your article stated.

— You negatively stated that our first CD didn’t set the charts on fire, but you omitted to remind the public that it went to #4 on the AOR charts and #9 on the Billboard Hot 100 Singles chart. So when was the last time a Memphis act went that high on the charts?

— You made an issue that I’m the leader and write most of the material — who gives a shit as long as the job gets done?! Some of the biggest artists in the world don’t write their own material. Van Halen was led by David Lee Roth, and is now led by Sammy Hagar, but the real leader is Eddie Van Halen’s brother, the drummer. So who gives a shit? Why make it an issue with us?

— You stated that I’m in my late thirties, when in fact, I’m only 33 years of age.

— And last but not least, you stated that a close source to the label stated that the record company will try to break up the band and force Eric to start up a new group with younger players. Bullshit! Nobody’s gonna force Eric or myself to do a mother f*ckin’ thing! Like your cover said, we are “Brothers In Arms,” so you can tell your source to kiss the whole band’s ass. We are guaranteed a 3rd, 4th, and 5th record, whether this record did it get the thumbs down from the record label, because they didn’t think the mixes were good enough. And it had nothing to do with the material, like your article stated.

We hope that this clears up any misunderstandings, and we do sincerely hope that the band finds a huge audience with this new album. No one wants to see a Memphis act bring home a gold album more than we do. We wish Eric, Eugene, and the rest of the band the best of luck.

Sincerely hope that the band finds a huge audience with this new album. No one wants to see a Memphis act bring home a gold album more than we do. We wish Eric, Eugene, and the rest of the band the best of luck.

— Steve Walker & CPJ Mooney
Memphis has a new music oriented publication. Called Too Much Spare Time, this free fanzine is devoted to covering the burgeoning neo-hippie music scene and the culture that surrounds it. Appropriately, the first issue debuted on Mud Island during last month’s H.O.R.D.E. Festival. It contained an interview with Widespread Panic vocalist John Bell, alongside a list of tour dates for Panic, Phish, and Béla Fleck and the Flecktones. There’s also a section called Eyes Of The World that focuses on news and tour dates for Grateful Dead fans.

“The main thing we want to do is band listings and tour dates for that little group of neo-hippie counterculture bands,” revealed Spare Time publisher Reilly Neill. “About a year and a half ago a friend and I were going down to New Orleans for a week, and had no way to know what bands were playing. So we just decided to start our own publication, and let other people know [where bands were playing besides Memphis].”

Perhaps the most interesting thing about Spare Time is the fact that the magazine is aiming for non-profit status, and will donate all profits to select charities. Half of the profits are earmarked for NORML, the national interest group pushing for the legalization of marijuana. “NORML challenges the government and people to think, and what they’re doing is right,” Neill said, explaining the selection. “The medical benefits of marijuana are so incredible... I mean, curing things like muscular dystrophy. And for the government to say ‘no, you can’t do that because we’d rather have you drink beer and smoke cigarettes’ is just wrong. We alternate all of our charities every five months, but we will always give 50% of our profits to NORML.”

So who would have the chutzpah to take this daring a stance in a city like Memphis? It all makes more sense when you know that the publisher of Too Much Spare Time is the daughter of Kenneth Neill, the publisher of the Memphis Flyer, another local publication not afraid to rattle the cage every now and then.

Too Much Spare Time will be out every other week, and plans to distribute at Shangri-La, Freewheelin’ Frank’s, and all Cat’s music stores. They are interested in reaching both writers and musicians for contributions and listings. You can contact them at 110 Monroe, Suite 501, Memphis, TN 38103.

New Releases Big Ass Truck has a four song EP now available at Shangri-La records. It’s on the Sugar Ditch label, who get my “artistic license” award for their Stax-esque logo.

A new indie label called Skillet records has a handful of new releases on the market. Local jazz mainstay Calvin Newborn has a single called “Underground Railroad,” and Covington country singer Bill Whitehorn has a four song EP featuring the single “That Old Dog.” A third Skillet release by Greenville Mississippi’s Rodeo Rob, called “Liberated Woman,” is also country, and the song is supposedly a real hoot. And label honcho Ned Townes reports that a fourth Skillet single is on the way: “Humpty Dump” by rappers K-OSS, featuring M.C. Killa. All the Skillet releases are available at selected Cat’s and Pop Tunes.

Finally, a recent report in the Commercial Appeal mentioned that a new Mudboy and the Neutrons album (entitled Negro Streets At Dawn) was available at Sun Studio’s record store. Unfortunately, the news was a bit premature. The album is on the streets in France, home of New Rose Records. But the label has apparently hit some stateside distribution snafus, and the Neutrons’ latest hasn’t yet made it to Memphis. But when it does, we’ll let you know.

On the major label front, listen for the brand new Bar-Kay’s single called “Put A Little Nasty On It.” The single is being released by the Zoo/BMG label, and debuts on radio stations on the 16th. Later this month, an album called March On will be released on the Reprise label. The album was partially recorded in Memphis, and features Patti Austin, Vanessa Williams, Will Downing, Cleve Francis, and Cybill Shepherd. The proceeds to March On are earmarked for our National Civil Rights Museum, with none other than Wendy Moten singing the museum’s theme song, “All I Wanna Be Is Understood.” The album will be in stores on August 24.

The Beat Goes On Boo Boo McAfee is holding a drum seminar at the Memphis Drum Shop on August 7 at 6 PM. McAfee has taught some pretty serious celebs (like Lorrie Morgan, Dolly Parton, T.G. Shepard, and the late Conway Twitty) how to swing the sticks, and is the leader of the progressive jazz group Boo Boo McAfee’s Breeze.

But what I find really interesting about the guy is that, according to legend (in the form of a possibly overzealous PR dude), McAfee was accidentally buried alive by his mother while still an infant. He also holds the world record allegedly, for the longest drum solo ever: 30 days and 18 hours. This feat happened in 1981, and according to an article in his press kit McAfee experienced some unusual side effects — hallucinations that caused him to believe one of his cymbals was a huge green tomato. His drum clinic is sure to be interesting, whatever he’s beating on.

— CPJ Mooney
One Nation normally offers insight on national trends, pending releases, and significant music industry events. But not this month.

IF ELVIS HAD LIVED:

August 1977: After being rushed to the hospital, Elvis Aaron Presley is brought back to life by a team of doctors. Tens of thousands of people do not flock to Memphis. “I need to start taking better care of myself,” admits the King.

October 1977: While recuperating, Elvis sees Smokey And The Bandit and decides to put his music career on hold and get back into acting. As he tells girlfriend Ginger Alden, “Honey, if that Burt Reynolds fella can do this, I sure as hell can.”

February 1978: The only acting role Elvis is able to land is a small recurring role on the Dukes Of Hazard. He takes it, but soon gets restless and has the Colonel book a few dates in Vegas.

March 1979: In a desperate attempt to stay musically relevant, Elvis cuts a disco remake of "Burning Love." The song is a minor hit, and Colonel Parker convinces him to record an entire disco album. Unfortunately, he waits too long, and by the time Hunka Hunka Disco is released, the craze is over, and the album is a disaster.

October 1979: Another big screen acting job at last! Elvis plays a small town sheriff in Smokey And The Bandit II. He quickly befriends Bandit star Burt Reynolds, but the two become estranged when Burt rejects Elvis’ concept for a buddy movie about an illegal cross-country auto race. “What a stupid idea,” scoffs Burt in People magazine.

April 1980: The Cannonball Run, a buddy movie about an illegal cross-country auto race, is released. The film stars Burt Reynolds, with the sidekick role going to perennial Reynolds flunkie Dom DeLuise. Later that month, Reynolds appears on The Tonight Show to plug the movie, and takes full credit for the idea. BANG! Elvis shoots his first television set in years.

May 1980: As Cannonball Run becomes a big hit, depression sets in and old habits return. Elvis is only partially consoled by the fact that he finally lands a lead role in a major motion picture, his first since 1969.

July 1980: Urban Cowboy, starring Elvis Presley, opens nationwide. Unfortunately, his weight gain and other problems are clearly apparent in the film, and reviews are scathing. “Talk about an overweight has-been,” hisses Rex Reed in Variety. "I thought I was looking at Shelley Winters in drag! Why couldn’t they have gotten someone young and handsome like John Travolta or Burt Reynolds?” The Presley camp manages to hide the Reed review
from Elvis.

**August 1980**: With both his musical and acting careers at rock bottom, his weight climbing even past 1977 levels, and his prescription drug use getting more frequent, Elvis reaches a turning point. He leaves Graceland in the middle of the night without telling anyone, and checks into a rehab center in California.

**February 1981**: After six months in treatment, Elvis comes out a new man. He’s tan, forty pounds lighter, and swears he’s ready to get his life and career back together.

**May 1981**: Elvis sees the Rex Reed review and checks back into rehab.

**September 1981**: This time he means it. Elvis comes home even slimmer and tanner, and as his first official decision as “The New Elvis,” he fires Tom Parker. The Colonel is replaced by “a really sharp guy I met out west,” psychotherapist Dr. Eugene Landy.

**November 1981**: Albert Goldman’s scathing biography of Jim Croce, *Wrong City*, is released and quickly flops. Goldman is never heard from again.

**March 1982**: Graceland gets cable. Elvis’ life is changed forever.

**January 1983**: Elvis discovers MTV and a whole bunch of new bands. *Bang! Bang!* He can’t buy new televisions fast enough. He hates all of these new groups, except one...

**May 1983**: Elvis records an album with the Stray Cats, called *Hound Dogs & Stray Cats*. It’s a smash, reaching #6 on the Billboard chart.

**October 1983**: Looking to repeat their Simon & Garfunkel success, HBO tries to get Elvis to do a free concert in Central Park. He refuses, telling them he’ll only do it from Tom Lee Park in Memphis. They agree, and the resulting special and album only build upon the Stray Cats success. The King is back!


**August 1984**: After falling in love with her by watching endless reruns of *WKRP In Cincinnati* on cable, Elvis meets and starts dating Loni Anderson.

**July 1985**: Elvis helps close Live-Aid when he, Bob Dylan, and Keith Richards end the all-day show with an extremely ragged acoustic set.

**September 1985**: Elvis joins Jerry Lee Lewis, Carl Perkins, Johnny Cash, and Roy Orbison for the *Class Of ’55* album. It is still the only album to come out of the “triumphant return” of Chips Moman, and it’s a chart failure.

**February 1986**: Elvis wows the critics with a guest shot on *Miami Vice*, playing a corrupt DEA agent.

**September 1986**: Paul Simon releases a fabulous new record made primarily with South African musicians. Unfortunately, he decides to call the album *Twitty City*, scaring away record buyers and causing critics to snicker.

**December 1986**: Elvis and Loni stop seeing each other when she breaks the news that “she’s seeing someone else.” She and Burt Reynolds tie the knot a few months later.

**June 1987**: On bad advice from Dr. Landy, Elvis joins the Monkees and the Beach Boys on a summer package tour. Adding insult to injury, because the Monkees are suddenly hot again, Elvis has to open the show. Landy is quickly replaced.

**September 1987**: Elvis has his biggest hit in three years with “(I’ve Had) The Time Of My Life,” a duet with Jennifer Warnes taken from the *Dirty Dancing* soundtrack.

**December 1987**: Elvis asks Mojo Nixon to explain this “Elvis Is Continued on page 31
Geographically, it's only about 200 miles from Memphis to Nashville, but any aspiring country music performer will tell you the actual journey is much longer. Ask Andy Childs exactly how much longer, and he'll tally the distance in 5 years of one-night stands. "Being on the road is not a new experience at all. I've been doing 150-200 dates a year on the road for the last five years," he laughs.

And those years of playing cover tunes both pop and country for conventioneers and fairgoers is finally paying off. When Andy Childs hit the road this year, it was in support of his debut country album for RCA Records. By the time the album is officially released this month he will already have completed almost three months of rigorous travel, visiting radio markets in the northeast, southeast and Texas. And the results are trickling in, with adds for the single "I Wouldn't Know" showing up in major markets like Dallas, Los Angeles (of all places), Denver and Orlando. And while the song hasn't exactly burnt up the charts in either Billboard or Radio and Records, it has made a respectable showing out of the gate, and Childs is positive about its potential.

"It's done really well in a lot of cities but we didn't get all of the stations that we wanted on it," he admitted. "The first week we started out with about 35 stations (reporting in the trades). The second week we got about 20 more, and the third week we only got about two more stations. At that point, the promotions department and my manager and myself (sic), we had a meeting and decided to get off of that record, because we all feel really really strongly about that single, and we decided to wait and see about re-releasing that maybe next year, as a fourth or fifth single."

Childs reports that Memphis radio has also been kind to the single. "Both country stations (in Memphis) have been all over it," Childs reported. "KIX 106 (WGKX-FM) in particular has been very good. The other station, Froggy 94 (WOGY-FM), they don't report to R&R or Billboard, but they're a great station and they've been very supportive as well."

Some performers pushing their first album might have panicked and taken the label's attitude as lack of faith. But Childs knows better. At the relatively tender age of 30, he is surviving quite well in a career only slightly less intimidating than facing James Coburn, Clint Eastwood and the Duke over a friendly hand of poker. Bringing a decade and a half of experience to the table doesn't hurt, and neither does a genuine belief in your own talents.

"I can't remember ever wanting to do anything else but music for a living," he said. "I picked up a guitar when I was six years old and started learning to play and I don't remember ever thinking differently."

Growing up in the '70s and '80s, Childs' youth featured the usual family record collection and radio, and he remembers the impact the music to which his older brothers listened had on him. But it was the family reunions near Harriman, in the eastern part of Tennessee, that perhaps influenced him most.

"I was fascinated... when we went up there," he marveled in retrospect. "My grandfather's brothers all played instruments — mandolin, dulcimer and guitar and harmonica. Because of that I really worked harder on guitar. I always knew that I would record country music because it was the only thing that had real... it had integrity to me. It was honest, it was simple," he emphasized. "I liked that approach and that's what I wanted to do from early on."

But though his intentions may have been humble, the reality of making a living performing music had other plans for Andy Childs.

Instead of the simplicity he sought, he found himself at the far end of the spectrum, clad in polyester and sequins, paying reluctant homage to perhaps the most complex performer who ever lived.

Andy Childs, would-be country singer, was at one time, an Elvis impersonator.

At 16, Childs was among the freshly scrubbed faces at Libertyland theme park playing cover material for tourists and families (other Libertyland alums include Mark Collie, Jimmy Davis and Tommy Burroughs). The excitement of actually getting paid to play was pretty much enough for the teenager, even when management suggested the act that may yet prove to dog Childs for the rest of his career. The King's star had burnt out only recently, and the park was looking to capitalize...
had little or nothing to do with my career plans. This is a very important thing to understand,” he stressed. “From the time I was a teenager until I was in my early ‘20s doing an Elvis cover show that I didn’t want to do that I was doing strictly for the money, through the years of doing country music covers and Top 40 covers, even into the years of doing oldie shows and all of that stuff, all of that time I was doing that stuff to work. All of that time I was driving back and forth to Nashville every week, except when work wouldn’t allow it. I was writing songs, I was demoing songs, I was trying to make contacts in Nashville. I spent 10 years doing that. There was never really a time when I shifted to pursuing a record deal. I started pursuing that when I was 19 or 20 and never stopped.”

The actual record deal came about after a Sony Records rep saw Childs on Star Search and called to offer a development deal. Though they turned down the resulting four song demo, Josh Leo with rival RCA Records liked it so much he asked Childs to set up a showcase in November 1991. As impressed with the live product as he was the demo, Leo offered another development deal. Discussion over choosing a producer for the project led Leo, whose A&R and producer credits include Restless Heart, Kathy Mattea, and Alabama, to the ultimate decision to co-produce with Mark Wright (Clint Black, Shawn Camp, Mark Chesnut). Enthused, the label chose to forego the development deal altogether and instead signed Childs to a straight eight deal (one album, guaranteed, with an option for seven additional), with Leo and Wright producing.

According to Childs, it was a combination of things that attracted RCA. “One was my voice. I don’t really sound like anyone else, and the other was the experience of having been on the road for ten years,” he explained. “I wasn’t a quitter and I knew what I was doing out there on the road and I had the maturity to pull it off. He (Leo) was in the position to offer me this deal and it was at a time when RCA really needed new acts. It was all of those factors really.”

The album, simply titled Andy Childs, features the talents of a host of writers and session players, all of whose talents are put to good use. Though Childs has a wealth of original material, only one track made the finished product. The song, “Mine All Mine” (co-written with frequent collaborator Steve Jones), is a spritely bit of romance that Childs readily admits is somewhat lacking in substance. “Actually it’s a lightweight song,” he laughed. “When Steve Jones and I wrote that we were just looking for something fun to perform, something that had nice instrumental stuff to it. There’s no brain surgery there. I’ve spent years writing and I’m still learning.”

It takes a big man to speak of his major label debut in terms totally devoid of the braggadocio that is usually so prevalent in an interview. Though the project is off to a slow start, Childs remains positive about his prospects. After working half his life to reach this point, he’s not going to let a sluggish first single hinder his progress. The second single, a Thom Schuyler composition called “Broken,” will presage a feature on the Crook and Chase Show sometime in September. Childs has also booked a spot on one of retiring host Ralph Emery’s final installments of Nashville Now, also in September.

He’ll return to the road opening concerts for Waylon Jennings and Eddie Rabbit (regional stops include the Mid-South Coliseum Sunday, October 10 with Jennings and Jackson, Miss. Sept. 27 with Rabbit). A devoted family man, he also plans to spend time with his wife of 10 years, Barbara, and two young sons at home in Germantown.

Childs feels he has a genuine ally in his label. “RCA is in a position at this point where they are very interested in building careers,” he said. “They had a lot of complaints about Aaron Tippin, people saying he’s just too twangy. But RCA stuck in there with him and he finally caught on and he just went platinum. Same thing with Martina McBride. Likewise, if we don’t have hits off of my first album, RCA will regroup and put out another. I dare say that RCA will probably do three albums before they give up.”

And if by some misfortune they do give up?

“I doubt seriously that I would go back into doing cover material and get back on the road behind the steering wheel,” he said firmly. “I’ve cultivated a lot of friendships in Nashville. I’m writing a lot, I’m doing a lot of session work as a vocalist for other people. I think that I will probably eventually have to relocate to Nashville, because I spend so much time there. That’s time away from my wife and kids that I would have if they were living there with me. That’d be a tough thing to do, though, because Memphis has always been home.”

— Susan Hesson Allred
Alan and John Lomax were some of, if not the first, researchers to recognize the value of Southern black music as art worthy of study. Their forays into the South during the '30s, '40s, and '50s and the resulting recordings offered the first serious look at music and artists that had previously only been represented in the most passing way on commercial "race" records. It would be nearly impossible to overestimate the importance of their work, and a brief perusal of their Library of Congress recordings reads like a Who's Who of blues greats.

Two recent books from Alan Lomax, *Mister Jelly Roll* and *The Land Where the Blues Began*, give us different perspectives on the Lomaxes' work and mid-century black music.

Both worthwhile for Lomax’s prose alone, the books are an easy read. Lomax, a Texas native, imagines himself to be an accomplished raconteur, and his vivid descriptions fulfill this assessment. At times, however, his efforts at colorful storytelling go overboard and we find passages like the following:

"Country people are not afraid to look Death in the face. He is a familiar in their lives, especially in the violent jungle of the Delta. They have seen him in the houses drowned by the great river and in the towns splintered by tornadoes; they have seen him in the faces of the young men shot down in a gambling hall or in the guise of an old fellow who came home to die after a hard days plowing, his body on the cooling board still bent from years stooping over the cotton rows."

While Lomax’s colorful style and sense of melodrama never prove to be a hindrance to his story, a close read shows a troubling paternalistic attitude. At times, Lomax seems to describe the "noble savages" rather than the bluesmen and women that reshaped popular music throughout the Western world. Lomax also seems to buy wholeheartedly into the assumption that blues are a black possession, created only through extreme hardship and oppression. Lomax tells us that only through hardship and toil can we begin to understand the blues. “A hundred years ago only blacks in the Deep South were seized by the blues. Now the whole world begins to know them.”

As romantic a notion as that is, it simply isn’t true. Willie Dixon, perhaps the greatest songwriter and bluesman to ever breathe, said, “The blues is just the true facts of life. Ever’body got the blues. I got ‘em, you got ‘em, he got ‘em. It don’t matter whether you’re rich or poor, black or white or purple. Everybody’s got the blues whether they know it or not. I just write ‘em down.” Tying the blues to hardship and trouble and monolithic roots ignores the rich history of the genre, and the range of cultural and ethnic forces that helped to shape it. But that’s probably a topic for another column.

As a narrative history, *Mister Jelly Roll*, (subtitled “The Fortunes of Jelly Roll Morton, New Orleans Creole and *Inventor of Jazz*”) works well. Originally published in 1950, Lomax primarily sets up Morton and lets him tell the story. While Morton, like all musicians, is occasionally given to hyperbole and boasting, the book provides an inviting description of the character of New Orleans in the early 20th century, and the culture that created jazz. Complete with discography, the book’s appendixes offer a reference resource that complements the book’s easy manner.

*The Land Where the Blues Began* offers less in the way of real history. Not a reference work for serious students, the book is as much about Lomax’s personal trials and triumphs in the Jim Crow South as it is about music. At times, Lomax’s self-congratulation becomes grating, and his paternalistic view of the black South give the idea that he’s describing a bizarre foreign culture rather than an integral part of American society. Despite these flaws, however, the book easily draws the reader into the harsh, untamed Delta of the Depression Era and provides a view, albeit filtered, of Southern culture.

Continued on page 30
Sommersby

Included in the new releases this month is the Jodie Foster-Richard Gere vehicle Sommersby, based on the French film The Return of Martin Guerre. The post Civil War story follows Gere in the title role as a husband returning home from the war to family and friends that assumed him dead long ago. Foster as his wife is quietly suspicious of his real identity, but finds herself willing to propagate his story. But the life of Jack Sommersby is more entangled than they realize, and he is forced to prove his identity and accept the fate of a doomed man.

Available August 4.

— Cara McCastlain

Videos Scheduled for August Release

August 4
Sniper
Swing Kids
Army Of Darkness
Untamed Heart
Sommersby

August 11
The Vanishing
Hear No Evil
Falling Down
Benny & Joon

August 18
Chaplin
Mad Dog And Glory

August 25
Groundhog Day
The Temp

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Shake Rattle & Roll AUGUST 1993 11
In The Studio is open to all area studios. Shake Rattle & Roll reserves the right to edit all entries. To ensure your studio is included, please write or call. FAX number available. Deadline for the August issue is Wednesday, August 18th.

315 BEALE Olanda Draper and the Associates have been in working with producer Jennifer Holliday. A 60 voice choir was also used. Mike Icapolli engineered with Rick McSorley and Malcom Springer assisting. Screaming Cheetah Wheelies continued to overdub with producer Paul Ebersold, who also engineered with Springer assisting.

MILEEDGE RECORDING Billy Crisel recorded a five song rock demo. Studio owner Mike Elledge produced and engineered. To Die For cut a metal demo, Elledge engineered. Other demos projects Elledge engineered include Joey McCullough who cut acoustic tracks and a five song country demo by the John Aldinger Band. New Albany hard rockers River Blaze cut tracks for an upcoming indie release. Elledge was again behind the board.

HONEY MUSIC Colt Daniel cut four pop demos with producer/engineer B.B. Cunningham. A video is now in the works.

ARP PRODUCTIONS Van Johnson and NPTO are cutting a hip hop rap album. Cazearei is producing and engineering. Tomeka Williams is working on a R&B album with Cazearei. D.J. Live Wire is cutting a rap album. He is co-producing with Cazearei who is also behind the board.

SOUND TRAXX Osiris is self-producing a 10 song project. Jeff Robinson is mixing. Rick Nether of the Beat Generation has been in producing a two song solo project with Robinson behind the board.

MEM-TEN MUSIC Gene Hughes has been cutting country demos for publishing. Other publishing demos include Erik Knight and Sonny Christian. Four For Christ is cutting an album with Earl Randal producing. B.J. Davis transferred tracks on a project that Kenny Laxton is producing. Bob Holden was busy mixing everything mentioned. Mem-Ten Music recently formed an alliance with Harvest Music Group and is forming a new label and publishing company.


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12 AUGUST 1993 Shake Rattle & Roll

**EASLEY RECORDING** Releases this month cut at Easley include Ace Cannon's Sweet Dreams, Lorette Velvette's 7" Eager Boy on Singles Going Steady/TK Records and Ross Johnson's 7" It Never Happened on Sugar Ditch Records. Southern Culture On The Skids returned to Memphis to record seven more songs for their upcoming Safe House release. Alluring Strange began recording their CD also for Safe House Records and Eclipse Productions. Car Crash returned to cut six songs for upcoming release. Blackberry from Mississippi cut eight songs. Pezz overdubbed and mixed for a three song 7" release. 68 Comeback mixed for their Sympathy For The Record Industry record.

The Grifters recorded for two upcoming singles. Brazilian rockabilly singer Lex Valenzi back by Robert Tinsley and Jim Nolan recorded six songs for shopping and booking. Elysian Fields, produced by Justin Short cut three songs. Brian Rogers was overdubbing guitars, keys and vocals with Sam Bryant producing. The Bum Notes cut live in the studio with some material to go on a compilation release. Crotch Rocket cut their Built Tough For Aggressive Youth cassette that they released. Hodge Podge cut six songs for booking purposes.

**ROADHOUSE RECORDING** Mississippi blues guitarist/vocalist Vasti Jackson completed mixing his new album, Mississippi, for independent release. Jackson produced and Danny Jones engineered. Nashville's blue-eyed soulers The Pityfuls finished overdubs for an album to be released this fall. Jones and Carson Whitsett co-produced while Jones and Russell Gray engineered. Country singer/songwriter Jerry Hayes is wrapping up overdubs and mixing his latest album. Included in the package are newly recorded "Rollin' With The Flow" and "Who's Cheatin' Who." Penned by Hayes, both went to number one on the Billboard country charts recorded by Charlie Rich and Charly McClain, respectively. Jones produced and engineered Producer Ronnie Vandiver overdubbed and is mixing a couple more songs for Arun Strete to label shop.

**THE CONTROL ROOM** Jimmy Enright has been busy mixing up a storm this past month. Danny Childers worked on a four song project that was co-produced by Enright. Childers will shop the new material. Back Alley Grind completed their self produced EP. Rick Vaughan worked on an eight song gospel project for a Nashville based publishing group.

**ROCKINGCHAIR** Memphis songwriter Mark Marchetti cut 14 demos to add to his publishing library. This self produced project was engineered by Mark Yoshida. Singer/songwriter Ken White self produced a R&B acapella single with Yoshida on the board. Play Rough, a rock band relocated from Ohio cut three songs for their newly released Tug O War. Yoshida engineered and co-produced with the band. Memphis blues artist Lee Shot came in for a mastering session for an independent album release. Yoshida engineered. R&B man Rodney Ellis was in to remix one song. Yoshida engineered, Jarold Allen produced with Ron Evan as executive producer. Article 184 mastered their alternative syntho-pop for an upcoming EP release. Yoshida engineered and Jaen Touchstone produced.

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Shake Rattle & Roll AUGUST 1993
Elvis In August  The SR&R Guide To Elvis Tribute Week

If you're thinking of indulging in Elvis-mania this month, you won't have to look very hard to find some Elvis-related event, benefit, tour, open house, auction, breakfast, lunch, dinner, dance or concert. The * designates a Graceland sponsored event; contact their office at (901) 332-3322 for more information. Other information is included as it was available. This calendar is provided as a service to our readers and is not an endorsement for any particular sponsor or event. Calendar is subject to change.

Saturday, August 7
6:00 am - 7:30 am Meditation Gardens Visitation The gravesite of Elvis and members of his family is open free at this time during Tribute Week.
Graceland Mansion, FREE *
11:00 am Birthplace of Elvis — Tupelo, Mississippi A welcoming ceremony for fans with guest speaker Don Wendell from RCA Records. Call (601) 841-1245.
8:00 pm Elvis Memphis Style Social & Sock Hop Hawaiian theme. Call (901) 345-9565. St. Paul's Cafeteria, 1425 E. Shelby Dr., $3.50.
8:00 pm '50s Dance #1 Sponsored by Elvis Chicago Style fan club. St. Paul's Apostie Church, 1425 E. Shelby Dr., $5.00.

Sunday, August 8
6:00 am - 7:30 am Meditation Gardens Visitation The gravesite of Elvis and members of his family is open free at this time during Tribute Week.
Graceland Mansion, FREE *
6:00 am - 6:00 pm Elvis Art Exhibit & Contest Displayed at the Graceland visitor center pavilion, throughout Tribute Week. FREE *
8:00 am - 1:00 pm Elvis Sat Here Visitors get to see Elvis' seat at the Playhouse on the Square; formerly the Memphian Theatre where Elvis spent many late nights enjoying private screenings with friends. Not for the faint of heart. Call (901) 725-0776. 51 South Cooper, $1.00.
9:30 am - 12:00 noon Elvis Trivia Contest Win prizes and trophies with your knowledge of the King. Continues next day.
Graceland Plaza, FREE *
10:00 am - 4:00 pm Humes High School Tours Guided tours of high school Elvis attended. 659 Manassas St., $2.00.
11:00 am - 1:00 pm Kang Rhee Karate Tours Tour the new studio of Kang Rhee, who was one of Elvis' karate instructors. Call (901) 757-5000. Trinity Commons Center, FREE *
1:30 & 3:00 pm Elvis: Legacy in Light Laser Concert Choreographed music to laser images of the King, with special lighting effects. Call (901) 320-6320. Pink Palace, 3050 Central, $5.00.
8:00 pm - 11:00 pm Elvis Video Nights Fans can enjoy watching Elvis and Elvis-related videos. Graceland Plaza, FREE *
8:00 - 11:00 pm Elvis Night at Marlowe's Door prizes will be given. Restaurant near Graceland. Call (901) 332-4159. 4381 Elvis Presley Blvd., FREE.

Wednesday, August 11
6:00 am - 7:30 am Meditation Gardens Visitation The gravesite of Elvis and members of his family is open free at this time during Tribute Week.
Graceland Mansion, FREE *
8:00 am - 6:00 pm Elvis Art Exhibit & Contest Displayed at the Graceland visitor center pavilion, throughout Tribute Week. FREE *
9:00 am - 11:00 am Elvis Sat Here Visitors get to see Elvis' seat at the Playhouse on the Square; formerly the Memphian Theatre where Elvis spent many late nights enjoy private screenings with friends. Not for the faint of heart. Call (901) 725-0776. 51 South Cooper, $1.00.
10:00 am - 2:00 pm Prairie Grove Historical Park Tours Guided tours of the site where Elvis' uncle lived. Jefferson County, FREE.
8:00 pm - 11:00 pm Elvis Video Nights Fans can enjoy watching Elvis and Elvis-related videos. Graceland Plaza, FREE *

Tuesday, August 10
6:00 am - 7:30 am Meditation Gardens Visitation The gravesite of Elvis and members of his family is open free at this time during Tribute Week.
Graceland Mansion, FREE *
6:00 am - 6:00 pm Elvis Art Exhibit & Contest Displayed at the Graceland visitor center pavilion, throughout Tribute Week. FREE *
8:00 pm - 11:00 pm Elvis Video Nights Fans can enjoy watching Elvis and Elvis-related videos. Graceland Plaza, FREE *
8:00 pm - 11:00 pm Elvis Video Nights Fans can enjoy watching Elvis and Elvis-related videos. Graceland Plaza, FREE *
4:00 pm Elvis Impersonators Contest Day three of preliminaries. Call 342-4899. Club Obsession, 806 E. Brooks Rd., $5.00.
9:00 am - 11:00 am Elvis Sat Here Visitors get to see Elvis' seat at the Playhouse on the Square; formerly the Memphian Theatre where Elvis spent many late nights enjoying private screenings with friends. Not for the faint of heart. Call (901) 725-0776. 51 South Cooper, $1.00.
10:00 am - 4:00 pm Humes High School Tours Guided tours of the high school Elvis attended. 659 Manassas St., $2.00.

Monday, August 9
6:00 am - 7:30 am Meditation Gardens Visitation The gravesite of Elvis and members of his family is open free at this time during Tribute Week.
Graceland Mansion, FREE *
8:00 am - 6:00 pm Elvis Art Exhibit & Contest Displayed at the Graceland visitor center pavilion, throughout Tribute Week. FREE *
8:00 am - 11:00 pm Elvis Video Nights Fans can enjoy watching Elvis and Elvis-related videos. Graceland Plaza, FREE *
8:00 pm - 11:00 pm Elvis Video Nights Fans can enjoy watching Elvis and Elvis-related videos. Graceland Plaza, FREE *
4:00 pm Elvis Impersonators Contest Day three of preliminaries. Call 342-
Thursday, August 12

6:00 am - 7:30 am Meditation Gardens Visitation The gravesite of Elvis and members of his family is open free at this time during Tribute Week.
Graceland Mansion, FREE

8:00 am - 6:00 pm Elvis Art Exhibit & Contest Displayed at the Graceland visitor center pavilion, throughout Tribute Week. FREE

9:00 am Elvis World Breakfast Sponsored by Elvis World magazine, with guest speakers. Held inside Shoney's Elvis Room. 3641 Elvis Presley Blvd., Dutch treat, reservations only.

9:00 am - 11:00 am Elvis Sat Here Visitors get to see Elvis' seat at the Playhouse on the Square; formerly the Memphian Theatre where Elvis spent many late nights enjoying private screenings with friends. Not for the faint of heart. Call (901) 725-0776.
11 South Cooper, $1.00

11:00 am - 2:00 pm International Elvis Reunion Rally Held at the former site of Vernon Presley. Special guests are Elvis bodyguard Sam Thompson and Elvis' cousin Harold Lloyd. Call (901) 346-7550. 1266 Dolan, $3.00

11:00 am - 5:00 pm Elvis Memorial Fan Club Open House at the former residence of Elvis girlfriend Linda Thompson. Items for sale, door prizes, guests. 1254 Old Hickory, $1.50

1:00 - 4:00 pm Burning Love Fan Club Festival See and buy Elvis memorabilia. (901) 882-1061. Econo Lodge Motel, 3280 Elvis Presley Blvd., $2.00

4:00 pm Elvis Presley Jailhouse Museum Tours Guided tours of the jailhouse, where Elvis spent time. Call (901) 342-6320. Pink Palace, 3050 Central, $5.00

7:30 pm - 8:30 pm Meditation Gardens Visitation The gravesite of Elvis and members of his family is open free at this time during Tribute Week.
Graceland Mansion, FREE

8:00 pm Elvis Tribute Concert J. D. Sumner & the Stamps and other musicians who worked with Elvis pay tribute. Hosted by George Klein. Cook Convention Center, $18.00

10:00 pm - 2:00 am Elvis and Patsy Cline Tribute show performed by G.L. West and Elaine Grant. Call (901) 525-3711. Alfred's, 197 Beale, $5.00
follow dinner. Call (901) 324-9612 for additional details. Peabody Hotel, $35.00

6:00 pm Elvis Impersonators Contest

Champion show. Call 342-4899. Club Obsession, 806 E. Brooks Rd., $15.00

7:00 pm '50's Dance Contest Held at Marlowe's Restaurant, located near Graceland. Call (901) 342-4159. 4381 Elvis Presley Blvd., $3.00/person, $5.00/couple.

7:30 pm -9:30 pm Meditation Gardens Visitation The gravesite of Elvis and members of his family is open free at this time during Tribute Week. Graceland Mansion, FREE.*

7:30 pm - 12:00 midnight Aloha From Memphis Luau Call 345-9565 for further info. St. Paul's Cafeteria, $15.00.

8:00 pm -1:30 am Blue Hawaii — Days Inn Style Live band, with costume, dance and limbo contests. Hawaiian theme. For more information call (901) 345-2470.

8:00 pm Rock 'E '93 Featuring Carl Perkins, James Burton, D.J. Fontana, and others. Cook Convention Center, tickets available at local Ticketmaster outlets.

9:00 pm El Vez, The Mexican Elvis Concert by a unique Elvis impersonator. May not be suitable for ultra-sensitive Presley fans. Call (901) 525-8979 for more information. New Daisy Theatre, Beale Street. Admission Info not available.

10:00 pm -2:00 am Elvis and Patsy Cline Tribute Show Performed by G.L. West and Elaine Grant. Call (901) 525-3711. Alfred's, 197 Beale, $5.00.

10:00 pm Dead Elvis Ball Not recommended for sensitive Presley fans, Featuring the Rhythm Hounds, P&H Cafe, 1532 Madison, cover charge unknown at press time.

Sunday, August 15

6:00 am -7:30 am Meditation Gardens Visitation The gravesite of Elvis and members of his family is open free at this time during Tribute Week. Graceland Mansion, FREE.*

8:00 am First Annual Elvis Art Exhibit & Contest Displayed at the Graceland visitor center pavilion, throughout Tribute Week, FREE.*

9:00 am Elvis World Breakfast Sponsored by Elvis World magazine, with guest speakers. Held inside Shoney's Elvis Room. 3641 Elvis Presley Blvd., Dutch treat, reservations only.

10:00 am - 5:00 pm Elvis Sat Here Visitors get to see Elvis' seat at the Playhouse on the Square; formerly the Memphian Theatre where Elvis spent many late nights enjoying private screenings with friends. Not for the faint of heart. Call (901) 725-0776. 51 South Cooper, $1.00.

10:00 am - 4:00 pm Humes High School Tours Guided tours of the high school Elvis attended. 659 Manassas St., $2.00.

10:00 am - 5:00 pm Then, Now and Forever: Fan Club Open House This Memphis Elvis fan club will have special guests, including his aunt, Nash Pritchett. Pizza Hut, 4290 Elvis Presley Blvd.

1:00 - 9:00 pm Burning Love Fan Club Festival See and buy Elvis memorabilia. Call (708) 882-1061. Econo Lodge Motel, 3260 Elvis Presley Blvd., $1.00

1:30 & 3:00 pm Elvis: Legacy in Light Laser Concert Choreographed music to laser images of the King, with special lighting effects. Call (901) 320-6320. Pink Palace, 3050 Central, $5.00.

2:30 & 6:30 pm Libertyland: A Tribute to Elvis Featuring Wendell Craig, who performed at the Clinton inaugural. For more information call (901) 274-1775. Libertyland, 940 Early Maxwell Blvd., $7.00 (senior & infant discounts).

4:00 - 8:00 pm Southern Style BBQ & Fish Fry Live entertainment, Elvis music, and hula dancers. Call (901) 684-2549. King's Palace, 162 Beale Street, $15.00/adults, $8.00/children.

6:00 pm Elvis Impersonators Contest Tribute show featuring current and past winners. Call 342-4899. Club Obsession, 806 E. Brooks Rd., admission price unavailable at press time

7:00 pm - 1:00 am George Klein's Memphis Mafia Reunion Friends of the Elvis reunions and answer questions. Call (901) 525-3711. Alfred's, 197 Beale Street, $5.00

6:00 pm - 1:00 am Graceland Candlelight Vigil The highlight of tribute week: fans quietly carry candles up the driveway to Elvis' gravesite. Graceland, FREE.*

Monday, August 16

6:00 am -7:30 am Meditation Gardens Visitation The gravesite of Elvis and members of his family is open free at this time during Tribute Week. Graceland Mansion, FREE.*

Tuesday, August 17


Steve Roberts
Ford McDonald
Last month national President Michael Greene was in town for an open board meeting that included the general membership. Greene explained some of the restructuring processes that are going on and how it will affect the individual chapters. The Memphis Chapter can look forward to having new office space and staff sometime next year.

The national office in Burbank has moved into a new building that was bought by the Recording Academy. The new location is 3402 Pico Blvd., Santa Monica, CA, 90405. Later this year the Los Angeles Chapter of NARAS will locate its offices in the same building.

On August 14th the Memphis Chapter will hold its annual summer picnic in the backyard of one of its board members. All members and guests are invited as well as potential members. For more information call 525-1340.

Recently the 10-month member entry form was mailed to all NARAS members. The entry form allows members to submit their recommendations for recordings they feel are worthy of recognition in this year's Grammy Awards process. Later in the year, all eligible entries from members and record companies will be compiled on the official entry list which is sent to voting members with a ballot to choose the nominations.

Locally, craft committees were recently formed to evaluate the entries. The areas of evaluation are: Engineering, Production, Liner Notes, Album Packaging, Arranging, and Historical. These committees will listen to and judge hundreds of recordings and their scores will eventually reinforce the overall Grammy nomination process.

On Friday, August 13th, the Memphis Chapter will posthumously honor the works of Elvis Presley. President Danny Jones will deliver a Governors Award to Jack Soden, Executive Director of Graceland, at the annual Nostalgia Concert which will be held at the North Hall Auditorium.

For more information on how to become a member of NARAS, call the local Recording Academy office at 525-1340.
If the August heat and Elvis hype have got you down, nothing soothes the spirit like sweet soul music. Real soul music. Not The Blues Brothers, not The Commitments, and certainly not Michael Bolton. For the real thing, take yourself down by the river and let a true messenger of the sound wash you down.

Soul man Preston Shannon is keeping the sound alive on Beale Street at the Blues City Cafe. A master of the format, Shannon's voice and guitar capture the essence of the greats ranging from Wicked Wilson and Ben E. to Stevie Ray and Albert. And if you close your eyes, it's as if Pickett, King, Vaughan or The Godfather of the Blues are all on that stage.

Although they've only played together a little over a year, the Preston Shannon Band is incredibly tight. Smooth, seemingly effortless playing and singing make this one very enjoyable experience. Even the most discriminating aficionado has to walk away impressed with Shannon's stage skills.

For one he's apparently a musician's musician, attracting a number of Beale Street players after they're through with their gigs. On a recent Thursday night at the Band Box, along with the Beale Street players spending their off hours, there were musicians ranging from hard-rockers and Seattle looking
MONDAY
Blues - ADMIRAL BENBOW ESCAPE LOUNGE - Preston/ Shannon
Blues - BLUE'S CITY CAFE - Memphis James
Rock - CIRCLE CAFE - 2 Plus A Drummer
Rock - DAD'S PLACE - Crossfire/ Mixed Company
Country - HERNANDO'S HIDE-A-WAY - Silver Eagle Band
Jazz - JOYCE COBBS CLUB - The Memphis Jazz Orchestra 17 Piece Big Band
Blues - KING'S PALACE CAFE - Charlie Wood Trio
Classical Guitar - MAREN'S - Randy Toma
Acoustic - NEWBYS' - Jobu' & The Monkey
Pianist - PEABODY LOBBY BAR - Bob Margrich / John Boetner / Julie Prezioso
Rock - SILKY O'SULLIAN'S - The Pocket Rockets
Easy Listening - WILSON WORLD HOTEL ATRIUM LOUNGE - Pianist

TUESDAY
Country - ADMIRAL BENBOW ESCAPE LOUNGE - J.P. Netters
Country - AMERICANA CLUB - Julie Carter & The Bubba Band
Blues - B.B. KING'S BLUES CLUB - Ruby Wilson & the King Bs
Blues - BLUE'S CITY CAFE - Larry Lee
Rock - CIRCLE CAFE - Thigh Masters
Rock - DAD'S PLACE - Crossfire/ Mixed Company
Jazz - FRENCH QUARTER SUITES - Capt. Phil
Country - HERNANDO'S HIDE-A-WAY - Jimmy Buzby/Silver Eagle Band
R&B - JOYCE COBBS CLUB - Melinda Rodgers
Blues - KING'S PALACE CAFE - Charlie Wood Trio
Classical Guitar - MAREN'S - Randy Toma
Rock - NEWBYS' - Memphis Professional Musician Jam Night hosted by Cliff Goldmacher (r)
Pianist - PEABODY LOBBY BAR - Bob Margrich / John Boetner / Julie Prezioso
Blues - RUM BOOGIE CAFE - Don McMinn & The Ruim Boogie Band
Jazz - SATCHMOES - Lannie McMillan
Rock - SILKY O'SULLIAN'S - Rob & Danny
Easy Listening - THE BISTRO - The Amazing Mr. C.
Easy Listening - WILSON WORLD HOTEL ATRIUM LOUNGE - Pianist

WEDNESDAY
Reggae - ADMIRAL BENBOW ESCAPE LOUNGE - Exodus
Rock - ALEX'S - The Cutouts
Country - AMERICANA CLUB - Julie Carter & The Bubba Band
The Great Indoormen play every Sunday night at Alex's

FRIDAY
R&B - ADMIRAL BENBOW ESCAPE LOUNGE - James Austin Trio
Country - AMERICANA CLUB - Julie Carter & The Bubba Band
Easy Listening - BLUFF CITY BAR - Capt. Phil & Hottenezz'Trio
R&B - BULL AND BEAR - The Memphis Icebreakers
Rock - CAPTAIN BILBO'S - Kevin Page
Country - CASPER CREEK - Curtis Walker & Switchline
Rock - DAD'S PLACE - Crossfire/ Mixed Company
Jazz - DAYS INN (Downtown) - Bill Hunstiger
Jazz - FRENCH QUARTER SUITES - Capt. Phil & Hottenezz'Trio
Rock - GJ'S SALOON - Full Circle
Country - HERNANDO'S HIDE-A-WAY - Bill Strom
Country - J. B.'s DOGHOUSE - Second Chance
Jazz - JOYCE COBBS CLUB - Joyce Cobb & Cool Heat
Blues - KING'S PALACE CAFE - Charlie Wood Trio
Rock - CAPTAIN BILBO'S - Van Duren / Kevin Page
R&B - CIRCLE CAFE - Come In Berlin

THURSDAY
Reggae - 616 - PJ Groove & Vonroy Gee
Jazz - ADMIRAL BENBOW ESCAPE LOUNGE - Lisa B.
Country - AMERICANA CLUB - Julie Carter & The Bubba Band
Blues - B.B. KING'S BLUES CLUB - Ruby Wilson & the King Bs
R&B - BLUE'S CITY CAFE - Preston Shannon
Easy Listening - BLUFF CITY BAR - Capt. Phil & Hottenezz'Trio
Rock - CAPTAIN BILBO'S - Van Duren / Kevin Page
R&B - CIRCLE CAFE - Come In Berlin
Winger will be rockin' Memphis on Saturday, August 14th at Six-One-Six. The band currently features homeboy John Roth on guitar.
Surf and sweat with The Beach Boys at the Mud Island Amphitheatre on Sunday afternoon, August 15th. America will be opening the show.

CRAZY LARRY'S PUB - The Expressions (r)
HASTING'S PLACE - Armed Voices (ac)
KOKOMO BAY - Good Question (r)
LIBERTYLAND - Tribute To Elvis
MURPHY'S - Zig with Rice (r)
NEIL'S - Elmo & The Shades (rb)
OBSESSION - 7th Annual Elvis Impersonators Contest
POPLAR LOUNGE - Jesse Brownfield & David Cochran (ac)

RECOVERY ROAD - Messenger (ac)
RUM BOOGIE CAFE - David Chastain (bl)
SLEEP OUT LOUIE'S - Don McMinn (bl)
SPORTS BAR & GRILL - Hot Foot (r)
T.J. MULLIGAN'S - Reba & The Russells with Jack Holder (c)
T.J. MULLIGAN'S CORDOVA - Miller & McGraw (ac)
WHEELS LOUNGE - Stone Country (c)

Saturday - August 14

ANTENNA - Mind Flayer (r)
COCO LOCO - MVP (rb)
MUD ISLAND AMPHITHEATRE - Vince Gill / Larry Stewart (c)
OASIS - The Puddin' Heads (r)
OBSESSION - 7th Annual Elvis Impersonators Contest

Friday - August 13

616 - Three (r)
ALFRED'S - G.L. Wesley & The Elvis Show
ANTENNA - Car Crash / Eot Dot / Back Of Dave / Binge Drive (r)
B.B. KING'S BLUES CLUB - Ruby Wilson & the King Bs (bl)
BARRISTERS - Hollow Bones (r)
BLUES CITY CAFE - Preston Shannon (rb)
CIRCLE CAFE - Scott Mills Band (r)
CLUB REGGAE INTERNACIONALE - New World Order (rb)
COCO LOCO - MVP (rb)
COOK CONVENTION CENTER - Elvis Memorial Concert

FRIDAY, AUGUST 6

THE GROUNDERS

SPECIAL GUEST SWEETWATER

FRIDAY, AUGUST 20

IAN MOORE

SPECIAL GUEST COWBOY MOUTH

FRIDAY, AUGUST 27

DASH RIP ROCK

OFTEN IMITATED - NEVER DUPLICATED - NEW SOUND AND LIGHT SHOW
SUNDAYS • DISCO • NEON • TREES • 9 - MIDNIGHT
• Memphis' First Smart Bar • 18 and Over • BYOB • Open Until 6 A.M.
1. PET SHOP BOYS - “Can You Forgive Her?”
2. RADIOHEAD - “Creep”
3. LEGACY OF SOUND - “Happy”
4. GEORGE MICHAEL - “Killer/Papa Was”
5. VOICES OF KWANH - “Ya Yae Ya Yo Yo Ya”
6. U2 - “Numb”
7. STEREO MC’S - “Step It Up”
8. DR. ALBAN - “Sing Hallelujah!”
9. PSYKOSONIK - “Silicon Jesus”
10. SPACE MONTERS - “Jumping To The Party”
11. 808 STATE - “10 x 10”
12. HIS BOY ELRO - “Chains”
13. LATOUR - “Crazy As A Winterbird”
14. BJORK - “Human Behavior”
15. SOPHIA SHINAS - “State Of Mind”
16. MIND BOMB - “Prepare Yourself”
17. ECHORA - “Love Is Blind”
18. MONA LISA OVERDRIVE - “Stuck”
19. DURAN DURAN - “Drowning Man”
20. DIGITAL ORGASM - “Running Out Of Time”

David “The Worm” Nall is a reporter for Billboard magazine’s Dance Club Chart and is also a DJ at 616. He hosts the New Modern Music Show on WEVL FM 90 every Monday at Midnight.

Clint Black and Wynonna Judd play the Pyramid – Sunday, August 15th.

T.J. MULLIGAN’S - The Puddin’ Heads (r)
T.J. MULLIGAN’S CORDOVA - Lance Strode (c)
TOM LEE PARK - Memphis Blues Festival ’93 with B.B. King / Eric Johnson / Buddy Guy / Koko Taylor / Lonnie Brooks / Junior Wells
WHEELS LOUNGE - Stone Country (c)
WILLIE MOFFATT’S (Sycamore View) - Back Row (c)

Sunday - August 15

ANTENNA - Car Crash / Pezz / Death Trip 200 with Alluring Strange (r)
B.B. KING’S BLUES CLUB - Famous Unknowns (bl)
BOTTOM LINE - Jesse Brownfield & Dave Cochran (ac)
CAPTAIN BILBO’S - Jack Rowell & The Hot Shots (p)
HUEY’S - The Beat Daddy’s (bl)
HUEY’S EAST - 1-900 (rb)
LIBERTYLAND - Tribute To Elvis Mud Island Amphitheatre- Beach Boys / America (r)
OBSESSION - 7th Annual Elvis Impersonators Contest
PATRICK’S - The Fabulous Steelers Band (r)
PEABODY ROOF TOP - The Heat Generation (r)
RECOVERY ROAD - Louis Paul (r)
RP TRACKS - Todd Snider (ac)
RUM BOOGIE CAFE - Don McMinn & The Rum Boogie Band (bl)
T.J. MULLIGAN’S - Big Fish (r)
THE PYRAMID - Clint Black / Wynonna (c)
WILLIE MOFFATT’S (Sycamore View) - Southern Cross (c)

Tuesday - August 17

ANTENNA - Evill Parsley (r)
CAPTAIN BILBO’S - Big Fish (r)
COCO LOCO - The Marvells (rb)

JAYA CABANA - Grooms & Kelley (ac)
MURPHY’S - Joe Sanders (bl)
PEABODY ROOFTOP - Larry Raspberry & The Highsteppers (r)
STAGE STOP - Strutter (r)

Wednesday - August 18

ALFRED’S - The Willys with Shawn Lane (bl)
ANTENNA - Six Finger Satellite (r)
CAPTAIN BILBO’S - Van Duren / Kevin Paige (r)
COCO LOCO - The Marvells (rb)
CRAZY LARRY’S PUB - Big Fish (r)
PEABODY LOUNGE - Good Question (r)

Thursday - August 19

ALFRED’S - The Willys with Shawn Lane (bl)
ANTENNA - Cycomotogoat (r)
BARRISTERS - Percussion Concession Production (r)
COCO LOCO - The Marvells (rb)
KOKOMO BAY - Tropix (r)
OASIS - The Puddin’ Heads (r)
PEABODY ROOF TOP - Rockers Oysterfella (r)

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Joe Sanders or King Daddy Every Tuesday
Shane and Udo Every Wednesday
Stacy Plunk & Chris Gavin Every Thursday
Chris Scott & Eric Lewis (of Son of Slam) Every Sunday
Russ Cudill & Tom Ward Every Other Monday
Shari Sweet with Peter Hyrka • Briar Rose
Zig with Rico • Black Market • Madman
Greg Hisky Rhythm Method • Vibration Society

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TUESDAY
CASH PRIZE TO THE WINNER, SHOWTIME II
JAMIE LAYNE TALENT NIGHT

2633 POPLAR  OPEN TUES-SUN  454-1366
types to seasoned soul veterans. Along with a few international tourists here and there, by 2:00 AM, the place was packed with satisfied customers.

There were some satisfied customers among the judges at the recent Long Beach Blues Festival National Blues Talent Search competition, as well. Held at B.B. Kings Blues Club, the band won an all expense paid trip to Long Beach and a chance to compete with five other first place winners from Chicago, San Francisco, New Orleans, Los Angeles and New York. The winner of the competition in Long Beach July 31 will open the show at the 14th annual Long Beach Blues Festival in September.

And if you’re still not impressed, the band will also be on CD due out this winter on Bullseye Blues records, recorded at Crosstown and produced by Ron Levy. Levy, the label’s owner, said, “He’s a great entertainer. He’s got a great voice. Strong when it has to be and tender when it’s supposed to be. He’s a great personality, and a great person to work with. Seems like everybody just loves him. We’re happy to have him in the Bullseye family.

Along with the band’s four songs, this double CD is a compilation recording of Beale Street performers past and present, such as Little Jimmy King, Earl “The Pearl” Banks and Booker T. Laury. Additionally, Shannon recorded a song titled “Trouble,” which will be in the upcoming Cybill Shepherd movie on TBS, My Town.

Diversity is something Shannon thinks is an important aspect to staying alive in today’s music environment, especially on Beale Street.

“I try to do a variety (of styles), because when I first started, they called me a blues man,” stated Shannon. “I came to the realization that people get tired of just hearing the blues all night. I don’t really know the difference between R&B and blues myself. I tried to keep from getting bored from doing any one particular type of music.”

Whatever you do, don’t dismiss this band as just a Beale Street club act or a ‘60s soul group remake. This band can do everything from a more than respectable rendition of Prince’s “Purple Rain” to Lynyrd Skynyrd’s “Sweet Home Alabama” and Sly and the Family Stone’s “Everyday People.” Just when the audience goes crazy over Shannon’s renditions of “Crosscut Saw,” and “Some Kind of Wonderful,” the bass player sings lead on the Doobie Brothers’ “Minute by Minute.” Then Shannon slams the fans with B.B.’s “The Thrill is Gone,” displaying his adeptness with blues riffs and proving this is the after hours place to be on Beale.

Although members Billy Ross (keyboards and background vocals), Steve Hines (bass and background vocals) and Claude Franklin (drums), are 20-to-30-something, Shannon has been playing professionally for some 20 years. He originally started performing as a young man in the Pentecostal church, and according to him, it went from there. Over that span of time, Shannon has played with several other Memphis groups and was on the road three years with Shirley Brown, settling back on Beale in ’91 playing at Kings Palace and Rum Boogie.

While everything is on the upswing for the band right now, Shannon remembers where he’s been and isn’t taking any of it for granted.

“Professionally, I’ve been playing 20 years... I consider it a blessing, you know. A lot of musicians aren’t even working these days.”

The Preston Shannon Band is playing at the Blues City Cafe’s Band Box. Check our Night Clubbing listings for dates.

– Fran Hoffman
The Sunseekers will perform with The Rico's at Newby's August 28th.

T.J. MULLIGAN'S - Big Fish (r)
T.J. MULLIGAN'S CORDOVA - Armed Voices (p)
WHEELS LOUNGE - Triple Tuff (r)

Saturday - August 21
ALFRED'S - The Willys with Shawn Lane (bl)
ANTENNA - Ten Hands / Mind Flyer (r)
B.B. KING'S BLUES CLUB - Luther "Guitar Junior" Johnson (bl)
BARRISTERS - The Royal Pendeletos / The Monarchs (r)
BLUES CITY CAFE - Preston Shannon (rb)
BOTTOM LINE - The Buonis (p)
CIRCLE CAFE - The Fabulous Steeler Band
CLUB REGGAE INTERNACIONALE - Exodus (tb)
HASTING'S PLACE - The Touch (ac)
JERRY LEE LEWIS' SPOT - The Killer Band (c)
KOKOMO BAY - The Beat Generation (r)
KUDZU'S - The Defoliants (r)
MURPHY'S - Black Market (r)
NEIL'S - The Reflections (r)
NEWBY'S - Rob Junkigas All Star Band with Dave Cochran, Tommy Burroughs & Greg Morrow (r)
PATRICK'S - Brenda Paterson & The Campfire Boys (c)
RECOVERY ROAD - Lee Gardner (r)
RP TRACKS - Todd Snider & The Bootleggers (r)
RUM BOOGIE CAFE - Mason Ruffner (bl)
SLEEP OUT LOUIE'S - Memphis Icebreakers (tb)
STAGE STOP - Chosen / Daddy Long Legs (l)
T.J. MULLIGAN'S - The Distractions (l)
WHEELS LOUNGE - Triple Tuff (r)

Sunday - August 22
B.B. KING'S BLUES CLUB - Little Jimmy King (bl)
BOTTOM LINE - Bluebeats (r)
CAPTAIN BILBO'S - Memphis All-Stars (r)
HUEY'S - Mike Griffin & The Unknown Blues Band (bl)
HUEY'S EAST - The Coolers (tb)
MUD ISLAND AMPHITHEATRE - Poison / Bullet Boys (r)
MURPHY'S - Russell & Tom (ac)
PATRICK'S - The Memphis Icebreaker (tb)
RECOVERY ROAD - Louis Paul (r)
RUM BOOGIE CAFE - Don McMinn & The Rum Boogie Band (bl)
WILLIE MOFFATT'S (Sycamore View) - Armed Voices (p)

Monday - August 23
B.B. KING'S BLUES CLUB - Little Jimmy King (bl)
CAPTAIN BILBO'S - Bluebeats (r)
RUM BOOGIE CAFE - Don McMinn & The Rum Boogie Band (bl)
STAGE STOP - Majesty (l)

Tuesday - August 24
CAPTAIN BILBO'S - Bluebeats (r)
### Wednesday - August 25
- **ALFRED'S** - The Willys with Shawn Lane
- **ANTENNA** - Field Trip (r)
- **CAPTAIN BILBO'S** - Sid Selvidge / Kevin Paige (r)
- **COCO LOCO** - Rockers Oystertellers (r)
- **COOK CONVENTION CENTER** - Silk / SWV / H-Town (rb)
- **CRAZY LARRY'S PUB** - The Puddin' Heads (r)
- **POPULAR LOUNGE** - Jesse Brownfield & David Cochran (ac)
- **SPORTS BAR & GRILL** - Rob & The Rag (r)
- **STAGE STOP** - Majesty (r)

### Thursday - August 26
- **ALFRED'S** - The Willys with Shawn Lane (bl)
- **COCO LOCO** - Rockers Oystertellers (r)
- **JOYCE COBB'S CLUB** - Keith Sykes Songwriters Showcase with Joe Sanders / Richard Leigh
- **MUD ISLAND AMPHITHEATRE** - Damn Yankees / The Graveyard Train (r)
- **PEABODY POOFTOP** - The Bluebeats (r)
- **STAGE STOP** - Majesty (r)
- **T.J. MULLIGAN'S COFIDIVA** - Miller & McGraw (ac)

### Friday - August 27
- **616** - Dash Rip Rock (r)
- **ALFRED'S** - The Willys with Shawn Lane (bl)
- **ANTENNA** - Dynamo Hum / Nail / Judge Crater / Elvis In The Pyramid (r)
- **B.B. KING'S BLUES CLUB** - The Tangents (bl)
- **BLUES CITY CAFE** - The Famous Unknowns (bl)
- **CLUB REGGAE INTERNACIONALE** - New World Order (rb)
- **COCO LOCO** - Rockers Oystertellers (r)
- **CRAZY LARRY'S PUB** - The Expressions (r)
- **HASTING'S PLACE** - Wilson/Reid (ac)
- **JERRY LEE LEWIS' SPOT** - Tom Snider & The Bootleggers (r)
- **RUM BOOGIE CAFE** - Don McMinn & The Rum Boogie Band (bl)
- **SLEEP OUT LOUIE'S** - Bluebeats (r)
- **STAGE STOP** - Majestic / Seducer (r)
- **T.J. MULLIGAN'S CORDOVA** - Miller & McGraw (ac)
- **WHEELS LOUNGE** - Triple Tuff (r)

### Saturday - August 28
- **ALFRED'S** - The Willys with Shawn Lane (bl)
- **ANTENNA** - Small Pool / American Lesion / Techno Squid Eats Parliament (r)
- **COCO LOCO** - Dockers Oyster fellows (r)
- **CFrazy LAFLY'S PUB** - The Expressions (r)
- **Peabody Rooftop** - The Ice Breakers (tr)
- **STAGE STOP** - Majesty (r)

### Sunday - August 29
- **616** - Eddie Money (r)
- **B.B. KING'S BLUES CLUB** - Famous Unknowns (bl)
- **BOTTOM LINE** - Finney & Norman (ac)
- **CAPTAIN BILBO'S** - The Touch (r)
- **COOK CONVENTION CENTER** - Shirley Caesar & The Williams Brothers (p)
- **HUEY'S EAST** - The Bluebeats (r)
- **JOYCE COBB'S CLUB** - Chick Rodgers (r)
- **MURPHY'S** - Joe Sanders (bl)
- **PEABODY POOFTOP** - The Coolers (rb)
- **RUM BOOGIE CAFE** - Don McMinn & The Rum Boogie Band (bl)
- **tim mcCarver Stadium** - Patti Loveless (c)
- **WILLIE MOFFATT'S (Sycamore View)** - Southern Cross (r)

### Monday - August 30
- **B.B. KING'S BLUES CLUB** - Famous Unknowns (bl)
- **CAPTAIN BILBO'S** - Bluebeats (r)
- **MURPHY'S** - Zigarri (r)
- **Peabody Rooftop** - The Coolers (tr)
- **RUM BOOGIE CAFE** - Don McMinn & The Rum Boogie Band (bl)

### Tuesday - August 31
- **CAPTAIN BILBO'S** - Bluebeats (r)
- **MURPHY'S** - Joe Sanders (bl)
- **Peabody Rooftop** - The Coolers (tr)
- **RUM BOOGIE CAFE** - Don McMinn & The Rum Boogie Band (bl)
FLIP SIDE
THE SR&R GUIDE TO ASSORTED ENTERTAINMENT

Tuesday - August 10
COMEDY ZONE - Basile
LIBERTYLAND - The Fabulous Darnells & Co. (Afghans and miniature poodles that dance and bark in glamorous style)

Wednesday - August 11
COMEDY ZONE - Basile
LIBERTYLAND - The Fabulous Darnells & Co. (Afghans and miniature poodles that dance and bark in glamorous style)

Thursday - August 12
AINT ESTERS' - Dennis Clark / Rodney Burns (comedy)
COMEDY ZONE - Benched Affairs
LIBERTYLAND - The Fabulous Darnells & Co. (Afghans and miniature poodles that dance and bark in glamorous style)

Friday - August 13
AINT ESTERS' - Dennis Clark / Rodney Burns (comedy)
CIRCUIT PLAYHOUSE - Benched Affairs
LIBERTYLAND - The Fabulous Darnells & Co. (Afghans and miniature poodles that dance and bark in glamorous style)

Saturday - August 14
AINT ESTERS' - Dennis Clark / Rodney Burns (comedy)
CIRCUIT PLAYHOUSE - Benched Affairs
LIBERTYLAND - The Fabulous Darnells & Co. (Afghans and miniature poodles that dance and bark in glamorous style)

Sunday - August 15
CIRCUIT PLAYHOUSE - Benched Affairs
LIBERTYLAND - The Fabulous Darnells & Co. (Afghans and miniature poodles that dance and bark in glamorous style)

Monday - August 16
LIBERTYLAND - The Fabulous Darnells & Co. (Afghans and miniature poodles that dance and bark in glamorous style)

Tuesday - August 17
COMEDY ZONE - Michael Flannery
LIBERTYLAND - The Fabulous Darnells & Co. (Afghans and miniature poodles that dance and bark in glamorous style)

Wednesday - August 18
LIBERTYLAND - The Fabulous Darnells & Co. (Afghans and miniature poodles that dance and bark in glamorous style)

Thursday - August 19
AINT ESTERS' - Dennis Clark / Rodney Burns (comedy)
COMEDY ZONE - Benched Affairs
LIBERTYLAND - The Fabulous Darnells & Co. (Afghans and miniature poodles that dance and bark in glamorous style)

Friday - August 20
AINT ESTERS' - Dennis Clark / Rodney Burns (comedy)
CIRCUIT PLAYHOUSE - Benched Affairs
LIBERTYLAND - The Fabulous Darnells & Co. (Afghans and miniature poodles that dance and bark in glamorous style)

Saturday - August 21
AINT ESTERS' - Dennis Clark / Rodney Burns (comedy)
CIRCUIT PLAYHOUSE - Benched Affairs
LIBERTYLAND - The Fabulous Darnells & Co. (Afghans and miniature poodles that dance and bark in glamorous style)

Sunday - August 22
CIRCUIT PLAYHOUSE - Benched Affairs
COMEDY ZONE - Michael Flannery
LIBERTYLAND - The Fabulous Darnells & Co. (Afghans and miniature poodles that dance and bark in glamorous style)

Monday - August 23
COMEDY ZONE - Jeff Allen
LIBERTYLAND - The Fabulous Darnells & Co. (Afghans and miniature poodles that dance and bark in glamorous style)

Tuesday - August 24
COMEDY ZONE - Jeff Allen
LIBERTYLAND - The Fabulous Darnells & Co. (Afghans and miniature poodles that dance and bark in glamorous style)

Wednesday - August 25
COMEDY ZONE - Jeff Allen
LIBERTYLAND - The Fabulous Darnells & Co. (Afghans and miniature poodles that dance and bark in glamorous style)

Thursday - August 26
AINT ESTERS' - Dennis Clark / Rodney Burns (comedy)
CIRCUIT PLAYHOUSE - Benched Affairs
LIBERTYLAND - The Fabulous Darnells & Co. (Afghans and miniature poodles that dance and bark in glamorous style)

Friday - August 27
AINT ESTERS' - Dennis Clark / Rodney Burns (comedy)
CIRCUIT PLAYHOUSE - Benched Affairs
LIBERTYLAND - The Fabulous Darnells & Co. (Afghans and miniature poodles that dance and bark in glamorous style)

Saturday - August 28
AINT ESTERS' - Dennis Clark / Rodney Burns (comedy)
CIRCUIT PLAYHOUSE - Benched Affairs
LIBERTYLAND - The Fabulous Darnells & Co. (Afghans and miniature poodles that dance and bark in glamorous style)

Sunday - August 29
CIRCUIT PLAYHOUSE - Benched Affairs
COMEDY ZONE - Jeff Allen
LIBERTYLAND - The Fabulous Darnells & Co. (Afghans and miniature poodles that dance and bark in glamorous style)

Monday - August 30
LIBERTYLAND - The Fabulous Darnells & Co. (Afghans and miniature poodles that dance and bark in glamorous style)
Reviews

by Steve Walker

SWEET RELIEF: A BENEFIT FOR VICTORIA WILLIAMS
(Columbia)

One of the few cases where a multi-artist compilation really is
greater than the sum of its parts, Sweet Relief is both a benefit for
Victoria Williams’ medical bills and a testament to her considerable
songwriting skills. Having recorded two underappreciated (and now
out-of-print) albums, Williams has always had a small but loyal
following. So loyal, in fact, then when she was diagnosed with
Multiple Sclerosis last year and the idea for this album was con-
ceived, there was no shortage of artists willing to record her uniquely
innocent songs — guests here include Pearl Jam, Lou Reed, Lucinda
Williams, Michael Penn, the Jayhawks, and more.

What makes this album soar, however, is not who contributed,
but the songs themselves. It’s the only way to explain standouts like
Maria McKee’s title cut, Matthew Sweet’s “This Moment,” Soul
Asylum’s “Summer Of Drugs,” Evan Dando’s acoustic “Frying
Pan,” or Michelle Shocked’s “Holy Spirit” — all of these artists have
put out fine records of their own in the last year, yet their contribu-
tions here are better than anything on their respective albums.

There is an underlying sense of human spirit connecting these
wildly varied artists and styles, and the sheer joy that it evokes in the
face of what could’ve been a fairly somber affair is nothing short of
remarkable. As a benefit, this record will not only help pay Wil-
liams’ mounting expenses, but a portion of the proceeds will go to
setting up a fund to help other uninsured musicians in the future. But
Sweet Relief really shines as a tribute to a very special artist — it’s
sad that it took a career-threatening illness to get her the audience she
deserves, but with any luck, that should change soon. Apart from the
exposure she’s getting from this project, she is still writing and
performing, and is currently weighing offers for a new record deal.

MARIA McKEE
You Gotta Sin To Get Saved  (Geffen)
CARLENE CARTER
Little Love Letters  (Giant)
KELLY WILLIS
Kelly Willis  (MCA)
KIYA HEARTWOOD
True Frontiers  (Waldox)

Maybe we can blame it on Mary-Chapin Carpenter, or maybe
even partly on Bonnie Raitt, but female rock and country artists are
getting harder and harder to pigeonhole. Some of the best and most
honest music being made today falls into both categories without
sounding either forced or false to either audience. All four of these
artists are just great singers with some great songs — sometimes
self-written, sometimes not, but they’re all worth a listen.

Maria McKee’s second solo album is her best yet, even includ-
ing her records with Lone Justice. Taking inspiration equally from
blues, country, and rhythm & blues, You Gotta Sin... is especially
inviting to anyone with more than a passing interest in Memphis
music. Recorded with a band consisting of her old Lone Justice
mates along with a few Jayhawks, and featuring guests like the
Memphis Horns, Jim Keltner, and two of the Posies, this is a real
tour de force for one of the best female rock voices since Janis
Joplin. And if Carla Thomas or Ann Peebles don’t take a crack at
covering McKee’s “Why Wasn’t I More Grateful,” they could be
missing their big comeback song.

If Carlene Carter’s last album, 1990’s I Fell In Love, was a
return to her Carter family roots, her new album is a return to what
she does best, which is get together with a bunch of friends and put
together a record that sounds like it was even more fun to make than
it is to listen to. And that’s saying a lot, because this spunky album
should put a smile on your face every time you put it on. The
standouts are the uptempo numbers like “Every Little Thing,” “I
Love You
 ‘Cause I
 Want To,”
and
‘Wastin’
Time
With
You,” but
do n’t miss
the gentle
and sweet
“Unbreak-
able
Heart.”

Kelly
Willis
is
the most
“tradi-
tional”
country
artist here,
but that’s
kind of a
relative
term here
— how many other country divas recruit Don Was as a co-
producer, get Jellyfish to sing backup vocals, or choose a Marshall
NEW IN THE BINS


In reissue news, the major labels are busy getting ready for fall, the peak season for box sets. The current trend is to go with smaller, well-thought-out two disc anthologies whenever possible - look for miniboxes like these in the next month or two from John Prine, Graham Parker, Los Lobos, Buddy Holly, Donna Summer, the Soft Boys, Free, Black Uhuru, Mary Wells, Martha & the Vandellas, Firesign Theater, Charles Mingus, and the Dave Clark Five.

But there are still several full-blown multi-disc sets on tap for this fall. Apart from new Motown (1972-1992) and Stax (1968-1971) boxes, look for titles from the Police, Paul Simon, Diana Ross, Emmylou Harris, Alice Cooper, Black Sabbath, Joan Baez, Bing Crosby, Frank Sinatra, and the first 60's Masters box from Elvis Presley.

Led Zeppelin fans can also look forward to a couple of releases. In September, a two-disc set containing all the songs that weren't on their first box set will be released. If you own both boxes, you'll have the group's entire studio output, but if you don't have either, you may want to wait until Christmas. That's when Atlantic will be releasing a ten-disc set featuring all nine albums in their original form, although they will be remastered to match the sound quality of the other two boxes.

There are two greatest hits albums due from Prince — current plans are for them to be sold individually, or as part of a three-disc set that will include an entire disc of B-sides, something that fans have been waiting on for years. (Now can we have the Black Album?)

And finally, Rhino will be wrapping up two of their successful compilation series, as well as starting a new one. Look for the final three volumes of Have A Nice Day: Super Hits Of The '70s, and the last five volumes of their acclaimed Blues Masters series, including one subtitled Memphis Blues. In September, check out the first five volumes of In Yo' Face: The History Of Funk.

MATTHEW SWEET
Altered Beast (Zoo)

The follow-up to his breakthrough Girlfriend album finds Matthew Sweet making a good thing even better. Whether he's churning out guitar-drenched raveups like "Dinosaur Act," "Knowing People," or "Ugly Truth Rock," or simply working with beautiful pop songs like "Time Capsule" or "Life Without You," Sweet is at the top of his form here. Working with a trio of hot lead guitar players (Robert Quine, Ivan Julian, and Television's Richard Lloyd), along with several different drummers (including Mick Fleetwood and Big Star's Jody Stephens), Sweet completely and convincingly meets the high expectations created by his three previous albums, all of which were fine in their own right. If Michael Stipe ever gets tired of being the voice of his generation, I think we have a contender here.

There's really only one powerhouse new release scheduled for August, and it's not until the very end of the month — Garth Brooks will be tentatively releasing his fifth studio album, Pieces, on August 31st. Other especially notable new titles include Billy Joe's River Of Dreams, a double live album from James Taylor, and a new EP from alternative faves Stone Temple Pilots.

Perhaps the hippest album of the month is the soundtrack to Judgement Day, also due on August 31st. Each cut on the album is a collaboration between rappers and rockers including such interesting pairings as Ice-T and Slayer, House Of Pain and Helmet, De La Soul and Teenage Fanclub, Sir Mix-A-Lot and Mudhoney, Run D.M.C. and Living Colour, Boo-Yaa T.R.I.B.E. and Faith No More, and two Cypress Hill tracks — one with Pearl Jam and the other with Sonic Youth.

Elsewhere in rock release news, look for new stuff from the following artists in August or early September: the Eric Gales Band, Deep Purple, Bad Brains, the Juliana Hatfield Three, Deborah Harry, Cracker, Lisa Germano, Tim Finn, the Breeders, Baby Animals, Henry Lee Summer, Daryl Hall, Kenny Loggins (live), Michael McDonald, Sheena Easton, Laura Nyro, Jane Child, George Lynch, Frank Zappa, and Z, a band led by Dweezil and Ahmet Zappa.

Soul and rap releases due this month include Babyface, Maze featuring Frankie Beverly, Oleta Adams, Mavis Staples, Will Downing, Kris Kross, KRS-One, and tentatively set for the end of August, the debut album from Dr. Dre's sidekick Snoop Doggy Dogg. New jazz titles expected this month include Fourplay, Stanley Clarke, Larry Carlton, Jean-Luc Ponty, Nina Simone, and the Miles Davis live album detailed in these pages last month.

Major country releases, other than Garth, include Randy Travis, Ricky Van Shelton, Mark O'Connor, Andy Childs (see cover story), Aaron Tippin, Jimmie Dale Gilmore, the Kentucky Headhunters (actually a blues album with pianist Johnnie Johnson), and Conway Twitty's final album. In September, look for new albums from Emmylou Harris, Suzy Bogguss, and an all-star country Eagles tribute album that Don Henley is putting together — artists covering the Eagles' greatest hits include John Anderson, Clint Black, Bogguss, Brooks & Dunn, Carlene Carter, Billy Dean, Diamond Rio, Vince Gill, Alan Jackson, Lorrie Morgan, Travis Tritt, Tanya Tucker, and Trisha Yearwood.

As far as the rest of September, here's a quick rundown of what to expect: Nirvana, Mariah
NEW YEAR'S EVE, 1981, I HAD AN OPPORTUNITY TO PERFORM WITH JAMES "SON" THOMAS. I'D NOT SEEN HIM BEFORE, BUT HIS REPUTATION AS ONE OF THE LAST REMAINING ACOUSTIC DELTA BLUESMEN PRECEDED HIM. BLUES DJS AND OTHER FANS HAD DESCRIBED THOMAS AS "THE REAL THING," I.E. POOR, UNEDUCATED, BLACK, TAKEN ADVANTAGE OF BY AN OPPRESSIVE SOCIAL SYSTEM, AND GENERALLY STRUGGLING JUST TO STAY ALIVE, WITH ONLY HIS MUSIC AND HIS ART, HIS SOLE OPPORTUNITIES FOR EXPRESSION, TO KEEP HIM ALIVE.

HE CERTAINLY LOOKED AND ACTED THE PART. NO ONE WOULD HAVE SUSPECTED THAT THIS WAS A MAN WHO HAD PERFORMED ON NATIONAL TELEVISION, RECORDED, BEEN OFFERED INTERNATIONAL TOURS, AND WAS HIGHLY REGARDED AS ONE OF MISSISSIPPI'S GREAT FOLK ARTISTS. NO ONE WOULD HAVE SUSPECTED AT ALL.

Perhaps this, more than anything else, defined the image of Son Thomas. Stories abound of his trials; the dirty shack he lived in, health problems, and extreme poverty. Thomas had been taken advantage of professionally by supposedly philanthropic folk art organizations who coerced Thomas into traveling hundreds of miles to play gigs for "exposure" at a time when he had much more reputation than money.

This was the image held by dozens of blues societies, folk art organizations, and fans, who regularly organized benefits for Thomas, offered to repair his house, and tried to give him the respect he deserved. Thomas did not always take full advantage of these offers, however. Desperately in need of help, he accepted grudgingly, and frequently complained bitterly about people offering to pay hospital bills, fix his house, and buy groceries, but failing to cross his palm with silver.

Professionally, some promoters were afraid to book Thomas on lucrative festival tours and European circuits because of his history of cancelling engagements at the last minute.

Thomas was an enigmatic character, and no simple description or summation of his career can sufficiently describe him or estimate his influence. The hardships he faced were as much the product of an overly romanticized stereotype of the Delta bluesman as they were of the social biases and professional sharks with which he had to contend. While James Son Thomas was never a gigantic success, a review of his life poses serious questions for blues aficionados and folklorists. It may be that Son Thomas's greatest contribution to the blues will be a thorough re-examination of the roles of traditional bluesman and paternalistic fan.

James Son Thomas
1927 – 1993
Everywhere” song he keeps hearing. He loves it, and they become pals, spending many late nights at Graceland watching Michael J. Fox videos. BANG!

**June 1988:** At the request of Bob Dylan, Elvis joins the Traveling Wilburys. He’s the only one who doesn’t have to change his first name.

**October 1988:** Elvis' collaboration with the Art Of Noise on Prince’s “Kiss” is a smash hit. Prince himself is so impressed that he offers to produce Elvis’ next album.

**December 1988:** Elvis has his bodyguards beat the hell out of Prince when he asks for Lisa Marie’s phone number.

**May 1989:** 25 years after the original, Elvis stars in *Viva Las Vegas II.* Airing during sweeps month, the TV movie sends ratings through the roof, primarily because ABC insists on casting Priscilla Presley in the female lead instead of Ann-Margaret.

**April 1990:** Elvis opens a chain of shops called TCB Yogurt, and is promptly sued by TCBY Yogurt. “Hell, I’ve been using that TCB slogan for years,” he tells the court. “I got the medallions and license plates to prove it.”

**September 1990:** Elvis does a cameo on *Cheers,* playing Norm’s brother-in-law.

**February 1991:** Looking to pay tribute to the soldiers in the Gulf War, Elvis records his version of Lee Greenwood’s “God Bless The U.S.A.” Later that month, he joins Bob Hope and Brooke Shields for a quick U.S.O. tour.

**March 1991:** Brooke Shield’s mother asks Elvis to stop calling her daughter.

**April 1992:** Elvis sees a video for “Achy Breaky Heart.” BANG!

**June 1992:** *Honeymoon In Vegas,* a movie featuring a few dozen Wayne Newton impersonators, is released. Both the movie and the soundtrack, which features rock and country stars singing Newton classics, flop badly, although Travis Tritt has a minor hit with his version of “Danke Schoen.”

**December 1992:** Elvis auditions for the Gene Hackman role in *The Firm,* but only gets a nice little cameo.

**January 1993:** Elvis watches Oprah’s interview with Michael Jackson and is shocked to hear that he is “dating” Brooke Shields. BANG!

**March 1993:** MTV buys the rights to Elvis’ 1968 Comeback Special, edits a few segments out, and airs it as *Elvis Unplugged.* A whole new audience opens up.

**April 1993:** Elvis opens the Presley Performance Hall in Branson, Missouri... right across the street from the new Burt Reynolds Dinner Theater.

**June 1993:** To the utter shock of their fans and the tabloids, Elvis marries Julia Roberts.