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I read in The Commercial Appeal recently that Beale Street Management is pushing for expansion of the Beale St. historic district eastward. They are continuing to court big name musical celebs to open spots downtown, reportedly Tina Turner, Aretha Franklin, Isaac Hayes, and Bobby ‘Blue’ Bland. I’m all for expansion, but I think they’re overlooking a few people. For one, why isn’t Rufus Thomas’ name ever bandied about as a potential leaseholder? He could open the Rufus Thomas Funky Chicken Shack and provide affordable yet tasty American cuisine to the tourists. It’s a winner, I swear—and if any investors are reading this, feel free to take my idea and run with it.

And what about expanding the historic district westward, towards the empty, more dimly lit segment of Beale? Then you could add Alex Chilton’s name to the list of celebrity leaseholders. He could be the proprietor of the Sisters/Lovers Lounge, (so named after the last Big Star album). Naturally, the spot would cater to those who favor the alternative, both in music and lifestyle. And to provide adult entertainment of a more traditional bent, how ‘bout Tina Turner’s Private Dancer Emporium in the same area? If Tina won’t bite—and I have a feeling she won’t—someone could approach the boys in ZZ Top about a venue simply called Legs. I think people would get the idea. Right next door, picture the convenience of a Charlie Rich Behind Closed Doors Motel, with hourly rates. Progressive thinking, or just offensive? I await your calls and letters.

Signed and Sealed — Todd Snider is now officially a Margaritaville Records artist, and his climb into the big time has already begun. This month, after a signing party at Newby’s on the 1st, he’ll be hitting the west coast for some high-visibility shows as Jimmy Buffett’s opening act. He’ll play in Los Angeles, Seattle, and Portland. I’m told he’s especially happy about the Portland gig, since it’s in Todd’s home state of Oregon. “He’s real excited,” good friend Jerene Sykes told me. “He left hitchhiking, and he’s going back opening for Jimmy Buffett.” In November, Snider will head to Key West to start work on his debut at Margaritaville’s studio. The album will be produced by Keith Sykes and Tony Brown, and will also involve recording here in Memphis, at Kiva Recording.

Continued on page 4
Regarding our story last month on the two bands calling themselves Survivor:

Dear Shake Rattle & Roll,

It’s mine! No, it’s mine! I’m telling my mother on you! Times must be tough when people have to fight over who owns the reins to a dead horse. Survivor? Who gives a flying shit?

Hugs and kisses,
Jeff Golightly

SHAKIN’ Continued from page 3

One Class Act — Many celebrities talk a good game about giving back to their community, but not all of them deliver. However, there’s a Memphian who deserves your praise because he’s doing more than just talking, and that’s last month’s cover artist O’Landa Draper. He has established the O’Landa Draper and the Associates Scholarship Fund, which will donate up to $1,000 each for two qualified applicants. Eligibility requirements are that the recipient must be a 1994 high school graduate, enrolled full time in an accredited college, and maintain a 2.5 grade point average. Preference will be given to applicants interested in a career in music or a related field. If you (or your child) are interested in applying for this scholarship, submit an application and a résumé to Barron McGlothlin, ODA Scholarship Committee, P.O. Box 18910, Memphis, TN 38181. The scholarship will be awarded on November 13, 1993 during the 7th anniversary celebration of O’Landa Draper and the Associates, at a venue to be announced later.

Memphis On The Charts — Speaking of Draper, his new album with the Associates continues to climb up the charts. All The Bases occupies the #6 spot on Billboard’s Gospel chart as we go to press. But the Eric Gales Band’s single “Paralyzed” has already died a quick death on Billboard’s Rock Tracks chart. However, the group’s Picture Of A Thousand Faces album is continuing to get good reviews, including this recent rave from California’s BAM magazine: “If you don’t have a copy, your rock collection is meaningless... there is so much soul, feeling, passion, and great playing on this CD that I can hardly believe it!”

Mark Your Calendar — October is a great month for live music, with a number of shows well worth the price of admission. The blues bash of the year takes place inside the Peabody on Sunday the 10th: The 14th Annual Handy Awards. This year, thanks to a revamped Blues Foundation, the show should be much improved over last year’s fiasco. See our story elsewhere in this issue for details.

If country floats your boat, then bring it to this year’s Livin’ on the Levee festival, which goes all-country for the first time. It happens in West Memphis on the 8th and 9th, and this issue’s “On The Road” column will clue you in on all the visiting performers.

Finally, don’t miss this year’s Arts In The Park festival, taking place on the 15th through the 18th. The festival has moved to a new location, on the grounds of the Memphis Botanic Garden, and will feature entertainment by a veritable smorgasbord of musical talent. O’Landa Draper and The Associates will be there, along with Rob Jungklas and Romeo Rising, Preston Shannon, Keith Sykes and over 50 other Memphis acts. On Saturday the 16th, Little Jimmy King will perform with the Memphis Horns, doing a tribute to the late Albert King. If you buy an advance ticket at any Seessel’s, you can see all three days’ worth for a miniscule eight bucks, with children and senior citizens discounted down to just four. One day tickets are also available in advance and at the gate.

New releases — Compared to September, October’s a mighty slow month for new local product. Country singer (and Cordell Jackson protegé Susan St. John) has just released her first album, I Want To Love The Hell Out Of You. It’s available at Pop Tunes, Shangri-La, Sun Studio’s record stores, Sound Warehouse, and Cat’s on Union. Also at Pop Tunes is the debut release from Memphis rapper Criminal E, a four-song cassette called A Whole ‘Mother Level. E is currently working on a full length album, which he describes as a “bomb that will surely destroy other rappers thoughts.” These rap guys aren’t exactly lacking in the self-confidence department are they?

Blue Suede Symphony — If you are not one of our Jackson, Tenn. readers, it’s probably news that Carl Perkins has a unique gig in his hometown this month. On Tuesday, October 26 at 8 p.m. the rock ‘n roll legend will perform at the Jackson Civic Center. It’s a fundraiser for the Jackson Symphony Orchestra, and Perkins will actually perform with the Orchestra, in addition to some numbers with his usual backup band. Undoubtedly “Blue Suede Shoes,” “Boppin’ The Blues,” and many other classics will be included. Tickets range in price from $10 to $40. If you are interested in making the trek to Jackson for this special billing, first call 1-800-951-6440 for reservations and further information.

Odds and Ends — If you want to participate in the recording of a live DDT album, head to the Antenna Club October 2. The trio will perform an early evening all-ages show, and another for the over-21 crowd later that night. Look for an album release some time next year, called either All Ages or DDT Live At The Antenna Club. Car Crash will open both shows.

Congratulations to the Center for Southern Folklore and Blues City Cafe, who both landed Keeping The Blues Alive awards from the Blues Foundation this month.

Finally, the staff sends our congratulations to The Queen of Beale Street and her new husband. Singer Ruby Wilson got hitched last month to Burnette Fogg, tour manager and bus driver for B.B. King. At the City Hall ceremony, none other than B.B. himself served as the best man. Many happy anniversaries for the newlyweds...

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

— CPJ Mooney
A year ago the Blues Foundation was besieged by revelations of power struggles and major disagreements among local board members. Mere weeks before the 1992 Handy Awards show, the blues industry’s highest honor, organizers reportedly had no venue, no emcee, no major talent and no money to complete arrangements. Rumors abounded that Chicago was waiting breathlessly for Memphis to drop the ball, so that the Windy City could bring the Handys to its more appreciative venue.

Thankfully, that did not come to pass, and this year’s W.C. Handy Blues Awards at the Peabody Hotel Sunday, Oct. 10 include an impressive line-up of talent. The 14th Annual Blues Awards will be hosted by multiple Handy Award winner Robert Cray and nominee Delbert McClinton, who will perform with Anson & the Rockets. In addition to 11 Handy Awards, Cray has been honored with three Grammys and six nominations from his last five albums, and his next album on Mercury Records will be released this month. McClinton, also a Grammy winner for his duet with Bonnie Raitt (“Good Woman, Good Man”) is nominated for a Handy Award for Blues Song of the Year with “Read Me My Rights.”

Performers scheduled for the Handy Awards include Charlie Musselwhite, Tracy Nelson, Saffire-The Uppity Blues Women, Catfish Keith, and the Appaloosa All Stars featuring Frank Frost, Sam Lay and Billy C. Farlow. Buddy Guy is also scheduled to perform with Johnny Copeland and his band. “It’s some of the finest people you can have,” says Blues Foundation president David Less.

For the first time in its 14-year history, balloting for the Handy Awards included international readers of three major blues publications: Blues Access, Blues Review Quarterly and Great Britain’s Blueprint. Results will be verified by the accounting firm of Whitehorn Tankersley & Company.

Tickets for the Blues Awards are $12.50 general admission, $25 for silver table seating and $50 for gold table seating. Tickets can be purchased by contacting the Blues Foundation at 527-2583.

- Cara McCastlain
THE GROOVE BOOK-MOBILE: I'm not positive, but I think it was Elvis Costello who once said that writing about music is like dancing about architecture. Or maybe it was Frank Zappa. Either way, the point is there to be taken — the written word just can't capture the true essence of music. Well, maybe... or maybe not. As an avid reader of rock books and magazines (not to mention as a writer), I'd like to think that while you can't dance to the printed page, you can certainly broaden your horizons and gain both knowledge and insight. While working on our rather pathetic tans this summer, here's what some of the S,R & R staffers, myself included, were reading.

Students of rock history will want to check out two valuable new tomes. What Was the First Rock 'N' Roll Record? by Jim Dawson and Steve Propes never gets around to actually answering the loaded question in its title. Instead, the authors present fifty vital singles from 1944 (John at the Philharmonic's "Blues, Part Two") to 1956 ("Heartbreak Hotel" by you-know-who), and then proceed to explain in short essays how the song and/or the performance fits into rock's natural evolution. It's a clever concept, and the book is well-researched and breezily written. You may even find yourself seeking out all of the records on their list, in order to put together the ultimate oldies compilation tape.

Our second history lesson today concerns the mid-'70s American underground scene that ultimately spawned punk and new wave. From the Velvets to the Voidoids by Clinton Heylin is an excellent account of one of the most influential (and least documented) periods in rock 'n' roll. From the groundbreaking days of the Velvet Underground and the New York Dolls, through the legendary CBGB's years with Blondie, Television and the Ramones, and up through the second wave of bands like Talking Heads and the Dead Boys, this book succeeds by letting the musicians speak for themselves, with Heylin offering occasional perspective to fill in the blanks.

For sheer trivia value, it's hard to top Adam Dolgin's Rock Names — it's just a mini-encyclopedia that tells how a few hundred rock groups got their names. It's not very consistent, as some entries are only a few lines while others are a couple of pages. But the book
is a lot of fun. I especially liked finding out what names some bands rejected — Earth, Wind & Fire started out as the Salty Peppers, R.E.M. briefly considered the names Twisted Kites and Cans Of Piss, and I won’t even tell you what the Butthole Surfers used to be called. Let’s just say that the anal fixation is nothing new.

If you’re looking to start an argument, pull out a copy of Paul Williams’ Rock And Roll: The 100 Best Singles. Williams, the founder of the legendary (and now resurrected) magazine Crawdaddy, is one hell of a writer — his 1988 book The Map, or Rediscovering Rock And Roll is one of the best I’ve ever read, primarily because it captures the passion of being a fan instead of working overtime to impress critics and historians. This new book tries to keep the same fan’s perspective, and although it’s not as successful as Map, it’s still a good read. Rock And Roll... features Williams’ admittedly arbitrary choices for his own Top 100 list, with a mini-essay on each — obviously, how much you enjoy this one will depend on how much you agree (or disagree) with the selections, but that’s besides the point. Defending the music you love is the main idea here, and who can’t relate to that?

If you have any interest at all in the music industry as well as the music itself, the must-read book of the fall has got to be Get Hot or Go Home: Trisha Yearwood, the Making of a Nashville Star. This isn’t just another lightweight country biography rushed out to capitalize on a hot artist; no, this may well be the best behind-the-scenes book ever written on the business of being a rising star. Author Lisa Rebecca Gubernick had almost complete access to Yearwood’s life and career for a year, and she takes us everywhere — on tour, in the studio to record the make-or-break second album, in meetings with managers, publicists and record company executives, you name it. Even if you aren’t particularly fond of country music, this book is absolutely fascinating. It should be required reading for any band or artist, in any type of music, who is about to sign a record deal, and I would not be surprised to see it turn into a standard text for music business courses over the next few years. It’s that good.

SHORT TAKES: Don’t look for the much anticipated Snoop Doggy Dogg album any time soon. Not only is it not finished — and probably won’t be until Snoop and Dr. Dre complete the eight week tour they just started — but his recent arrest for murder may slow things up even more. As one record exec put it when asked when the album was coming out, “Probably 10 to 20 years with good behavior”... Among the acts currently planned for MTV Unplugged this fall are Nirvana, as well as a unplugged version of the Sweet Relief album with Victoria Williams and several of the artists from the recent benefit/tribute record...

Favorite news item of the month? Gotta be from the Miami New Times, as later reprinted in Spy, John Detrick of Coral Gables, Florida hitchhiked all the way to a Paul McCartney concert in Charlotte, North Carolina, got within a dozen yards of the stage, and then proceeded to start throwing all-beef hot dogs at Linda McCartney, perhaps rock’s most notorious vegetarian. He even claims to have hit her in the head with one. Detrick is now gathering pine cones for an upcoming Don Henley show... And finally, while I haven’t heard official word from Paisley Park yet, a Warner Brothers staffer tells me that Prince now wishes to be known as Victor. Thought you’d like to know...

STEVE’S BLATANT PLUG: I haven’t done this in a while — normally this segment is to give you a few hot tips on new records, but this time around, let me clue you in on some upcoming live

Continued on page 29
The Return of Booker T. and The MG's

While you're standing in line waiting to get into one of Booker T. & the MG's homecoming shows later this month at B.B. King's Club, don't get too annoyed with the usual mix of nightclubbers, tourists, and standard Beale Street denizens. The fabled Memphis instrumental group has seen plenty of interesting crowds over the past few months.

It's the evening of the Black Hills Motorcycle Classic in Sturgis, South Dakota. A hundred thousand bikers are gathered for the annual Harley-Davidson hang, and a lot of them have bought tickets to see Neil Young kick off his North American tour. "We're out here with the bikers and bison," says Booker T. Jones, whose soulful MG's have served as Neil Young's backing band for the past two months. "I was kinda surprised," says Jones. "But now that we play his songs I can see why he asked us. He's written a lot of songs that I liked over the years, but I didn't realize they were Neil Young songs—'Southern Man,' 'I Believe in You,' 'Down By the River.' That stuff is kind of in our vein. I never did think about it until we started rehearsing and Duck (Dunn, the MG's bassist) played the lines real easy and it all fell into place."

It didn't fall into place the first time Young played with the MG's. It was after the 1992 Rock and Roll Hall of Fame Awards in New York City. The MG's had been inducted for the steamy, funky soul instrumentals, like "Green Onions," that they'd recorded in the '60s and '70s, as well as for their work as the Stax house band behind Albert King, Otis Redding, Sam & Dave, Wilson Pickett and Rufus & Carla Thomas. The quartet—Jones on organ, guitarist Steve Cropper, bassist Dunn and drummer Anton Figg (original MG drummer Al Jackson was murdered in 1975; on the Young tour, Jim Keltner sat in) — was celebrating the induction by jamming non-stop at the rootsy club, the Roadhouse. The joint was so packed that patrons were standing in chairs to get a glimpse of the steady stream of singers who got up to sit in for a tune or two with the MG's. Then, like a giant fringed hawk who'd flown in off some Rocky Mountain high, Young tried to sing and play the blues, but being a guy whose sense of rhythm is erratic at best, it was an embarrassing moment. The MG's, being the Southern gentlemen that they are, covered up the disaster as much as possible— in a 30-year career this certainly wasn't the first time they'd had to deal with a drunken singer.

Still a gentleman, Booker T. makes no mention of this meeting between Young and the MG's, and when I bring it up, he quickly skips over to a more glowing experience. "This started because of the Bob (Dylan) Fest in New York," Jones remembers, referring to last year's all-star tribute concert at Madison Square Garden. "We played on a couple of songs—'All Along the Watchtower' and another Dylan song— and Neil liked us. Basically he hired us as his back-up band."

Whether Young knows it or not (he knows it), he hired one of the most important and powerful back-up bands in the history of American popular music — they are the soul connection to rock 'n roll and part of the mother root of modern R&B. But before the MG's, there were the Mar-Keys, with Memphis teenagers Cropper...
Floyd, Johnnie Taylor, Sam & Dave, Albert King and dozens of minor recording artists. Members of the MG’s also helped create hits of the ‘60s that are now classics. Jones is credited with co-writing “Born Under A Bad Sign” and “Little Bluebird,” while Cropper has writing credits on “Knock On Wood,” “Sittin’ On The Dock of the Bay” and “Soul Man.”

As Stax cranked out the hits, the whole country began to listen. It was crossover music — blacks, and a few whites, making soul music that kids from Myrtle Beach, South Carolina to San Francisco, California could groove to. And a distribution deal with Atlantic Records made it possible for everyone to find the Memphis groove in their local record store.

But by 1969 the company had grown too large, and it went through a number of changes, including a sale, that left the original artists bitter and discouraged. The MG’s broke up and Booker T. moved to California. “I didn’t want anything to do with Memphis, I was doing my own thing,” Jones says. That meant producing his wife Pricilla Coolidge’s pop records, Bill Withers’s “Ain’t No Sunshine” and Willie Nelson’s multi-platinum Stardust.

Cropper stayed in Memphis for a while, as did Dunn and Jackson, and the MG’s limped through a couple of more albums. Then Jackson was killed and the MG’s basically died until the Blues Brothers came along and needed a soul band to help them make authentic R&B. Cropper and Dunn says yes, they’d do it, but Jones wasn’t interested. “I was opposed to it because the originals were so great and I thought they were spoiling it, so I didn’t get involved,” he says. “Now I realize they kept the music alive, and for the first time the original artists got royalties from the sales of the music.”

Booker T. didn’t reunite with the MG’s until the 30th Anniversary of Atlantic Records in 1990. “I got a call from Ahmet Ertegun. He had sort of been the MG’s godfather — when we were nobody, he was at Atlantic and brought us into the light,” Jones recalls. “He asked me to play with them again. So I went up, and Steve and Duck and Anton Figg and I played ‘Green Onions,’ and we played another tune and another and another. It sounded good, and it still sounds good.”

The group continued to work together, and Jones compares the MG’s most recent tour with one of their earliest. “The creativity (with Neil Young) is the same as touring with Otis Redding. The music’s different, but it’s working,” says Booker T. “He’s doing all the songs from his Unplugged album and some of the songs from his early stages with us; we just rearranged everything. He said, ’You guys, here are the chords and the lyrics, do your thing with it,’ and it worked out. This is like what Otis would have done if he was around.”

Young and the MG’s sold out all but one of their 20 dates in Europe, and tickets to the shows stateside sold like Young’s ‘70s concerts. But fans expecting Neil’s usual distortion-drenched guitar pyrotechnics may have been slightly disappointed — Steve Cropper did most of the guitar playing.

How that could be a downer I don’t know — Cropper is the guy who turned Otis Redding’s soul into rock ‘n’ roll with his guitar work on tunes like “Satisfaction.” And if you watch him as one of the backing guitarists on the Bob Dylan tribute show, Cropper is a middle-aged monster who not only plays well but fires up any tune he plays. In that way he was the ideal band mate for Young, whose passion is unparallelled. “Neil’s very happy with Steve — they have a good time together,” says Jones. “Neil’s actin’ like he’s found something he’s been looking for a long time.”

And then there is Booker T. himself, the one and only king of the rock ‘n’ roll Hammond B-3 organ. He can make it scream, he can make it ambient, and everything in between is as sweet and easy as a piece of cake. He anchored the keyboard spot for the Dylan tribute with both finesse and authority, making little organ riffs that added depth to everything from screaming rock and soul to straight-laced folk. On the Young tour, he filled in some of the same spaces in the music, coloring the passion, adding new hues to old stories and squeezing new blood out onto the palette of pain.

Booker T. & the MG’s left the Neil Young tour after its conclusion September 11, but this month they’ll be hitting the road once more. This time, however, they’ll be making the trip back to Memphis for three nights of two shows each at B.B. King’s Club. While their 1992 show

continued on page 31
**ROCKINGCHAIR STUDIOS**

Mark Marchetti and Rick Clark cut three country demos. Mark Yoshida engineered. Memphis jazz bassist Joey Moore mixed four jazz-fusion songs. Moore is self-producing and funkmaster Alan Mullins has been engineering. Local singer/songwriter Rodney Faulk cut three country demos. Mullins engineered. Sidney Katz, a Memphis jazz saxophonist, cut nine songs for an independent release. The rhythm section included Tim Goodwin on bass, Rene Koopman on piano, and Clort McCinton on drums. Yoshida engineered with Mullins assisting. Composer/arranger Phil Black is cutting tracks for a musical entitled Esther. Black and Yoshida are sharing producers credits. Yoshida is also engineering with Mullins.

**DELTA SOUND**

is putting the finishing touches on their new studio located in West Memphis. R.T. Scott is scheduled to record upon completion.

**EASLEY RECORDING**


**THE CONTROL ROOM**

The Rolovers from Suomi, Finland were in mixing a 13-song album for a Finnish label. Jimmy Enright engineered this self-produced project. Songwriter Chuck Bell was in cutting with Richard Reed and Brian Speed producing. You old-timers may recall that Bell had a hit covered by Dorsey Burnette in the late ’50s. Derek Robinson is self-producing his second rap release. Enright engineered both the Robinson and Bell projects.

**315 BEALE**


**INSIDE SOUNDS**

Robert Nighthawk and Joe Sanders are self-producing an acoustic project with Rick Caughron engineering. Wally Ford continues overdubbing for his new album. Caughron has been producing and engineering. Big Joe Scientist also continues to overdub for their self-produced upcoming release, also engineered by Caughron.

**ARP PRODUCTIONS**

Cazarei has been busy engineering and producing up a storm this past month. Projects include a single for Terry Gentry, an LP for Leisha, and a single for Underground Sound co-produced by D. J. Livewire entitled “Healthy Butt.”

**BRAD WEBB STUDIO**

Blind Mississippi Morris came in to cut with Brad Webb producing and engineering. Rounder Records recording artist John “So-Blue” Weston recorded a few tunes. Don Cook has been self-producing new country material. Webb has been engineering.

**KIVA**

Ton Ton David from France has been cutting reggae/rock material for an upcoming Delabel release. Glenn Rosenstein has been producing and Rob Feaster is running the board. Gary Harwood is assisting with the engineering duties. Mammoth recording artist Kevin Kinny is working on a folk solo album. Kevn (of Drivin’-N-Cryin’ fame) is self-producing. Harwood is engineering.

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**HAD THE FORM FOR THE NOVEMBER ISSUE IS FRIDAY, OCTOBER 15TH.**
CROSSTOWN RECORDERS Chris Andersen completed his project and is currently shopping. Rusty McFarland produced and engineered. The Double Trouble team of Tommy Shannon and Chris Layton backed Anderson up. Roxy Blue demos were cut for Geffen Records. McFarland produced and engineered. Little Jimmy King is working on a project. Ron Levy is producing and McFarland is engineering. Shannon and Layton backed King up. Chuck Maxwell worked with producer McFarland and cut video sound tracks for the Baptist Brotherhood Commission. Dean and Mary Brown with TBN Records cut with Ronnie Coes producing and McFarland engineering. The studio is still shopping Rob Jungklas, Eddie Smith, and James Eddie Campbell.

MEM-TEN MUSIC Sturges Daily has been in pre-production with his self-produced country Christian music for an upcoming album. Bob Holden has been engineering. Dooney Ragsdale Orchestra is working on demos for an upcoming EP. This jazz/big band project is produced by Steve Ragsdale with Holden engineering. Bobby Scott is self-producing country demos. Holden is engineering. Cordell Jackson is working on a compilation album. Jackson is producing and Holden is engineering.

ARDENT RECORDING England's Primal Scream completed mixing their album for Creation Records in Studio A. Tom Dowd produced, with Jeff Powell engineering and Jeffrey Reed assisting. ZZ Top continued work on their project for BMG Records. Joe Hardy is engineering with Skidd Mills assisting. Big Drill Car tracked material with Bill Stevenson and Stephen Egerton of All producing. Powell and Reed engineered. John Hampton mixed with Reed assisting.

THE WAREHOUSE Son Of Slam, Outlaw Records' latest signing, is in the studio recording tracks for their upcoming CD due out in October. Noted New York engineer Garris Shipon (Corrosion of Conformity) is at the board and Eli Ball is producing. Blake Chaffin engineered the group. Justified and co-produced with the band. T'LaShea, PBS and Al Kapone are continuing their projects in Studio B. Danny Crockett worked on tracks in B with Neal Jones engineering and Brian Smith producing.

ROADHOUSE RECORDING Valiant Records recording artist All The Kings Men cut six songs for their upcoming release. Dennis Allen is co-producing with Danny Jones who is also mixing. Arun Strete cut two songs for shopping. Ronnie Vandriver is producing and engineering.

If You've Got Questions, We've Got Answers Newman, DeCoster & Co. Professional Offices The Entertainer's Answers for: Legal Advice • Contracts • Accounting • Taxes BRUCE S. NEWMAN, CPA Attorney At Law (NY & TN Bars) 1750 Madison Ave. • Memphis, TN 38104 PH: (901) 272-9471 • (NY) (212) 563-4384 FAX: (901) 274-4225 Tennessee does not certify specialists in the law, and we do not claim any certification in any listed area.
By almost any criteria you care to use, Memphis has to be considered a country music town. Whether you look at astronomical radio ratings, booming record sales, or the continued strong showing of major country tours in the city’s bigger concert venues, Memphis was country before country was cool, to paraphrase the old Barbara Mandrell hit.

But what this city has always lacked is a place for up-and-coming national acts to play. Unless they’re opening acts for established stars, relative newcomers are relegated to playing rodeos or the occasional club gig in front of an indifferent crowd who would probably rather be line dancing to the deejay. Sadly, country artists are seldom welcome in the showcase clubs on Beale Street, nor are they usually included in the annual Memphis In May Musicfest in Tom Lee Park.

The organizers of Livin’ On The Levee, the annual West Memphis music festival held on the opposite banks of the Mississippi, seem to have picked up on this injustice, and are giving local music fans a chance to catch up. This year’s event, to be held on October 8 and 9 at the West Memphis Fairgrounds, features an impressive array of performers, including some of the most promising new faces in country. With a diverse lineup featuring Shenandoah, Radney Foster, Kelly Willis, the Remingtons, Mac McAnally, the Gibson/Miller Band, Keith Sykes and Todd Snider, there is truly something for everybody, even for people who think they don’t like country music.

The music kicks off at 6 p.m. on Friday, October 8th with an opening set from Arkansas natives the Apple Pickers. At 7:30 p.m., the Gibson/Miller Band bring their “turbo-twang” mix of rock and country to the stage. What started as a songwriting collaboration between Nashville songwriter Dave Gibson and Detroit rock veteran Blue Miller has evolved into a full blown band. The group’s Epic debut album, Where There’s Smoke, features the country sensibilities and rock ‘n roll smarts you might expect when you pair up one of Bob Seger’s former guitarists with a guy who’s written hits for Alabama, Tanya Tucker, Joe Diffie and Steve Wariner.

Shenandoah, sometimes jokingly referred to as “the other band from Alabama,” follows at 9 p.m. Using rich vocal harmonies and non-stop touring as their calling cards, the band scored a handful of #1 hits in the late ’80s. One of the hardest working bands in country music, they now find themselves on something of a comeback trail. They’ve spent the better part of the last few years fighting off
lawsuits from other bands calling themselves Shenandoah, as well as filing for bankruptcy after the legal bills began to mount. But all of that is behind them now, and their current RCA album, Under The Kudzu, looks like a hit. “Janie Baker’s Love Slave” is their latest single.

Saturday’s festivities start early with a pair of performances from local favorites Todd Snider and Keith Sykes at 11 a.m. and 12 noon, respectively. Fans of either artist know that while they may not be considered traditional country performers, they both know their way around a good song, especially when it’s one they’ve written themselves. Snider is currently preparing to record his first album for Jimmy Buffett’s Margaritaville label, while Sykes is one of Memphis’ favorite sons, having written songs for Buffett, John Prine, Rosanne Cash and the Judds, among others.

The Parrothead connection continues at 1:30 p.m. with Mac McAnally, who has recorded and toured with Buffett, as well as writing several songs for him. His country credentials are even more impressive — he’s written hits for Alabama, Sawyer Brown, Shenandoah and Ricky Van Shelton, and he’s appeared on albums from the likes of Vince Gill, Randy Travis, Patty Loveless, Lyle Lovett, Travis Tritt and Nanci Griffith, just to name a few. But don’t expect just another Nashville session player striking out on his own. McAnally has been making his own records for 15 years, playing his exquisite, literary songs with a style and flair that has had critics comparing him to James Taylor and John Prine.

After three consecutive singer/songwriter sets, the festival puts its country boots back on with the Remingtons at 3:00 p.m. The group features former Memphian Jimmy Griffin, Richard Mainegra and Rick Yancey. Griffin is still well known for his founding role in the early ’70s pop group Bread. Not so coincidentally, the group’s new BNA album, Aim For The Heart, features a country remake of the Bread classic “Everything I Own,” as well as a version of another ’70s chestnut, Paul Davis’ “Ride ‘Em Cowboy.” The Remingtons’ three part harmonies are among the best in the business, and remakes aside, they write most of their own material.

The festival closes on Saturday with two of the most critically acclaimed country performers to play Memphis since Joe Ely and Lucinda Williams shared a stage at the New Daisy earlier this year. Kelly Willis takes the stage at 4:30 p.m.; her winsome good looks have gathered her a lot of favorable press, but it’s her voice that has made every word of it well-deserved. Simply put, she is one of the hottest female country singers you’ll find anywhere. And while she is at her best singing Patsy Cline-style honky tonk, she is liable to throw in a little bit of everything from blues to rockabilly to western swing. Her current self-titled MCA album is destined to end up on a lot of year-end “Best Of” lists. (By the way, if you’ve seen the movie Bob Roberts, and wondered who the pretty blonde folk singer was in several of the musical segments, it was Willis. But don’t expect to hear any of those songs here.)

Day Two finally comes to an end with Radney Foster’s 6 p.m. performance. Formerly of the criminally overlooked duo Foster & Lloyd, he struck out on his own last year with a slightly modified sound. Unlike his work with Bill Lloyd, which proudly mixed Nashville twang with the pair’s Beatles/Everly Brothers pop roots, Foster’s solo material is more straight-ahead country, and is finally getting him the audience he deserves. His debut Arista album, Del Rio, Texas 1959 features some impressive songwriting and singing, and includes such hits as “Just Call Me Lonesome” and “Nobody Wins,” which features Mary-Chapin Carpenter on harmony vocals. And his frequent appearances on various TNN shows have displayed a winning, engaging stage presence that should endear him to just about any audience.

Besides all of the music, Livin’ On The Levee also includes a carnival, lots of arts and crafts booths, and a children’s activity area. For you more adventurous folks, there will be racing pigs and actual living, breathing lumberjacks. And for the culinary minded, the festival also serves as the site for the 13th Annual Arkansas Invitational Barbecue Contest, the 5th Annual Steamboat Chili Cookoff, and a new event this year, the 1st Annual Catfish Cooking Contest. It all adds up to one of the most promising autumn weekends in the Mid-South this year.

—— Steve Walker

Livin’ On The Levee will be held on Friday, October 8 and Saturday, October 9 at the Fairgrounds in West Memphis, Arkansas. Tickets are available at area Ticketmaster outlets — single day tickets are $10 for adults and $5 for children under twelve; two day passes are also available for $15 (adults) and $7 (children). Usual Ticketmaster handling fees will apply.

To get to Livin’ On The Levee, just take I-40 across the river and get off at the Airport Road exit (Exit #275). Go south and follow the signs. It’s about ten minutes from downtown Memphis. For further information, call the West Memphis Tourism Department at (501) 732-7598.

———
The Memphis Chapter of NARAS is sponsoring two upcoming educational seminars that will be open to the public.

A songwriting panel will be held at 6 p.m. on Thursday, October 7 in the Commercial Music Department at Memphis State University. The moderator is songwriter Mary Unobsky and the panel will feature Jimmy Davis, Kevin Paige, Jerry Hayes, Tommy Burroughs, John Kilzer and Gary Goings. The seminar is free.

On Saturday, November 13, from noon until 3 p.m., a gospel music seminar will be held in the Band Room of the Communication and Fine Arts Building at Memphis State. The session will be led by O'Landa Draper, who was twice nominated for Grammy Awards. The seminar is free to NARAS members and is $10 for non-NARAS members. For more information call the NARAS office at 525-1340.

Local NARAS President Danny Jones and Executive Director Deborah Camp will participate in a forum entitled "Cutting Edge Music Business Conference" on October 14-16 in New Orleans. They will participate in round table discussion about music trade associations. Other conference sessions will be on Financing Your Music Project, How to Get Grants for Music Projects, The How-To’s of International Music, The Anatomy of a Music Business Deal, and many others. Information about this conference can be had by calling the New Orleans Music and Entertainment Commission at 504-565-7591.

Recently the national office of NARAS announced an organizational restructuring aimed at providing increased services for its growing membership of recording professionals. Through the adoption of a new national constitution, the organization is merging the seven existing chapters into the national corporation, restructuring chapter operations, and establishing criteria for new chapters, branches and regional offices.

"The Recording Academy’s restructuring is the natural culmination of a profound set of changes within the organization, and the beginning of what will surely be an even more productive period," said President Mike Greene. "Our membership has grown to over 9,000, our Grammy telecast is seen in over 110 countries, and our slate of professional, educational and human services programs continues to expand and improve. This restructuring will represent a quantum leap in terms of our ability to provide services to our growing, diversified membership and the creative community at large."

Top producer/engineers will provide behind-the-console details of sessions ranging from Michael Jackson to 10,000 Maniacs in the Fifth Annual Grammy Recording Forum as part of the Audio Engineering Society Convention. Titled "The Art of Mixing," the interactive session will feature some of the industry’s leading engineers including Al Schmitt (Steely Dan, Milt Jackson), Neil Dorfsman (Dire Straits, Paul McCartney), Keith Cohen (Prince, George Clinton) and others. The NARAS sponsored seminar will be held October 8 at New York’s Jacob Javitz Center.

Music authors, scholars and researchers have until October 1, 1993 to apply for the 1993-94 NARAS Grant/Research Opportunity Program, designed to provide research and educational opportunities in the creative and technical field of recording arts and sciences. Last year’s grants went toward a discography of the first 20 years of recorded country music, a software program that translates MIDI data files into hard-copy braille music, a history of Los Angeles Black Music through the ’60s, a documentary on songwriter Allen Toussaint, the distribution of music related hearing conservation videos to school kids, and a number of other projects focusing on recorded music and other sound applications.

For information about the Recording Academy please call (901) 525-1340.

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Since Burt Reynolds has appeared in publications of varying levels of prestige in recent weeks, we couldn’t help but continue his publicity blitz in video news, in honor of his most recent flick Cop and a Half being released on tape this month.

For all of you Generation X’ers who are yawning, Reynolds happened to be the guaranteed box office draw of the ‘70s — yep, that same decade that spawned some of the fashion statements regurgitating today (there’s something ironic about that comparison). Believe it or not, his fan appeal was equal to that of Tom Cruise today, and 20 years of filmmaking has produced some rather interesting selections from which to choose when you’re looking to rent a video.

The phrase “You shore got a purty mouth” took on new meaning with 1972’s Deliverance, a movie about four businessmen on a weekend canoe trip through hillbilly hell. Reynolds was the name above the title, but the real spotlight went to co-stars Jon Voight and Ned Beatty in his film debut. Reynolds is the macho leader who organizes the river trip, determined to master nature before a dam destroys the opportunity. Voight is the refined family man who tolerates his friend’s superiority complex. Beatty and fellow newcomer Ronny Cox round out the group as complete nature novices looking for excitement. It’s a chilling tale that writer James Dickey adapted for the screen from his novel of the same name.

Reynolds’ comedic appeal was cemented with popular flicks like 1974’s The Longest Yard and Smokey and the Bandit in 1977. In both he is the likable underdog wittily outfoxing the guy who’s holding all the cards, instilling camaraderie and loyalty among the masses. It was the type of role made for Reynolds: a good-looking, intelligent guy who has a way with both words and women, and he always wins in the end. Did we already compare him to Tom Cruise today?

Although Reynolds branched into several romantic comedies in the ‘80s, none saw the success of his action-adventure comedies. Paternity, made in 1981 and co-starring Beverly D’Angelo, was actually a fair flick with Reynolds portraying a bachelor who decides he wants a son but not a wife. And this was before single parenthood became a national trend. His search for the perfect surrogate mother is hilarious. Since it is a romantic comedy, guess what, they fall in love. The closing scene as credits roll is perfect.

Best Friends in 1982 was a “star” vehicle for Reynolds and Goldie Hawn, who was still basking in the success of 1980’s Private Benjamin, which she also produced. In Best Friends they portrayed screenwriting partners and live-in lovers whose perfect relationship seems to be ruined as soon as they get married. Some funny scenes occur as they meet each other’s family for the first time, and by the time they return home they’re ready to call it quits. Some in-laws will do that to you.

Reynolds kept his tough-guy mode intact with Sharky’s Machine in 1981, a slow-moving drama about a policeman who discovers his entire city is on the take, “owned” by one man. Newcomer Rachel Ward (pre-Thom Burns) is a stunning, but unlikely, call girl that Reynolds falls for. He continued the action genre through several more lackluster films, including being paired with Clint Eastwood in 1984’s City Heat, but none revitalized his previous box office power. 1988’s Switching Channels with Kathleen Turner and Christopher Reeve never found an audience, despite the good performances of all in this modern version of Front Page and His Girl Friday.

Unfortunately, this summer’s Cop and a Half didn’t reestablish Reynolds on the big screen, despite his success on the television series Evening Shade. It’s another one of those with the impossibly cute kid who makes all the adults look impossibly stupid. Tom Cruise isn’t going to risk that, yet.

--- Cara McCastlain

Videos Scheduled for October Release

October 6th
Jack The Bear
The Night We Never Met

October 13th
Excessive Force
Indecent Proposal

October 20th
Three of Hearts
The Sandlot
Cop and a Half

October 26th
Dennis The Menace

October 27th
Extreme Justice
Posse
The Dark Half

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Shake Rattle & Roll OCTOBER 1993 15
The Rise Of The Great Indoorsmen

For a band that's been around barely two years, the Great Indoorsmen have accomplished a hell of a lot. On the Memphis club scene, they are the current kings of the hill, occupying the spot previously held by Come In Berlin in 1991, and Human Radio in 1989. Meaning that on any night they are performing, the Great Indoorsmen outdraw all the other local bands on the local club circuit.

They got to be the most popular unsigned band in town so fast, that even they are a bit baffled. "I grew up here," says bassist Robert Jordan. "So if I try to analyze why people in Memphis do one thing or another it'll drive me crazy. I would hope that they like the fact that we spend a lot of time, hard work on the vocals. And maybe that's something they want to hear right now."

Musician Rick Nethery can attest to that. Besides being a friend of the band, he has sat in with the Indoorsmen on a handful of dates. His point of view is interesting because ten years ago AC was on that hill, as a member of the power pop group the Crime. Today he leads the Beat Generation, a group that has occasionally opened for the Indoorsmen. "Their vocals are just fantastic," he explained. "Fred Wittber can sing like a mother. At the end of one night, after two long screaming sets he got out there and starting singing this song by Journey note for note. I just thought, what a great singer!"

One of three, as a matter of fact. Robert Jordan and guitarist Jeff Bowers also sing lead. Sean Bacon, too busy behind the drum kit to sing, rounds out the quartet.

They started as a lark in the summer of 1991, when the four musicians began hanging out at each other's shows. Fred Wittber had been playing in an acoustic duo with now departed Indoorsman Brian Philpot, who was replaced in early 1992 by Jeff Bowers. Robert Jordan was haunting the same spots as a solo act, as was Sean Bacon. Gradually it dawned on these four to join forces, and one summer they became the Great Indoorsmen ("it was the only name nobody totally hated," explains Jordan) performing "classic rock" cover songs.

Within months they had a following. The Great Indoorsmen found a void in the market and filled it, performing flawless renditions of songs so vocally complex that few other bar bands dared to attempt them. The strong three part harmonies effectively cut through the fog of alcohol and wretched acoustics that plague the Memphis nightclub scene. By the summer of 1992 they had established themselves as a first rate cover band, specializing in rock songs like Yes' "See All Good People" and the Crosby Stills and Nash epic "Suite: Judy Blue Eyes."

But being the best flesh and blood jukebox on the block can only be satisfying for so long. After a while the adoration can get tiring, when you know the fans are cheering someone else's creativity. During the summer of 1992 the group began writing original material, and slowly began to incorporate the songs into their repertoire.

"We knew that if we didn't do that, the band would just peter out," Jordan explained. "Jeff and I had both previously played in full on 'frat' bands in the past. We didn't want to do that exclusively to the point where all we were doing was going out every weekend and playing frat parties. Which is not to denigrate the fact that it's a good way to make a living for certain people."

The shift from cover songs to original material has signalled the death knell of many a local band. But by gradually adding new material and not jarring the crowd with a glut of unfamiliar songs, The Great Indoorsmen were able to hold on to their audience.

"We slipped em in," explained Jordan. "For a cover band to start doing all originals it's kind of... when you just start saying the word 'original' immediately people turn away. So we started playing 'em, really not making a big deal about it. [And] basically we got to the point now where at our 616 shows we're doing 80% originals."

"I don't think we've had as much of a problem as most," added Jeff Bowers. "But it's definitely not been easy, and we're still going through it. Some nights are better than others. We always seem to have pretty good crowd size, but some nights it's weird. Some nights people are really paying attention and everything clicks, and some nights they just don't get it."

But overall, their own songs have been
well received, “We gauge it by [the fact that] now we are getting requests for the originals, instead of just hollers for “Brown Eyed Girl.”

No easy feat. But undoubtedly helped by the fact that many of the Great Indoorsmen’s own songs are heavy on their trademark vocals. Throughout their shows there is the underlying thread of those three part harmonies, whether it’s a new Indoorsmen song like Jeff Bower’s “A Little Passion” or the Badfinger chestnut “No Matter What.”

Six months ago the band decided it was time to take their new songs, and put out an album. “We wanted to have something so that people could take the music home and just get used to it on their own. And having it out establishes you more, it kinda makes you serious, that you’re doing more than just out there doing covers.”

By the middle of this month, a 10 song release simply called The Great Indoorsmen will be in local stores. The album contains nine originals and one obscure cover, Willis Alan Ramsey’s “N.E.Texas Women.” The group hired Human Radio’s Ross Rice to produce the album, and reportedly spent close to $10,000. By major label standards a pittance, but leagues away from what most young bands spend on their first recording jaunt, especially a self-financed one.

“Well, we spent a lot of money,” admits Jordan, “but we could have spent a lot more than that, easy. That’s cheap. But that includes some processes that you don’t necessarily have to go through with a demo tape. You can make a 24 track demo tape but you don’t have to have it meticulously mixed or mastered. You don’t have to go through all the artwork and stuff to just put out a demo tape. But we were trying to do something on a par with a major label release. The CD, I think, will reflect that.”

It does. Both the audio quality and the musicianship on The Great Indoorsmen are solid. While a critic might argue that the songwriting needs some maturing and the lead vocals are sometimes wooden, there’s no denying the appeal of their Crosby, Stills & Nash-style harmonies. As the first effort of a band that has been doing their own material for barely a year, The Great Indoorsmen is a runaway success. These songs are just plain fun, from the Deadheads-

Sells just a few thousand copies in the Memphis area, then so be it. We’ve carved a little niche here. But don’t get me wrong — it’d be great if this got picked up by an indie label for regional distribution, sold a lot of copies, then got picked up by a major. That would be great.”

Jeff Bowers concurs “I expect definite label interest, and serious talking, if we haven’t been signed. I think we’re definitely worthy of getting a chance at that.”

But before that happens, The Great Indoorsmen plan to tackle a smaller hurdle on the horizon. Confident in the strength of their originals, the band will continue to phase covers out of their repertoire, except at their less formal “unplugged” acoustic shows. During their record release party on the 28th, the Great Indoorsmen will perform only original material.

One could argue that the removal of the cover songs shouldn’t really affect the band’s popularity, since they’re already 80% free of the cover albatross.

“It’s an iffy road to cross,” Rick Nethery counters. “Because I feel the people still come to hear them play “Casey Jones” and some of those staples. But, although they probably don’t come to hear all Great Indoorsmen songs, they still know they’re gonna get that. And they’re still coming.”

Two recent live performances showed that Nethery’s observation is not without merit. While the crowded house was more than merely tolerant of the originals, on both occasions the audience’s excitement did go up a notch whenever the band launched into one of their classic rock staples.

Having tangible product that the audience can take home and get used to could change all that. Or, once the band decides to plunge off the cover ledge, their collegiate following may decide it’s time to find a new scene. But regardless of what the future holds for the Great Indoorsmen, no one can dispute that for now this quartet rules their hometown.

“Yeah, I guess you’d have to say they’re kings of the hill,” Nethery concurs. “I try to tell them ‘This is your moment out in the sun, look out there — look at all those girls out there. Eight hundred people in here, are you kidding me?’

“And they look at me like ‘Aaah, it’s no big deal, Rick.’ But I can see it from the other side, and I can say it is a big deal.”

— CPJ Mooney
Night Clubbing

Night Clubbing is your monthly guide to live music in Memphis. All the dates listed below are subject to change, however, and we urge you to call the venue before going out. Music is classified by the following abbreviations: rock (r), pop (p), alternative or college rock (a), country (c), blues (bl), soul or rhythm and blues (rb), rap (rp), acoustic or folk (af), 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.

Friday - October 1

616 - Bury The Bone/Lopyboygm (r)
ANTENNA CLUB - Planet Klow/Mind Player (a)
B.B. KING'S BLUES CLUB - James Harman Band (bl)
BARRISTERS - Snak Caka/Rhinoceros (r)
MURPHY'S - Mash-o-Matic (r)
NEW DAISY THEATRE - Black Bone/The Normal (formally Senator) (r)
NEWBY'S - Todd Snyder & The Bootleggers (Margaritaville Placard Signing Party)
oASIS - Six Million Dollar Band (r)
RECOVERY ROAD - Messenger (r)
RP TRACKS - Wilson/Reed & The Violin Guy (ac)
RUM BOOGIE CAFE - Don McMinn & The Rum Boogie Band (bl)
SLEEP OUT LOUIE'S - Bluebeats (r)
SPORTS BAR & GRILL - Wade & Mike's Red Hot Nuts (r)
SWEETWATER - Country Comfort (r)
T.J. MULLIGAN'S - Three Way (rb)
T.J. MULLIGAN'S CORDOVA - Armed Voices (p)

Saturday - October 2

ANTENNA CLUB - DDT / Car Crash (r)
B.B. KING'S BLUES CLUB - James Harman Band (bl)
BARRISTERS - Liquid Paper Boys/Ground Flowers (r)
BOTTOM LINE - The Fabulous Steeler Band (r)

CLUB PARADISE - Bobby Rush / J. Blackfoot / Shirley Brown (rb)
DUNDEE'S - Rob & The Rage (r)
END OF GRILL - Scott Allen (ac)
HUEY'S EAST - The Coolers (rb)
JAVA CABANA - John Ingle & Ed Finney (ac)
KUDU'S - Kenny Brown Band (r)
MID-SOUTH COLISEUM - Brooks & Dunn / Pam Tillis (c)
MIDWAY CAFE - Lee Baker & The Agitators (bl)
MILLER'S CAVE - Miller Brothers Band (r)
NEW DAISY THEATRE - Sky Cow (r)
PARTNER'S - Armed Voices (p)
PATRICK'S - The Scepters (r)

RECOVERY ROAD - Made In Memphis (r)
RP TRACKS - Rob Jungklaus & Romeo Rising (r)
RUM BOOGIE CAFE - Don McMinn & The Rum Boogie Band (bl)
SLEEP OUT LOUIE'S - Bluebeats (r)
SPORTS BAR & GRILL - Gypsy Rose (r)
SWEETWATER - Country Comfort (r)
T.J. MULLIGAN'S - The Buoni's (p)
T.J. MULLIGAN'S CORDOVA - Mike Strickland (ac)
TEMPTATIONS - The Band Absolute (r)

Sunday - October 3

B.B. KING'S BLUES CLUB - Little Jimmy King (bl)

Incredibly, the band has only been together as a four-piece since June. Car Crash, with three members at the time, performed at Crossroads in mid-April, which garnered a lot of local interest and a favorable mention from journalist Rick Clark in his Billboards article about the Memphis showcase.

"He really liked us a lot," said Ms. Kelly. "it really let us know that people were interested and that we were on the right track."

The Crossroads experience put things into perspective, and they decided to beef up the band. New drummer Chris Coble joined the group.
The following acts are playing on the day indicated throughout the month of October.

**MONDAY**

**ADMIRAL BENBOW ESCAPE**
LOUNGE - Blues - Preston Shannon
BLUES CITY CAFE - Blues - Memphis James
CAPTAIN BILBO'S - Rock - The Bluebeats
DAD'S PLACE - Rock - Crossfire/ Mixed Company
JOYCE COBB'S CLUB - Jazz - The Memphis Jazz Orchestra: 17 Piece Big Band
MARENA'S - Classical Guitar - Randy Toma
NEWBY'S - Acoustic - Joshua
OASIS - Acoustic - Open Mic
PEABODY LOBBY BAR - Pianist - Bob Marrnach / John Boastner / Julie Prezioso
RUM BOOGIE CAFE - Blues - Don McMinn & The Rum Boogie Band
SATCHMOSES - Jazz - Debbie Kines
SILKY O'SULLIAN'S - Rock - Rob & Danny
THE BISTRO - Easy Listening - The Amazing Mr. C.
WILSON WORLD HOTEL ATRIUM LOUNGE - Easy Listening - Pianist

**WEDNESDAY**

618 - Pop - New Wave Wednesday
ADMIRAL BENBOW ESCAPE LOUNGE - Rock - The Willys with Shawn Lane
AMERICAN CLUB - Country - Julie Carter & The Bubble Band
ALFRED'S - Rock - The Willys with Shawn Lane
CAMEO - Acoustic - Open Mic Jam Night
COCO LOCO - R&B - The Marvells
DAD'S PLACE - Rock - Crossfire/ Mixed Company
JAVA CABAÑA - Acoustic - Grooms & Kelley
JOYCE COBB'S CLUB - R&B - Melinda Rodgers
MARENA'S - Classical Guitar - Randy Toma
NEWBY'S - Rock - Memphis Professional Jazz Night hosted by Cliff Goldmarer
RUM BOOGIE CAFE - Blues - Don McMinn & The Rum Boogie Band
SATCHMOSES - Jazz - Debbie Kines
SILKY O'SULLIAN'S - Rock - Rob & Danny
THE BISTRO - Easy Listening - The Amazing Mr. C.
WILSON WORLD HOTEL ATRIUM LOUNGE - Easy Listening - Pianist
You can hear the acoustic sounds of Jeffrey Cargerman and First Rays every Sunday night at Java Cabana during October.

**THURSDAY**

**PEABODY LOBBY BAR** - Pianist - Bob Marrnach / John Boastner / Julie Prezioso
**ADMIRAL BENBOW ESCAPE**
LOUNGE - Jazz - Lisa B.
**ALFRED'S** - Rock - The Willys with Shawn Lane
**AMERICAN CLUB** - Country - Julie Carter & The Bubble Band
**B.B. KING'S BLUES CLUB** - Blues - Ruby Wilson & the King B's
**BLUES CITY CAFE** - Blues - Ruby Wilson & the King B's
**BOB O'S** - Country - K.K. Ryder
**CHUBBIE'S** - Acoustic - Chris & Stacy
**CIRCLE CAFE** - Rock - The Thigh Mastars
**COCKEYEYED** - Acoustic - Open Mic
**CAMEO** - Acoustic - Open Mic Jam Night
**COCO LOCO** - R&B - The Marvells
**DAD'S PLACE** - Rock - Crossfire/ Mixed Company
**JAVA CABAÑA** - Acoustic - Grooms & Kelley
**JOYCE COBB'S CLUB** - R&B - Melinda Rodgers
**MARENA'S** - Classical Guitar - Randy Toma
**NEWBY'S** - Rock - Memphis Professional Jazz Night hosted by Cliff Goldmarer
**NEWBY'S** - Acoustic - Posey Hedges
**NORTH END** - Acoustic - The Rico's
**PEABODY LOBBY BAR** - Pianist - Bob Marrnach / John Boastner / Julie Prezioso
**RAMPAGE BAR & GRILL** - R&B - Eddie Harrison & The Short Cuts
**RED SQUARE** - Disco - Dangerous Disco
**RP TRACKS** - Acoustic - Eddie Smith
**RUM BOOGIE CAFE** - Blues - Don McMinn & The Rum Boogie Band
**SATCHMOSES** - Jazz - Debbie Kines
**SILKY O'SULLIAN'S** - Blues - Moetta & J.R. / Rob & Danny
**T.J. MULLIGAN'S** - Rock - The Cut Outs
**THE BISTRO** - Easy Listening - The Amazing Mr. C.
**WILSON WORLD HOTEL ATRIUM LOUNGE** - Easy Listening - Pianist
**WINDJAMMER** - Variety - Open Mic For Bands

The Cut Outs perform every Wednesday night at T. J. Mulligans during October.
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<td>WESTERN STEAKHOUSE AND LOUNGE - Country</td>
<td>Eddie Carrol &amp; Del Street</td>
</tr>
<tr>
<td>WHEELS LOUNGE - Country</td>
<td>Triple Tuff</td>
</tr>
<tr>
<td>WILSON WORLD HOTEL ATRIUM LOUNGE - Easy Listening</td>
<td>Pianist</td>
</tr>
<tr>
<td>KIWANIS BUILDING - Country</td>
<td>Mid South Jumble with Bill Henley &amp; The Jumble Band</td>
</tr>
<tr>
<td>THE BISTRO - Easy Listening</td>
<td>The Amazing Mr. C.</td>
</tr>
<tr>
<td>THE OAK ROOM - Pianist</td>
<td>Larry Garrett</td>
</tr>
</tbody>
</table>

### FRIDAY

| ADMIRAL BENBOW ESCAPE LOUNGE - R&B | James Avisen Trio |
| ALFRED'S - Rock | The Wyllys with Shawn Lane |
| AMERICANA CLUB - Country | Julie Carter & The Bubba Band |
| ANN’S - Bobby Scott & The Ox Bow | Automatic Slim’s - Jazz |
| BLUSS CITY CAFE - R&B | Preston Shannon |
| BLUFF CITY BAR - Easy Listening | Tot & Stein |
| BOB O’S - Country | Butch Baker |
| CAPTAIN BILBO’S - Rock | Kevin Paige |
| CASPER CREEK - Country | Curtis Walker & Switchline |
| COCO LOCO - R&B | The Marvelettes |
| DAD’S PLACE - Rock | Crossfire/Mixed Company |
| DADS INN (Downtown) - Jazz | Bill Hurd |
| FRENCH QUARTER SUITES - Easy Listening | Norma Jean Watts |
| GJ’S SALOON - Rock | Full Circle |
| HERNANDO’S HIDE-AWAY - Country | Die Hard Band |
| J. B. ’S DOGHOUSE - Country | Second Chance |
| JOYCE COBB’S CLUB - Jazz | Joyce Cobb & Cool Heat |
| LINDA’S RESTAURANT & LOUNGE - Country | Dolly & The Boys |
| MALLARDS BAR & GRILL - Jazz | Fred Ford & The Honeymoon Gamer Trio |
| MARENA’S - Classical Guitar | Randy Toms |
| MARMALADE - R&B | Soul Foundation featuring Haywood, Johnny Cool & Ricky Batts |
| MEMPHIS SOUNDS - Jazz/Blues | Bill Hurd |
| NORTH END - Acoustic | Sid Selvidge |
| PEABODY LOBBY BAR - Pianist | Bob Marnach / John Boestler / Julie Praezoso |
| RAMPAGE BAR & GRILL - R&B | Eddie Harrison & The Short Cuts with Vicki Loveland |
| ROB’S - Variety | Amateur Night |
| ROUND UP - Rock | Blue Steel |
| RUGBY CAFE - Country | Jim Beatty & Hard Core |
| SATCHEMOES - Jazz | Debbie Kines |
| SILKY O’SULLIVAN’S - Blues | Moet & J.R. / Rob & Danny / Ron Reed & Bob Sailey |
| SJC’MARE’S - Rock | Danny Spinosa |
| THE BISTRO - Easy Listening | The Amazing Mr. C. |

### SATURDAY

| ADMIRAL BENBOW ESCAPE LOUNGE - R&B | James Avisen Trio |
| ALFRED’S - Rock | The Wyllys with Shawn Lane |
| AMERICANA CLUB - Country | Julie Carter & The Bubba Band |
| ANN’S - Bobby Scott & The Ox Bow | Automatic Slim’s - Jazz |
| BLUSS CITY CAFE - R&B | Preston Shannon |
| BLUSS HALL - Blues | Bobby Watson |
| BLUFF CITY BAR - Easy Listening | Tot & Stein |
| BOB O’S - Country | Butch Baker |
| CAPTAIN BILBO’S - Rock | Kevin Paige |
| CASPER CREEK - Country | Curtis Walker & Switchline |
| DAD’S PLACE - Rock | Crossfire |
| DADS INN (Downtown) - Jazz | Bill Hurd |
| FRENCH QUARTER SUITES - Jazz | Norma Jean Watts |
| HERNANDO’S HIDE-AWAY - Country | Die Hard Band |
| J. B. ’S DOGHOUSE - Country | Second Chance |
| JIMMY’S UNDERGROUND - Country | Jimmy Wensen |
| JOYCE COBB’S CLUB - Jazz | Joyce Cobb & Cool Heat |
| LINDA’S RESTAURANT & LOUNGE - Country | Dolly & The Boys |
| MALLARDS BAR & GRILL - Jazz | Fred Ford & The Honeymoon Gamer Trio |
| MARENA’S - Classical Guitar | Randy Toms |
| MARMALADE - R&B | Soul Foundation featuring Haywood, Johnny Cool & Ricky Batts |
| MEMPHIS SOUNDS - Jazz/Blues | Bill Hurd |
| MARMALADE - R&B | Soul Foundation featuring Haywood, Johnny Cool & Ricky Batts |
| MEMPHIS SOUNDS - Jazz/Blues | Bill Hurd |
| MUSICIAN’S HOUSE - Country | Sid Selvidge |
| PEABODY LOBBY BAR - Pianist | Bob Marnach / John Boestler / Julie Praezoso |
| PEABODY LOBBY BAR - Pianist | Bob Marnach / John Boestler / Julie Praezoso |
| PEABODY LOBBY BAR - Pianist | Bob Marnach / John Boestler / Julie Praezoso |
| RUGBY CAFE - Country | Jim Beatty & Hard Core |
| RUM BOOGIE CAFE - Blues | Don McMinn & The Rum Boogie Band |
| SILKY O’SULLIVAN’S - Jazz | Ron Reed & Bob Sailey |
| SOUTH CITY GRILL - Jazz | Tom Owen Jazz Quintet |
| STAGE STOP - Acoustic | Open Mic Jam |

### SUNDAY

| 616 - Pop | Disco Inferno |
| ADIRAL BENBOW ESCAPE LOUNGE - R&B | James Avisen Trio |
| ALFRED’S - Rock | George Klein |
| ALEX’ - Acoustic | The Great Indoorsmen |
| ANN’S - Bobby Scott & The Ox Bow | Blue City Cafe - R&B & Herman Green |
| BLUFF CITY BAR - Easy Listening | Tot & Stein |
| CLUB UNIQUE - R&B | Eye To Eye w/ Special Guests |
| COCKEYED CAMEL - Acoustic | Jobu’ & The Monkey |
| DAD’S PLACE - Rock | Mixed Company |
| DAILY PLANET - Acoustic | Stephanie Needham |
| DAYS INN (Downtown) - Jazz | Calvin Newborn |
| HUEY’S - Jazz | Mid-Town Jazz Mobiat |
| HUEY’S EAST - Acoustic | Finney & Norman |
| JAVA CABAÑA - Acoustic | First Flight |
| JOYCE COBB’S CLUB - Comedy | Amateur Night |
| MARMALADE - Jazz | J. Michael Shaw, Bill Tyus & Friends |
| MEMPHIS SOUNDS - Jazz | Calvin Newborn |
| MIDWAY CAFE - Country | The Settlers |
| MURPHY’S - Acoustic | Chris Scott & Eric Loos |
| NEIL’S - Rock | Captain Phil & Hotpenazz / The Trust with Bobby Nementz |
| NORTH END - Jazz | Jingle Duel |
| OWEN BRENNAN’S - Jazz | Lannie McMillian Trio |
| PEABODY LOBBY BAR - Pianist | Bob Marnach / John Boestler / Julie Praezoso |
| RUGBY CAFE - Country | Jim Beatty & Hard Core |
| RUM BOOGIE CAFE - Blues | Don McMinn & The Rum Boogie Band |
| SILKY O’SULLIVAN’S - Jazz | Ron Reed & Bob Sailey |
| SOUTH CITY GRILL - Jazz | Tom Owen Jazz Quintet |
| STAGE STOP - Acoustic | Open Mic Jam |
| T.G.S - Country | Danny Joe Bryant |
| WESTERN STEAKHOUSE AND LOUNGE - Country | Eddie Carrol & Del Street |
| WILLIE MOFFATT’S (Mt. Moriah) - Jazz | Tom Owens Jazz Quartet |
Rod Stewart will be appearing at the Pyramid October 9th.

Monday - October 4

B.B. KING’S BLUES CLUB - Little Jimmy King (bl)
MEMPHIS STATE - Faculty Recital: Pamela Gaston, mezzo soprano with Elizabeth Field, soprano and Stephen Field, piano
MURPHY’S - Tommy Hull (ac)

Tuesday - October 5

CAPTAIN BILBO’S - The Bluebeats (r)

Wednesday - October 6

JAVA CABANA - Gorgeous Metropolis (ac)

JOYCE COBB’S CLUB - Watson Singers’ (g) / Joyce Cobb & Cool Heat (r)
OASIS - Sean Bacon (ac)
POPLAR LOUNGE - Jesta Brownfield & Steve Arnold (ac)
SPORTS BAR & GRILL - Big Man Doug McGee (r)

Thursday - October 7

ANTENNA CLUB - Load / Taint Skins / Cop Out (a)
NEW DAISY THEATRE - Chick Corea & His Electric Band II (r)
OASIS - The Puddin’ Heads (r)
T.J. MULLIGAN’S - Finney & Norman (ac)

SPOTLIGHT Continued from page 18

following Crossroads. Rounding out this talented foursome is guitarist Greg American, formerly of the band Metro Waste. All the players have honed their talents in groups with similarly evocative names like Slit Wrists, The Pain Killers, Krazy Juice, Atlas, Mutt, Faust and The Unemployed. “I knew we were doing good, but we could do a lot better if we had a four-piece going, so that was our next step... We all had played with Chris before, and with Greg on guitar, I thought it would make it more powerful sounding,” said Ms. Kelly. “Now we’re working with the guys at Easley Studios, because they seem to have an idea of where we’re coming from more than anybody. So, we’re sticking with them right now. We did our demo there, our 7-inch.”

The “7-inch” is a self-titled, four-song record on the local Truant label, and was recorded and engineered at Easley Studios by Davis McCain and Doug Easley. With songs like “Car Crash,” “Nothing Here,” “Lay It Down” and “Dirt,” one can guess that this isn’t your basic uplifting, easy-listening format. For those who need to categorize what they do, it’s called “punk pop rock,” or as one fan coined it “heavy duty black-lacquered rock and roll.”

Songwriting is a band effort. Everyone contributes, but Ms. Kelly penned all of the songs on the 7-inch, with American writing some of the music for one of the songs. “When I write I’m not trying to put out a message, no preachiness, or what not,” Ms. Kelly states. “It comes from a really strong personal experience, or it’s human emotion coming through me. I write what I feel and it just goes into the music.” For example, “Car Crash” was inspired by her being hit by a car while a pedestrian. “Lay It Down” is about social violence.

The band’s name came about as the result of a real-life incident singer Kelly experienced last December involving her 1968 Chevy and an 18-wheeler, just before their first gig as a then-still-unnamed band. The cover of their record pictures the actual interior of her car and on the “Z” side, a likeness of the car after the crash.

While they play locally at Antenna, Barristers and the New Daisy, these Memphians and one Arkansas transplant have a six-month-to-a-year goal of getting on a major label, recording more originals and starting the road trip. And being on MTV would be good for at least one band member.

“I want to be on MTV,” said American. “And maybe on the cover of SPIN.”

“I’d just like to be on a label,” stated Ms. Kelly. “I’d like to record more and get out and play as many places as possible, see as many people as possible, on tour, anywhere and everywhere. That’s basically what we live for is just playing music. We’re ready to go... we’re just waiting.”

- Fran Hoffman

Car Crash plays October 2 with DDT at Antenna, and October 15 at Barristers with Smog.

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Shake Rattle & Roll OCTOBER 1993 21
Chick Corea and his Elektric Band come to the New Daisy on Beale Street October 7.

Friday - October 8

616 - The Great Indoorsmen (p) / The Carvers (r)
B.B. KING'S BLUES CLUB - Eddie Burks (bl)
BARRISTERS - Ezell/The Cadillac
Cowgirl with Her Back Door Man (ac)
MURPHY'S - Madman (r)
NEIL'S - Sultan Blue (r)

NEW DAISY THEATRE - Billy Joe Shaver & Eddie Shaver with Todd Snider (ac)
POPLAR LOUNGE - Steve & Hal (ac)
RECOVERY ROAD - Vision (r)
RP TRACKS - Lance Strode (c)
RUM BOOGIE CAFE - Chicago Rhythm & Blues Kings (bl)
SLEEP OUT LOUIE'S - Bluebeats (r)
SPORTS BAR & GRILL - Allegro (r)
T.J. MULLIGAN'S - Suz & The Fuze (r)

NEW DAISY THEATRE - Jonny Bravo/Grandma's Attic/Blue Mountain (r)

Saturday - October 9

616 - Mel & The Party Hats / Techno Squid Eats
PARLIAMENT (r)
B.B. KING'S BLUES CLUB - Eddie Burks (bl)
BARRISTERS - The Heathens (r)
BLUES CITY CAFE - The Appaloosa Allstars with Sam Lay (bl)
BOTTOM LINE - Rockers Oysterfellow

DUNDEE'S - Matt Tutor (ac)
EAST END GRILL - Jack Rowell (ac)
JAVA CABANA - Scott Bomar (ac)
MIDWAY CAFE - Papa Sax & Company (bl)
MILLER'S CAVE - Kelly Van Laster (r)
NEIL'S - The Beat Generation (r)
NEW DAISY THEATRE - Johnny Bravo/Grandma's Attic/Blue Mountain (r)

Sunday - October 10

B.B. KING'S BLUES CLUB - Famous Unknowns (bl)
CAPTAIN BILBO'S - The Bluebeats (r)
HUEY'S - The James Harman Band (bl)
HUEY'S EAST - The Bluebirds (bl)
ILLUSIONS - Valentine Saloon (r)
NEW DAISY THEATRE - Handy Awards
POPLAR LOUNGE - Audio Maniac (r)
PATRICK'S - The Fabulous Steeler Band (r)

Monday - October 11

B.B. KING'S BLUES CLUB - Famous Unknowns (bl)

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OCTOBER CALENDAR
FRIDAY, OCTOBER 1st

Messer Messenger Christian
SATURDAY, OCTOBER 2nd
Made In Memphis Classic Rock
FRIDAY, OCTOBER 8th
Vision Christian Rock
SATURDAY, OCTOBER 9th
B.J. Davis Country
FRIDAY, OCTOBER 15th
Echoes Of Eden Christian Rock
SATURDAY, OCTOBER 16th
In-Step Acoustic Classics
FRIDAY, OCTOBER 22nd
Dave Nicar Band Originals
SATURDAY, OCTOBER 23rd
Kelly Van Laster Rock
FRIDAY, OCTOBER 29th
Grace Cafe' Christian Rock
SATURDAY, OCTOBER 30th
Lee Gardner Classics/Originals
MEMPHIS STATE - Faculty Chamber Ensemble
MURPHY'S - Russell Caudill & Tom Ward (ac)

Tuesday - October 12
CAPTAIN BILBO'S - The Bluebeats (r)
MURPHY'S - Shane & Udo (ac)

Wednesday - October 13
616 - Dramarama/Slim Dunlap (r)
DOWNTOWN MEMPHIS - Octoberfest
NEW DAISY THEATRE - Musitron Jam (r)
OSAIS - The Puddin' Heads (r)
SPORTS BAR & GRILL - Big Man Doug McGee (r)

Thursday - October 14
DOWNTOWN MEMPHIS - Octoberfest
MEMPHIS BROOKS MUSEUM OF ART
- Recital: Angelina Case-Newport, harpsichord
OSAIS - Bury The Bone (r)

Friday - October 15
616 - The Festival Of Life with The Judy Bats/Inclined/Dog Society. (r)
(Benefit for Greenpeace and the Body Shop AIDS Foundation)
ANTENNA CLUB - Mash-o-Matic (r)
B.B. KING'S BLUES CLUB - Ruby Wilson & the King B's (bl)
BARRISTERS - Car Crash/Smog (r)
DOWNTOWN MEMPHIS - Octoberfest
MEMPHIS BOTANIC GARDENS AT AUDUBON PARK - Arts In The Park Festival
MUD ISLAND AMPHITHEATRE - Dan Fogelberg/Beth Nielsen Chapman (ac)
MURPHY'S - Peter Hyrka with Sheari Sweet (r)
NEIL'S - The Deltones (bl)
NEIL'S - The Vanguards (bl)
SUZUKI STRING SOLO RECITALS: Argentina Case-Newport (r)

Saturday - October 16
BARRISTERS - The Burn Notes (r)
BOTTOM LINE - The Buon's (p)
DUNDIE'S - Armed Voices (p)
EAST END GRILL - Scott Allen (ac)
JAVA CABANA - Mark Allen (ac)
KUDZU'S - Big Noise (r)
MEMPHIS BOTANIC GARDENS AT AUDUBON PARK - Arts In The Park Festival
MURPHY'S - Zig (l)
OSAIS - Six Million Dollar Band (r)
P & H CAFE - The Defoliants (r)
PARTNER'S - Joey Hart & Dakota (r)
PATRICK'S - The Fabulous Steelie Band (r)
RECOVERY ROAD - In-Step (r)
RUM BOOGIE CAFE - Don McNinn & The Rum Boogie Band (bl)
SLEEP OUT LOUIE'S - Good Question (r)
T.J. MULLIGAN'S - Rob Jungklas & Romeo Rising (r)
T.J. MULLIGAN'S CORDOVA - Jesse Brownfield & David Cochran (ac)

Sunday - October 17
616 - Cheap Trick (r)
B.B. KING'S BLUES CLUB - Little Jimmy King (bl)
BOTTOM LINE - Finney & Norman (ac)
HUEY'S EAST - The Coolers (rb)
MEMPHIS BOTANIC GARDENS AT AUDUBON PARK - Arts In The Park Festival
MEMPHIS STATE - Suzuki, strings solo recitals
PATRICK'S - Eddie Harrison & The Short Cuts (bl)
T.J. MULLIGAN'S CORDOVA - Finney & Norman (ac)

Monday - October 18
B.B. KING'S BLUES CLUB - Little Jimmy King (bl)
MEMPHIS BOTANIC GARDENS AT AUDUBON PARK - Arts In The Park Festival
MEMPHIS STATE - Memphis State University Symphony Orchestra
MURPHY'S - Tommy Hull (ac)

Wednesday - October 20
COOK CONVENTION CENTER - Memphis Symphony Orchestra
JAVA CABANA - Gorgeous Metropolis (ac)
POPLAR LOUNGE - Jesse Brownfield & David Cochran (ac)
SPORTS BAR & GRILL - Big Man Doug McGee (r)
MURPHY'S - Zig (l)
OVERTON PARK SHELL - Fall Folk Fest with Street Life/Hickory Withe/Memphis Lambda Men's Choir
PATRICK'S - Brenda Paterson & The Campfire Boys (c)
PETE'S LOUNGE - Steve & Hal (ac)
RECOVERY ROAD - Dave Nicar Band (r)
RP TRACKS - Lance Strode (c)
RUM BOOGIE CAFE - Bel-Airs (bl)
SLEEP OUT LOUIE'S - Bluebeats (r)
T.J. MULLIGAN'S - The Beat Generation (r)
T.J. MULLIGAN'S CORDOVA - Miller & McGraw (ac)

Thursday - October 21
NEW DAISY THEATRE - Concrete Blonde/The Oblivious (r)
OSAIS - The Puddin' Heads (r)

Friday - October 22
ANTENNA CLUB - Ten Hands (r)
BARRISTERS - The Heathens (r)
BLUE LAKE - Blue Steel (r)

Saturday - October 23
616 - Three (r)
ANTENNA CLUB - Big Ass Truck (r)

Shari Sweet performs with Peter Hyrka at the Arts In The Park Festival, Sunday, October 17th.

Monday - October 25
NEW DAISY THEATRE - Concrete Blonde/The Oblivious (r)
OSAIS - The Puddin' Heads (r)

Friday - October 29
ANTENNA CLUB - Ten Hands (r)
BARRISTERS - The Heathens (r)
BLUE LAKE - Blue Steel (r)

Tuesday - October 30
NEW DAISY THEATRE - Concrete Blonde/The Oblivious (r)
OSAIS - The Puddin' Heads (r)

Wednesday - October 31
COOK CONVENTION CENTER - Memphis Symphony Orchestra
JAVA CABANA - Gorgeous Metropolis (ac)
POPLAR LOUNGE - Jesse Brownfield & David Cochran (ac)
SPORTS BAR & GRILL - Big Man Doug McGee (r)
MURPHY'S - Zig (l)
OVERTON PARK SHELL - Fall Folk Fest with Street Life/Hickory Withe/Memphis Lambda Men's Choir
PATRICK'S - Brenda Paterson & The Campfire Boys (c)
PETE'S LOUNGE - Steve & Hal (ac)
RECOVERY ROAD - Dave Nicar Band (r)
RP TRACKS - Lance Strode (c)
RUM BOOGIE CAFE - Bel-Airs (bl)
SLEEP OUT LOUIE'S - Bluebeats (r)
T.J. MULLIGAN'S - The Beat Generation (r)
T.J. MULLIGAN'S CORDOVA - Miller & McGraw (ac)

Saturday - November 01
616 - Three (r)
ANTENNA CLUB - Big Ass Truck (r)

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Shake Rattle & Roll OCTOBER 1993 23
Beth Nielsen Chapman opens up for Dan Fogelberg at the Mud Island Amphitheatre on October 15th.
High Point Pinch Annual Fall Festival
Pre-Rod Stewart Concert/Party
Saturday, October 9th • All Afternoon

High Point Pinch Parking Lot - Just East Of The Pyramid Between Main And 2nd
FREE pair of concert tickets to be given away!

Live Music with Good Question 3:30-7:30
Live Rock 103 Broadcast with Drake 3:00-7:00
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SPORTS BAR & GRILL - Absolute (r)
T.J. MULLIGAN’S - John Kilzer & The Koanheads (r)
T.J. MULLIGAN’S CORDOVA - Boys Life (r)
THE PYRAMID - Lynyrd Skynyrd/Bad Company/Brother Cane (r)

Saturday - October 30
B.B. KING’S BLUES CLUB - Chris Cain (b)
BARRISTERS - Rhinoceros (r)
BOTTOM LINE - The Buoni’s (p)
DUNDEE’S - Ben Shaw (ac)
EAST END GRILL - Scott Allen (ac)
MID-SOUTH COLISEUM - George Strait (c)
MIDWAY CAFE - The Mike Strickland Band (r)
MILLER’S CAVE - Miller Brothers Band (r)
NEIL’S - The Deltones (rb)
NEW DAISY THEATRE - Crossroads
NEWBY’S - Kolera (r)
P & H CAFE - The Rhythm Hounds
P A F - The Deltones (rb)
PARTNER’S - Buddy & Mike (r)
RECOVERY ROAD - Lee Gardner (r)
RUM BOOGIE CAFE - Don McMinn & The Rum Boogie Band (b)
SLEEP OUT LOUIE’S - Bluebeats (r)
SPORTS BAR & GRILL - Wade & Mike’s Red Hot Nuts (r)
T.J. MULLIGAN’S - Reba & The Russels with Jack Holder (c)

Sunday - October 31
BARRISTERS - Ground Flowers (r)
BOTTOM LINE - Finney & Norman (ac)
CAPTAIN BILBO’S - The Bluebeats (r)
HUEY’S - Halloween Party with The Rhythm Hounds (rb)
HUEY’S EAST - Halloween Party with The Coolers (rb)
PATRICK’S - Eddie Harrison & The Short Cuts (rb)

Brother Cane will hit the stage at the Pyramid on Friday, October 29th. Also performing are Bad Company and Lynyrd Skynyrd.

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Ongoing Exhibits

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BROOKS MUSEUM - So Proudly We Hall: American Furniture 1680-1830

October 1st-30th
BROOKS MUSEUM - A Peek Behind The Veil: Art by Laura Baldrige, 1993 Outstanding Brooks Scholar

October 30th-December 12th
BROOKS MUSEUM - Songs Of My People

Friday, October 1
AIN'T ESTERS - Dennis Clark / Rodney Burns (comedy)
CIRCUIT PLAYHOUSE - Beehive
COMEDY ZONE - Rev. Billy C. Wirtz
LAUGH FACTORY - Lenny Shultz
MCCOY THEATRE (Rhodes College) - Company
PLAYHOUSE ON THE SQUARE - Hate Hamlet

Sunday, October 2

AIN'T ESTERS - Dennis Clark / Rodney Burns (comedy)
CIRCUIT PLAYHOUSE - Beehive
COMEDY ZONE - Rev. Billy C. Wirtz
LAUGH FACTORY - Lenny Shultz
MCCOY THEATRE (Rhodes College) - Company
PLAYHOUSE ON THE SQUARE - Hate Hamlet

Monday, October 3
CIRCUIT PLAYHOUSE - Beehive
COMEDY ZONE - Rev. Billy C. Wirtz
LAUGH FACTORY - Lenny Shultz
MCCOY THEATRE (Rhodes College) - Company
PLAYHOUSE ON THE SQUARE - Hate Hamlet

Tuesday, October 4
MID-SOUTH COLISEUM - Wrestling

Wednesday, October 5
COMEDY ZONE - Mark Klein
LAUGH FACTORY - John Bizarre

Thursday, October 6
COMEDY ZONE - Mark Klein
COOK CONVENTION CENTER - Memphis Business Expo
LAUGH FACTORY - John Bizarre

Friday, October 7
AIN'T ESTERS - Dennis Clark / Rodney Burns (comedy)
COMEDY ZONE - Mark Klein
COOK CONVENTION CENTER - Memphis Business Expo
PLAYHOUSE ON THE SQUARE - Hate Hamlet

Saturday, October 8

AIN'T ESTERS - Dennis Clark / Rodney Burns (comedy)
CIRCUIT PLAYHOUSE - Beehive
COMEDY ZONE - Mark Klein
LAUGH FACTORY - John Bizarre
PLAYHOUSE ON THE SQUARE - Hate Hamlet

Sunday, October 9
LAUGH FACTORY - Earl David Reed

Monday, October 10
COOK CONVENTION CENTER - Memphis Business Expo
JAVA CABANA - Poetry Night
LAUGH FACTORY - John Bizarre

Tuesday, October 11

AIN'T ESTERS - Dennis Clark / Rodney Burns (comedy)
CIRCUIT PLAYHOUSE - Beehive
COMEDY ZONE - Mark Klein
LAUGH FACTORY - John Bizarre
PLAYHOUSE ON THE SQUARE - Hate Hamlet

Wednesday, October 12
COOK CONVENTION CENTER - Memphis Business Expo
JAVA CABANA - Poetry Night
LAUGH FACTORY - John Bizarre

Thursday, October 13

COOK CONVENTION CENTER - Memphis Business Expo
JAVA CABANA - Poetry Night
LAUGH FACTORY - John Bizarre

Friday, October 14

AIN'T ESTERS - Dennis Clark / Rodney Burns (comedy)
BROOKS MUSEUM - Lecture and program - October Masterwork of the month. Call 722-3500 for additional information and reservations.
COMEDY ZONE - Barry Freedman
JIAVA CABANA - Poetry Night
George Carlin will hit the Orpheum stage Friday, October 15th.

LAUGH FACTORY - Earl David Reed

METHODOIST HOSPITAL NORTH - Rick W. Burk lecture: "What About Stuttering?" for stutterers and their families / Meeting Room 1, 3960 Covington Pike, 6PM / Call 795-9752 for more information.

PLAYHOUSE ON THE SQUARE - / Hate Hamlet

Friday - October 15

AIN'T ESTERS - Dennis Clark / Rodney Burns (comedy)
CIRCUIT PLAYHOUSE - Beehive
COMEDY ZONE - Barry Freedman
GERMANTOWN COMMUNITY THEATRE - The Passion Of Dracula
LAUGH FACTORY - Earl David Reed
MEMPHIS BOTANIC GARDEN AT AUDUBON PARK - Arts In The Park Festival
MID-SOUTH COLISEUM - Wrestling
ORPHEUM - George Carlin
PLAYHOUSE ON THE SQUARE - / Hate Hamlet

Saturday - October 16

AIN'T ESTERS - Dennis Clark / Rodney Burns (comedy)
CIRCUIT PLAYHOUSE - Beehive
COMEDY ZONE - Barry Freedman
GERMANTOWN COMMUNITY THEATRE - The Passion Of Dracula
LAUGH FACTORY - Earl David Reed
MEMPHIS BOTANIC GARDEN AT AUDUBON PARK - Arts In The Park Festival
ORPHEUM - I Need A Man
PLAYHOUSE ON THE SQUARE - / Hate Hamlet

Sunday - October 17

CIRCUIT PLAYHOUSE - Beehive
COMEDY ZONE - Barry Freedman
GERMANTOWN COMMUNITY THEATRE - The Passion Of Dracula
LAUGH FACTORY - Earl David Reed
MEMPHIS BOTANIC GARDEN AT AUDUBON PARK - Arts In The Park Festival
ORPHEUM - I Need A Man

PLAYHOUSE ON THE SQUARE - / Hate Hamlet

LAUGH FACTORY - John Fox

GERMANTOWN COMMUNITY THEATRE - The Passion Of Dracula
LAUGH FACTORY - John Fox
ORPHEUM - Carmen
PLAYHOUSE ON THE SQUARE - / Hate Hamlet
THE PYRAMID - Sesame Street Live
THEATRE MEMPHIS - Prescription Murder

Saturday - October 23

AIN'T ESTERS - Dennis Clark / Rodney Burns (comedy)
CIRCUIT PLAYHOUSE - Beehive
COMEDY ZONE - James Gregory
COOK CONVENTION CENTER - Obedience Dog Show
GERMANTOWN COMMUNITY THEATRE - The Passion Of Dracula
LAUGH FACTORY - John Fox
ORPHEUM - Carmen
PLAYHOUSE ON THE SQUARE - / Hate Hamlet
THE PYRAMID - Sesame Street Live
THEATRE MEMPHIS - Prescription Murder

Sunday - October 24

CIRCUIT PLAYHOUSE - Beehive
COOK CONVENTION CENTER - Obedience Dog Show
GERMANTOWN COMMUNITY THEATRE - The Passion Of Dracula
LAUGH FACTORY - John Fox
ORPHEUM - Carmen
PLAYHOUSE ON THE SQUARE - / Hate Hamlet
THE PYRAMID - Sesame Street Live
THEATRE MEMPHIS - Prescription Murder

Saturday - October 29

AIN'T ESTERS - Dennis Clark / Rodney Burns (comedy)
BROOKS MUSEUM - Panel Discussion - African American Photography, Past, Present and Future. Call 722-3500 for additional information and reservations.
COMEDY ZONE - Lester Bibbs
COKK CONVENTION CENTER - Tennessee Small Business Expo - Women's Conference
GERMANTOWN COMMUNITY THEATRE - The Passion Of Dracula
LAUGH FACTORY - Steven Kravitz
MEMPHIS ZOO - Zoo Boo Halloween Party
ORPHEUM - Carmen
TEMPATIONS - Halloween Costume Party
THE PYRAMID - NBA Shootout: Chicago Bulls vs Washington Bullets
THEATRE MEMPHIS - Prescription Murder

Sunday - October 31

AIN'T ESTERS - Dennis Clark / Rodney Burns (comedy)
BROOKS MUSEUM - Lecture - Balancing the Art and Business of Replicating Fabric and Wallpaper, presented by Dr. Frank T. Koe, Ph.D. Call 722-3500 for additional information and reservations.
CIRCUIT PLAYHOUSE - Beehive
COMEDY ZONE - James Gregory
GERMANTOWN COMMUNITY THEATRE - The Passion Of Dracula
JAVA CABANA - Poetry Night
LAUGH FACTORY - Steven Kravitz
PLAYHOUSE ON THE SQUARE - / Hate Hamlet
THEATRE MEMPHIS - Prescription Murder
**BIG STAR**
*Columbia: Live at Missouri University 4/25/93 (Zoo)*

Yes, you can call this a reunion. Original members Alex Chilton and Jody Stephens are joined here by Ken Stringfellow and Jon Auer of the Posies, a Seattle band specializing in the opaque pop that Big Star pioneered on #/ Record and Radio City twenty years ago. Having attended the show captured here, I remember going in wondering how Stephens would sound after all these years, if the Posies could cut it, and what perverse thing Chilton would do to subvert the expectations of all those Big Star fans buying t-shirts under that big tent in Missouri.

As it turns out, Jody Stephens sounds just as fine as he did two decades ago, the Posies play and sing very well indeed, and Alex Chilton does nothing more insidious than play his utterly original guitar and sing a nice selection of Big Star songs and well-chosen covers. Okay, he did lead the band through an unusual impromptu version of “Duke of Earl,” which is not included on the record, but what’s a little history lesson between friends?

What this show reaffirms for longtime fans is how Big Star’s genius lies in their ability to leave in all the angles that other bands scrupulously sand off. It’s no secret how much Big Star influenced Teenage Fanclub, Matthew Sweet and the Posies (to name but a few), but even these very worthy artists tend to play it too straight. Radio City, for example, combined British Invasion pop with a certain abstract quality derived from Stax masterpieces like Eddie Floyd’s “Big Bird.” Similarly, part of the thrill of hearing this album is to re-experience Stephens’ drumming — he combines a sort of “cubist fills” approach (to borrow a phrase from Game Theory’s Scott Miller) with a rhythmic sense as evenhanded as Al Jackson of the MG’s.

Meanwhile, Chilton remains a master of tempo and pacing, with a knack for subordinating himself to the structure of a song without losing his individuality. You can best hear this on “In The Street”, but you can also hear the more anarchic side of his playing in the entirely appropriate feedback that punctuates “Back Of A Car.” Which is not to slight his singing — Chilton and company perform T. Rex’s blithe “Baby Strange” as well as any mortals could at this late date.

Ultimately what we have here is not a collection of inert “classics,” but a live performance that easily ranks with last year’s Television reunion tour. *Columbia* certainly won’t supplant *Radio City*, but it’s every bit as interesting as the 1974 live set that Rykodisc released on CD last year. My only quibble — and this may well be my own perversity coming through — is that Zoo has left off both “Duke of Earl” and the ragged but spirited version of “O My Soul” that the band did that afternoon. During those two, it briefly sounded like Chilton had been listening to Ornette Coleman’s electric band. Including them here would have been further proof that Big Star remain masters of what more conventional “power pop” groups avoid: the unexpected.

— Edd Hurt

**MEAT LOAF**
*Bat Out of Hell II: Back Into Hell (MCA)*

This is hardly Meat Loaf’s first attempt at a comeback, but it’s the first one he’s done right. And the credit has to go to songwriter/producer Jim Steinman, whose mythical teenage rock and roll fables were just as important to the success of the first *Bat Out of Hell* as Meat Loaf’s thunderous voice. In fact, there’s already been one sequel to *Bat* — it was Steinman’s 1981 solo album *Bad For Good*, which was originally intended as Meat Loaf’s second album until the singer lost his voice and nearly his mind trying to cope with his sudden success.

I always thought that *Bad For Good* was a better album than *Bat*, even with Steinman singing, and it’s great to see three of its songs (along with the obligatory spoken word bit) recycled here. Of the new songs, “I’d Do Anything For Love (But I Won’t Do That)” and “It Just Won’t Quit” come the closest to capturing the old magic — Meat hasn’t sung this well in years, and the twin combination of Roy Bittan’s piano and the trademark background choir vocals will instantly take you back to 1977. Overblown? Pretentious? You bet, but you gotta take your guilty pleasures where you find them.

**JUDGMENT NIGHT**
*Original Soundtrack (Epic)*

Great idea, so-so results. An entire album of rockers and rappers mixing it up, *Judgment Night* has some interesting combinations, but not all of them work. Mudhoney and Sir Mix-A-Lot suit each other nicely, and De La Soul’s song with Teenage Fanclub is one of the better pop/rap songs I’ve heard in a while. Cypress Hill has two cuts here — their collaboration with Pearl Jam is pretty intense, but their pairing with Sonic Youth sounds like an outtake that somebody dusted off. The bottom of the barrel has got to be Ice-T’s meeting of the minds with Slayer: he’s already done this type of thing far more convincingly with Body Count. This album is bound to find an audience with the Beavis & Butt-head crowd, but that may be about it.

— Steve Walker
NEW IN THE BINS

The biggie this month? No contest — it's gotta be Pearl Jam's *Five Against One*, due out on October 19th. Coming off their nearly clean sweep of the MTV Video Music Awards, not to mention the incredible success of their debut album, the band has a lot to prove with this one. If they can pull it off, there may be no stopping them — a lot of industry insiders are already whispering comparisons like "the next Led Zeppelin." We'll see.

Also due out in the next month or two are new albums from Phil Collins, Bob Dylan, Concrete Blonde, Robert Cray, Rush, Cowboy Junkies, INXS (wait until you see the new video!), the Lemonheads, Kate Bush, Jackson Browne, Alan Parsons, BoDeans, Morrissey, Tom Waits, Teenage Fanclub, Uncle Tupelo, the Pogues, Cocteau Twins, Blur, Tad, Mazzy Star, E. Julee Cruise, and a collection of demos from P.J. Harvey. Also, if the new Nirvana and Pearl Jam records don't fill your Seattle quota this month, there are new EP's coming from Alice In Chains and Mudhoney.

If you're a George Clinton fan, this is your month. First off, his much anticipated new solo album will be released on October 12th; *Hey Man, Smell My Finger* features an impressive guest list, including Prince, Ice Cube, Dr. Dre, members of Public Enemy and the Red Hot Chili Peppers, and many more. A lot of his old P-Funk partners in crime are also on board, including Bootsy Collins, Bernie Worrell and Maceo Parker. In addition, four vital Funkadelic titles are finally being released on CD this month: *One Nation Under A Groove, The Electric Spanking of War Babies, Hardore Jollies*, and *Uncle Jam Wants You*.

Other soul and rap artists with new releases scheduled soon include Teddy Pendergrass, Barry White, Randy Crawford, Tevin Campbell, Salt-N-Pepa, Two Live Crew, Digital Underground, Too Short, and maybe Ice Cube. No word yet on when to expect Snoop Doggy Dogg's album.

Country albums due out shortly include new ones from Trisha Yearwood, Alabama, Tanya Tucker, George Jones, Lee Roy Parnell, Kathy Mattea, and *Highway 101*, as well a *Honky Tonk Angels* album featuring Loretta Lynn, Dolly Parton and Tammy Wynette.

October and November will also see live albums from Paul McCartney (yes, another one), the Velvet Underground, Joe Satriani, Santana, 10,000 Maniacs (from *MTV Unplugged*), Ron Wood, the Cure, and Iron Maiden, with live Metallica and Bad Company sets also due before Christmas. Velvet fans should be prepared for several choices when they hit the stores — the reunion concert will be available both in single and double disc sets, as well as a special collector's edition that will contain an extra song not found on either of the other two. Just for good measure, it will also be available on video as well, in case you still have a few bucks left.

And if you want to start planning your Christmas shopping now, here are some of the big names expected to hit the stores towards the end of the year: new albums from Guns & Roses (this is the punk/metal covers album that they've been talking about for years), Michael Bolton, Linda Ronstadt, Celine Dion, and duet albums from both Frank Sinatra and Elton John. There is also something coming out called *The Beat's Butt-Head Experience, Volume One*, which will feature everybody's favorite morons introducing a bunch of songs that hopefully don't suck. And finally, there may be a new Boston album coming soon, but given their track record for delivering records on time, we may go through another president or two before we finally see it in the stores.

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shows. Longtime readers know that this column has always had a soft spot for the Posies, perhaps the best hard pop band since the early days of Cheap Trick. And I was going to recommend their scheduled October 2nd Six One Six show, but at press time, we learned that the show has been postponed due to illness. So instead, why not try the original article? Cheap Trick makes a rare club appearance (also at Six One Six) on October 17th. First Robert Plant at Mud Island, and now this. All I need now is Meat Loaf and the Ramones (but not together, please) and I'll be in High School Heaven.

Also this month, a more recent rave rolls into town — Dramarama just released their sixth album, but they're still almost virtually unknown in these parts, which is a shame. You can put them in the same category as the Del-Lords, the Smithereens, or the Georgia Satellites... which is really just another way of saying that they're a great bar band, and you shouldn't miss a chance to catch them in their proper element. Toss in Slim Dunlap, formerly of the Replacements, as the opening act, and you've got a terrific double bill. Wednesday, October 13 at Six One Six show, *The Beavis & Butt-Head Experience, Volume One*, which will feature everybody's favorite morons introducing a bunch of songs that hopefully don't suck. And finally, there may be a new Boston album coming soon, but given their track record for delivering records on time, we may go through another president or two before we finally see it in the stores.

And finally, a truly perplexing dilemma rears its head on Thursday, October 21st. Do you go down to the New Daisy and see Concrete Blonde, only two days after their new album is released? Or do you pack up the car and drive to Nashville to catch Matthew Sweet at 328 Performance Hall? Decisions, decisions...
On Friday, October 8th, Judy Peiser and the Center For Southern Folklore will receive the "Keeping The Blues Alive" (KBA) award from the Blues Foundation at a banquet on the outskirts of Lula, Mississippi. Cited for their continuing work in archival documentation and the continued production of the Mid-South Music and Heritage Festival, the center has gained a national reputation among folklorists. Among dyed-in-the-wool ethnomusicologists and other ethnic music snobs, the Mid-South Music And Heritage Festival has attained an unequaled status for presenting real live honest-to-God ethnic and folk music without apologizing for it by booking dinosaur rockers or middle aged feel-good Van Morrison rip-offs to draw attendance. At a time when private and public funding for the arts is becoming increasingly scarce, the center's continued efforts richly deserve the kudos.

Contrary to the dire predictions of its founder and producer, Irwin Sheft's World Class Jazz series remains in Memphis with two events scheduled this month. Sheft has struggled for the past several years to build an audience for serious jazz in Memphis with wildly varying results. Forced by lagging attendance at his 'art' shows to include — dare I say the name — fusion acts in his roster, Sheft recently announced plans to expand the series and produce a nationally promoted festival next summer and to present a series of concerts at Brooks Museum of Art.

On Thursday October 7, Sheft will present Chick Corea's Elektric Band featuring saxophonist Eric Marienthal. Two shows are scheduled, one at 7 p.m. and the second at 9:30 p.m. at the New Daisy Theater on Beale. One of the early giants of jazz-rock fusion, Corea cut his teeth on Latin Jazz playing with local bands in his hometown of Chelsea, Massachusetts. Corea gained national exposure in the mid-1960s working with Blue Mitchell, Cal Tjader, Herbie Hancock, and Sarah Vaughan before signing on for a four year stint with Miles Davis in 1968 and forming Return To Forever in 1972. Simultaneously acclaimed as a jazz great for breaking new ground and condemned as a devil for "selling out" and abandoning tradition, Corea spent the next decade experimenting with a tremendous variety of formats before establishing the Chick Corea Elektric Band in 1985. For the past 8 years, Corea has dedicated himself to the small combo setting, usually recording as a trio. For his Memphis appearance at the Daisy, Corea will be playing acoustic piano with his "Elektric Band II," featuring up-and-comer Eric Marienthal on saxophone.

The Yellowjackets will perform two shows at the Daisy on Saturday, October 30. Call 725-1528 for more information.

— B.B. Bean
BOOKER T Continued from page 9

at the Mud Island Amphitheatre drew an almost embarrassingly small crowd, the publicity from their associations with both Young and the Dylan tribute concert, along with a smaller, more “user-

friendly” venue should make this local appearance an infinitely greater success. On October 21, 22 and 23, the band hopes to draw a combination of mature fans who grooved to the MG’s sound the first time around, as well as young hipsters who hopped on the bandwagon after the Blues Brothers or the group’s extracurricular activities over the past year.

These shows will also be the first time since Al Jackson’s death that MG will again truly stand for Memphis Group, as the band has recruited local drummer Steve Potts to fill out the rhythm section. For Potts, who had worked with Cropper and Dunn in the reconstituted Blues Brothers Band that has toured on and off over the last two years, this is a gig with special significance.

“It’s just great, it’s like a dream come true,” says Potts. “I always wanted to play with Booker T. & the MG’s because I knew their songs, I knew their feel. I sat down to hear some old tapes of Al, and the feel just sounds so good, you know? I’m excited about it. [These shows] are just a Memphis thing, but Duck says he’s going to get with me on some future plans, so…”

Keeping a pace that might exhaust younger, less dedicated musicians, the core trio of Booker T. & the MG’s will then return to the studio to continue work on a new album for Columbia Records. The project, scheduled for an early 1994 release, is tentatively titled Mo’ Greens, and will feature the original compositions of Jones, Cropper and Dunn, in addition to such inspired covers as “I Can’t Stand the Rain,” “Just My Imagination” and, in a nod to their participation in the Dylan tribute, “Gotta Serve Somebody.” For this album, the drumming duties will be handled by Steve Jordan and James Gadson.

Cropper and Jones also found time recently to contribute to a special project combining contemporary gospel music with gritty Memphis soul, an album on Word Records titled Soul Mission. The brainchild of producers/writers David Batteau and Darrell Brown, Cropper and Jones are featured as the core of the band, which also includes Gadson, Mavis Staples, Michael McDonald, Tata Vega and Freddie Washington.

— Roberta Penn

Editor’s Note: Much of this article previously appeared in The Rocket, a Seattle music monthly. Cover photo courtesy of The Center For Southern Folklore.

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