Shake, Rattle & Roll

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August 1994

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Well, it's Memphis in August, so you know what that means. It's Elvis Month! That means lots of tourists, plenty of impersonators, and you get to see George Klein on TV more often than the mayor. Visiting fans of the King will find no shortage of things to do, such as swarm Graceland, visit Sun Studio, and pay your respects during the Candlelight Vigil. Last year at this time SR&R published a detailed calendar of Tribute Week events. The only thing was, so did every other publication. This time however, our "Elvis in August" gift to our readers is something you won't read anywhere else: "The Day Elvis met Nixon," excerpted from the just-released book of the same name. Devotees of the King will enjoy the minute-by-minute detailing of what happened inside the White House that day, and even readers who aren't Presley fans (or Nixon fans, for that matter) will get a kick out of this. Both Elvis and Nixon were pretty unique characters, and the dialogue gets a tiny bit bizarre at times. Trust me, you'll love it.

Some Really Big Shows —

There's something for everybody coming this fall to a concert hall near you. R&B fans probably already know about the Budweiser Superfest show at the Mid-South Coliseum on September 4, featuring R. Kelly. Tickets are available now at all Ticketmaster outlets for this one, which is also scheduled to include Heavy D & the Boyz, Warren G, and Coolio. While you're buying those, you may also want to pick up tix for the Isley Brothers, Bobby Womack, and Angela Winbush concert, also taking place at the Coliseum. It'll be on September 9, the night before the big Southern Heritage Classic football game at the Liberty Bowl.

The biggest modern rock show since Pearl Jam rolled through town is also hitting the Coliseum, as the Spin Doctors/Gin Blossoms/Cracker triple bill is scheduled for September 20. Vins will also be on that bill. And we've also gotten a peek at some of the artists appearing at the Mid South Fair in late September. As usual, country acts are out in force — this year's fair

Continued on page 26
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As The Jackson Turns —

While the world ponders the tantalizing prospect of the rumored marriage of Michael Jackson and Lisa Marie Presley, the Jackson girls have chimed in with their two cents. Janet Jackson, when asked if the rumors were true or if all of this was just a publicity stunt to make people forget about Michael’s recent troubles, laughingly responded, “Honey, with my family, anything’s possible.”

Meanwhile, sister-from-Hell LaToya, in her continuing quest to get as much airtime on Hard Copy and A Current Affair as possible, claims to have seen the alleged marriage certificate from the Dominican Republic and says that the signature on it does indeed look like Michael’s. Of course, if the wedding took place in May, which is what the Dominican judge claims, you would think that LaToya’s cohorts on the Psychic Friends Hotline would have let her know before the big event. I guess they don’t have 1-900 numbers in the Caribbean...

In other LaToya news, her husband/manager Jack Gordon apparently has a new client, as he may be handling the stand-up comedy career of John Wayne Bobbitt. Whether Bobbitt is capable of some truly cutting edge humor remains to be seen; chances are that his jokes will probably be pretty limp. And he’ll probably need to work on his timing a bit; you’d hate to have those zingers delivered prematurely. Nevertheless, undertaking a brand new career at this point in his life shows a lot of balls — after all, he could have settled for being a spokesman for Members Only. We wish him the best of luck, and we can’t wait for the package tour. Maybe he and LaToya could join Tonya Harding’s Ice Show.

Stage Antics —

Pantera lead singer Phil Anselmo, charged with assaulting a security guard at the thrash group’s recent Buffalo concert, blames the incident on one of the many stagedivers at the show. Seems that one of the kids got tangled up in Anselmo’s microphone cord, and when the fan leaped into the crowd, the mike was yanked out of the singer’s hand and hit one of the bouncers in the head.... Depeche Mode frontman David Gahan outdid his fans at the band’s Indianapolis concert, taking the stagediving plunge himself. Unfortunately, he ended up with fractured ribs and some internal bleeding. Depeche Mode fans apparently don’t know how to catch...
But the best stage story of the month comes from Dublin, where a hardcore Bryan Adams fan finally managed to scramble onstage to meet his hero. A bemused Adams jokingly offered the fan his guitar and microphone... and was more than a little surprised when the guy started playing the opening riff to “Summer Of ’69” perfectly. The rest of the band joined in immediately, much to the crowd’s delight.

**Steve’s Blatant Plug —**

One of the nicest things about the recent addition of two modern rock radio stations to the Memphis airwaves has been the abundance of female artists who are getting significant airplay. Let’s face it, you can go for hours at a time on a classic rock station without hearing a female voice. But with artists like the Breeders, the Cranberries, Tori Amos, Kate Bush, Frente, Juliana Hatfield, Bjork, Hole, and a couple of dozen others, the alternative rock stations have really helped make 1994 the Year of the Woman, at least as far as local music tastes go.

The very best of the new crop of female artists is making her Memphis live debut this month, and it is a show that should not be missed. Canadian singer/songwriter Sarah McLachlan will be appearing at the New Daisy on August 15. Frequently compared early in her career to Kate Bush and Joni Mitchell, McLachlan has emerged as a truly original artist whose future couldn’t look any brighter. Her third album, this year’s *Fumbling Towards Ecstasy*, is one of those rare records that turn the uninitiated into devoted fans on the very first listen. “Possession” has been the breakthrough hit for her, but for me, the triple threat sequence of “Good Enough,” “Mary,” and “Elsewhere” is as good as music gets.

Having caught McLachlan on her last tour in Nashville, I can attest that she and her band are quite special in concert — she exudes a winning sly-but-shy charm that is sometimes hidden on her records. At press time, there were still tickets available, but they’re going quick. Fans are also alerted that she will be doing a in-store appearance and short acoustic gig at Cat’s Music in Midtown the day of the show, around noon. (Call Cat’s for details.) And who knows, maybe if we all ask nicely, we can talk her and the band into joining us at the Elvis candlelight vigil at Graceland after the show.

**Short Takes —**

Randy Bachman is suing his former bandmates in Bachman-Turner Overdrive for hiring a new band member and touring as “BTO featuring Randy Bauchman.” Should the original Bachman succeed in his legal battle, perhaps Bauchman can change his name to Paul Symon — I hear Art Garfunkel is looking for work... Motley Crue has cancelled most of their East Coast tour, undoubtedly due to the same “throat problems” that led David Lee Roth to scrap his Memphis show last month. I guess it is a problem when only a couple of hundred people want to hear your throat.

Madonna is not exactly thrilled that Fox is planning to produce a TV movie about her life. In an effort to shut the project down, not only has she reportedly offered the network a concert special, but she has also offered to do a guest spot on *The Simpsons*. Couldn’t you just see Homer as one of her dancers?... Michael Jackson’s MJJ Records label has finally signed its first outside artist: a guitar prodigy named Nathan Cavaleri who is, um, eleven years old. You readers in the back, stop that snickering right now...

Not only are the three surviving Beatles reuniting for a recording project (which we told you about months ago), but they’re even going to tour! This news bombshell comes courtesy of Little Richard, who says that they have asked him to be their opening act, and that he has...
In The Studio

In The Studio is open to all area studios. Shake Rattle & Roll reserves the right to edit all entries. To ensure your studio is included, please write or call. FAX number available. Deadline for the September issue is Wednesday, August 17th.

THE WOODSHEST Keith Sykes has been producing and engineering three songs with The Great Indoorsmen. Garyboy assisted with engineering. Sykes continues to work on song demos for his catalogue. Nancy Apple, a.k.a. the Cadillac Cowgirl, worked on new material written with Sykes.

ZOMBIE BIRDHOUSE Blue Mountain was in cutting tracks for an upcoming single to be released on Faye Records. Bruce Watson engineered and the band produced. Velveta Jones from Batesville, MS has been working on an independent release. Nick Finch produced and Watson engineered. Atomic Jefferson from Hattisburg, MS cut two songs for a single. Fir, also from Hattisburg, recorded nine songs for label shopping. Fir produced with Watson engineering. Don Murphy from Little Rock's redneck noisemongers the Southland Corp. was in cutting 10 songs for an upcoming solo release. Watson and Paul Tucker engineered, Murphy and Dale Beavers produced.

BRAD WEBB STUDIO Mona Tung recorded alternative demos for label shopping. Alternative rockers Mary's Moon also cut demos for shopping. Studio owner Brad Webb engineered everything.

AL'S HARMONIC SALON Contemporary Christian artist James Williams started work with New Day Productions on his upcoming release for Buckle Up Enterprises. Andrew Jackson produced and Jeff Rust engineered. Alley Kat recorded and mixed a single rap cut for the beginning of his new project at AHS. Garwin Jones and Marcus Matthews produced with Alan Hayes engineering. Jackson, MS female rapper Deconno McDougle began work on three original songs with Wheeler and Kevin Haygood producing. Rust engineered. Mash-O-Matic returned to complete additional songs slated for their self released CD. MOM produced with Steve McGraw engineering.

ARDENT RECORDING Alex Chilton began work on his new project in Studio A for Ardent Records. Jeff Powell engineered the Chilton-produced effort, with Jeffrey Reed and Erik Fletrich assisting. Players on the session included Doug Garrison, Ron Easley, Jim Spake, Scott Thompson and Nokie Taylor. Collective Soul (Atlantic Records) took a break from touring to mix two sides in Studio A with Fletrich. Capitol recording artists Mother cut and mixed one song with John Hampton producing and engineering. Skidd Mills assisted. Hampton also mixed a Travis Tritt version of Lynyrd Skynyrd's "Don't Ask Me No Questions" for an MCA Records tribute to the legendary southern rock band. Hampton is currently mixing Rhett Akins for the newly revived Decca/Nashville label. Mark Wright produced, with Fletrich assisting. Mills is mixing 2 Minutes Hate's Ardent Records debut for an interactive Ardent Media project. The album, Worm, was released in the fall of 1993. Barry Poynter produced and engineered.

EASLEY RECORDING Music released this month from Easley Recording includes The Oblivians 10" on Sympathy for the Record Industry. The Grifters recorded a single for Sub Pop Records. Ted Nicely co-produced with the band. The Silver Jews (David Berman, Steve Malkums, Steve West, and Bob Nastanovich) recorded an album for Drag City. Lorette Velvet began work on her upcoming Velcity Music album. Jeff Evans edited songs for a Sympathy for the Music Industry compilation of his group '68 Comeback's singles. Spoon from in and around Oxford, MS recorded an album for Phishtone Records. Greg Hisky recorded Hank Williams tunes for a Loverly Records single to be distributed at the Hank Williams 71st birthday anniversary September 17th at the P&H cafe with proceeds to benefit The Memphis Humane Society. Davis McCain and Doug Easley engineered all sessions.

ARP PRODUCTIONS Hip hop rapper Paco is working on his new LP. Elaine Tyler continues to work on a contemporary gospel record. Denise Williams is recording an r&b record. Local rapper Nasty Man Rico is finishing up an LP. Cazcarei prnduced and engineered everything.

DELTA SOUND Cazarei self-produced and engineered his upcoming record. Lee Katherine Lackey recorded for an upcoming LP. Ken Laxton is producing with Ollie Warren assisting. Voices of Praise is working on a gospel project. Chris Hinton is producing with

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Laxton engineering. Brian Payne is self-producing songwriter demos with Laxton engineering.

SOUNDS UNREEL Bobby Rush is recording for upcoming release with Robert Jackson producing and engineering. D.O.N. (Disciples of Noise) is working on an independent CD. Dawn Hopkins is co-producing with the band and engineering. Danny Umfress and Don C. Smith produced a Yarbrough Music television spot.


ROCKINGCHAIR STUDIOS Phil Black returned for production work for a CD-interactive media project for Optical Data Corp. of New Jersey. Black produced. Alan Mullins and Mark Yoshida engineered. The William Tell Routine was in to cut tracks for two songs which are to be featured on Memphis' 14X radio. Posey Hedges produced and Yoshida engineered. Sherman Andrus continued work on his album which will be released along with a video later this year. Percussionist Todd Hale was in to overdub the project. Mark Pickens is co-producing with Andrus. Yoshida is engineering. Otis cut and mixed five songs for demo. The band produced and Mullins engineered. Brandon Seavers assisted. Mark Metheny and Elise Eslinger recorded two songs in pre-production for a tape they will be releasing later. Yoshida engineered. Free Toes Productions came in to Studio B to transfer some serious hip-hop information from ADAT to analog 16 track. Luvjunkie was back in Studio A, this time to master their upcoming release. Look for it sometime this month. Mullins and Yoshida engineered the mastering. Christ The Rock Church is having a live recording mixed by Danny Jones in Studio A with Kevin Houston assisting. Alicia Merritt cut and mixed three more songs in Studio B. Merritt and Robi Kauker produced, and Yoshida engineered. David Bowen of the King Bs was in to overdub and remix a way funky groove thing. Bowen produced and the "Original Skinny White Boy" engineered. Pophead returned to cut and mix three more songs for 4,000 Holes Records of Spokane, Washington. The band produced and "funky boss" Mullins engineered.

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GRAMMY NEWS

MusiCares Sponsored Health Insurance Plan for Music Community Now Available

MusiCares, the Recording Academy’s ambitious program to meet the health and welfare concerns of musicians and others in the recording industry, is pleased to announce that the music industry’s first comprehensive health insurance plan is now available in Tennessee, Louisiana, and Missouri. It should also be available in Arkansas and Mississippi by the fall.

Through this self-paid insurance plan, music industry professionals are finally able to obtain affordable medical, dental, vision and disability coverage. The MusiCares Sponsored Health Insurance Plan is endorsed by AFTRA, AFOfM, ASCAP, BMI, NACA, NAIRD, NAMM, and NARM.

MusiCares unveiled this insurance plan in 1992, but it has taken nearly two years for it to become available in this region. The cornerstone of this program is the commitment of Maxicare Health Plans, Inc. to act as the national health care provider for both indemnity/PPO and Pre-paid/HMO health plans. Maxicare is committed to maintaining the integrity of a single music industry program: all music industry individual and group subscribers are written through the MusiCares sponsored plan.

For musicians, songwriters, and the music community at large, affordable comprehensive health insurance has never been available.

This plan is administered in Memphis by American Medical Security. For more information call Paul Jowers (757-4486 or 1-800-759-4486).

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Schindler's List, the year's Best Picture by Steven Spielberg, is coming to video the third week of August. What more can be written about this film? All I can add is this: When the final credits began to roll before the packed theater I attended earlier this year, not a single person in the audience moved, spoke, or even breathed (so it seemed). For almost half a minute there was a complete and reverential silence. The first sound I remember hearing was a sigh—probably my own. If you haven’t seen it, rent it. And when you watch it, take the phone off the hook.

In other video news, August will be a great month for Tommy Lee Jones. In our driving frenzy to keep up with Speed's Keanu Reeves, the screen's currently hottest-sexiest cop, we might have temporarily neglected last summer's superhero/federal marshal from The Fugitive. But don't worry, Tommy, baby—we haven't forgotten you. With The Fugitive still in the top twenty video sales, two new theater releases (Blown Away and The Client), and this month's video release of Heaven and Earth, Tommy Lee fans will have plenty to keep them happy.

In Heaven and Earth, Jones plays an American Marine stationed in Saigon who falls in love with and eventually marries a young Vietnamese woman. Produced, directed, and written by Oliver Stone. Heaven and Earth is the third film of Stone's trilogy on the Vietnam war. Unlike the first two, Platoon and Born on the Fourth of July, Heaven and Earth did not prove highly successful at the box office. Perhaps it failed to attract large audiences because it is not strictly the story of an American soldier; rather it is the story of a young girl, her war-torn family and country, and her drive to make a better life for herself and for her children.

Heaven and Earth is loosely based on the life of Le Ly Hayslip (played by Hiep Thi Le), and begins sometime in the 1950s while Le Ly is a little girl. It opens with scenes of rice fields, peasants, families, and a view of the Vietnamese landscape that is so beautiful and lush that it seems surreal. In most films when we see the grasses and the people and the villages of Vietnam, we see them over the sights of a rifle barrel or through a screen of smoke. We've come to expect that, and perhaps have even grown a little numb to it. Stone was wise to show us the unspoiled land, because despite—or because of—its beauty, we are able to feel anxious and sad knowing that all we see before us will surely soon be destroyed. (Stone took great care to insure the authenticity of these scenes, which were shot mostly in Thailand.)

As a young child Le Ly is taught by her father (played by Haing S. Ngor, who is best known for his Academy Award-winning role in The Killing Fields): "Freedom is never a gift. It must be won and won again." As Le Ly grows older she faces such body and spirit breaking events as torture, rape, humiliation, hunger, banishment, and threat of death (all of which are very graphically portrayed). Yet time and time again, she fights and becomes stronger. Enter Jones.

Jones is as intense in his role as Le Ly's husband as he is in any of his action films. Intensity is something Jones is very good at. (Playing psychotic, deadly-trained Vietnam Vets is also something Jones is very good at; see filmography below). When Le Ly meets Marine sergeant Steve Butler, she is living and respectably working in Saigon. She inadvertently becomes accomplice to one of her girlfriend's scams, and although Butler falls victim, in the end he and Le Ly form a relationship, marry, and move back to the States.

After watching the pain and fear of Le Ly's life in Vietnam, it's a relief to see the craziness of California in the '70s. Butler arrives at the home of his mother (played by Debbie Reynolds) with his new wife and sons, and is greeted with open arms and the most bizarre welcome home dinner ever served. You'll get a kick out of Stone's tongue-in-cheek presentation of America through the eyes of Le Ly. The aerial shots of the dining room table are great fun.

But unfortunately the fun doesn't last. Soon we discover Butler isn't the perfect guy we hoped he'd be. The trauma of the war affect both him and Le Ly, and their relationship begins to suffer. Soon the suffering ends in heartbreak, and again we watch as Le Ly picks up the pieces of her life and moves forward.

It's easy to forget that one young actress, Hiep Thi Le (herself born in war-torn Vietnam and as a child one of the "boat people" refugees), plays a role that spans 30 years, from a teen through middle age. This performance is her debut, and it's outstanding. Also to be noted is Joan Chen, who plays Le Ly's mother and is best known for her roles in movies such as The Last Emperor and The Joy Luck Club, and in the television series Twin Peaks. Heaven and Earth is rated R.

— Janie Garrett

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Dan Penn Does Right

It is very late Sunday afternoon, somewhere in another time zone. However, somewhere in Memphis, it is very early Sunday morning. A Pearl Harbor day, just perfect for a surprise attack.

For weeks now singer/songwriter Dan Penn, soul man scribe of the great "I'm Your Puppet," "Dark End Of The Street," and "Do Right Woman," has successfully eluded this interview. Not necessarily with malice or by intention, but rather because of vast scheduling conflicts. When he is finally tracked down in Italy, where he agrees to chat awhile, even he has to think for a minute as to exactly where he is. "I am 51 years old and would you believe, this is my very first trip to Europe ever... and I'm sorry but I don't even know the name of this place. Then again my Italian is zero."

Penn has travelled over the Atlantic and across the world, to participate in the prestigious Poretta Sweet Soul Music Festival. "I think that's the way they put it down. It is a Memphis-based music celebration... with a lot of great talent." Of the other players included on the festival roster are Michael Coles and James Robertson, Duane and Marvell Thomas, Jim Spake, and the Memphis Horns. "Preston Shannon is here too," he muses, "or is it Shannon Preston? I forget which way it goes. Then there's Mavis Staples. She slaughtered me last night. She slaughtered us all."

When the festival concludes and after he leaves Italy, Penn will not return to the United States immediately. "I'm going to London to play a songwriting show at the Queen Elizabeth club on the Thames with Allen Toussaint, Guy Clark, Joe South... and this new guy Vic Chestnutt. Never met Chestnut but I am looking forward to it. I know that he has been getting a lot of help from R.E.M."

"Some kid called me too and asked me to do a show in Scotland at the Tares club in Glasgow. I'm here with my wife and my mother in law and we're having a ball. So we are gonna do a bit of travelling. Hell, I'm a little overdue don't you think?"

Vernon, Alabama is a long way from the Sweet Soul Music Festival in Italy and the Queen Elizabeth club in London, almost as far away as it is from age 16 to age 51. For Penn, each mile and each minute has a story, though not always one with a happy ending.

In 1958, a lanky country boy stumbled out of the weeds and wicker of Vernon into the neon music-making machinery of Muscle Shoals, for his very first recording session. He was invited by his friend and colleague Billy Sherrill who had enjoyed some songwriting success — his original material had been covered by Roy Orbison, Homer and Jethro, and Brenda Lee. Penn remembers, "I was playing in the same band with Sherrill and he had heard that I wrote songs. He asked me to play one. So I did.

"He liked what he heard and asked me to come to Florence, Alabama so they could make a record on me. Everything all started from there. It was an open door. In my career I have been very blessed to be standing at these doors... the ones where you somehow can just push a small button and they open."

Memphis, Tennessee was an open door as well — a revolving door. And during the 60's when Penn made a hop, skip and a dub to the Bluff City, he met and began a long and sometimes turbulent personal and professional relationship with Chips Moman.

Together, at Moman's American Studios, Penn would be responsible for tailoring a significant parcel of work that was to become recognized as the Memphis Sound. Throughout the 1960s, from 1963 until about 1969, Penn and Moman wrote, produced, or contributed to an impressive number of radio hits, primarily for black artists. Nearly 120 songs were spawned out of a collective imagination to find very high-brow homes on the national charts. Unfortunately, success was not to come without consequence.

"When Chips and I met," Penn recalls, "we were very close from the beginning, for about two or three years. We called ourselves the other brothers, because he was like my older brother. There was much love and respect between us. We were about as close as two people could get. Our taste in music was real similar too. You gotta remember, that Chips Moman has a very influential personality. He has a lot of quick sense. He's a caring person too.

"But the two of us, together, had a real attitude. It was like everybody had better move over because we were coming through and we were. What really brought us down and split us apart in the end was 'them old egos.' I mean Chips was doing it before any of us. You have gotta respect him for that. [Together] though, we were like two roosters in a pen."

Perhaps it is more accurate to suggest that they were like two workers in a factory, churning out hits as if they were working on an assembly line for the Ford Motor Company. Yet, as music in Memphis became more of a business than a pleasure for some, Penn has always maintained that he was not affected. The intense work schedules did not fatigue or weary him. "I always enjoyed working in Memphis. During those times it was a very vital place. I never felt like I was in a factory at all. I felt like I was in a creative womb. Memphis had just as much or more talent that anywhere in the country. Stax was popping them out, [along with] Hi Records, and us at American Studios. And even though there was some segregation, it was wonderful to know that you had just as good or better across town. It was like a challenge for us at American Studios to beat them all."

Then came the assassination of Dr. Martin Luther King in 1968. His death, a devastating blow, created what amounted to an artistic stock market crash and signaled the beginning of the end of Memphis' musical momentum. "I was in the studio on Thomas Street, recording the Box Tops when I got the call from Chips. He told me to get the hell out of there because somebody had just killed Dr. King. I don't know how long I had been working, a couple of hours maybe, but already the violence was in the air. I got outta there okay and made it through the jungle to my home in Frayser. We didn't go back in for awhile.

"The blacks in the record business in Memphis let it be known—and in no uncertain terms—that after Dr. King was killed, they no longer needed any white writers, producers. They were going to do their own
thing. Can you blame them? They had finally 
gotten a leader and he was slain.”

Pausing for a moment, Penn’s husky,
whiskey-chiseled voice softens and trembles.
His sadness will not be concealed. “I think the 
black people just didn’t want anything more to 
do with us... and we didn’t want much to do 
with them either, because they didn’t trust us
anymore. It hurt me for a long, long time. I 
hated it that Dr. King had been killed. And I 
hated the fact that our friends didn’t need us
anymore and that we couldn’t work together.
It’s been over 25 years and I’m just now
coming around around.

There were also other factors that emerged
to alter the impetus of Memphis Music. Penn
and others were to suffer from the impact the
Beatles and the Rolling Stones were having on 
the ears and eyes of international pop culture.
But upon hearing an acetate of the Beatles’ “I
Wanna Hold Your Hand,” brought to Muscle
Shoals by Tommy “Dizzy” Roe in 1964, Penn
was not impressed.

“I was a full time black artist, man. Black 
music was my thing and I loved it. Still do. So
when Tommy Roe told us that he had “something
that was going to change the world,” I
listened to it and told him that if the Beatles
were gonna change the world... then I wasn’t
sure if I wanted to live here or not.”

All it took was one gunshot and a British
Invasion to change Dan Penn’s life forever. “I
was cut adrift and put out to pasture basically.
And at the time when the Beatles did Sgt.
Pepper, there was a different wave of music 
and suddenly nobody needed or wanted soul
music very much anymore.”

It was then, in 1968, when an idle Penn
began experimenting heavily with drugs and 
alcohol. He embarked on a long, desperate 
battle with self destruction and addiction. Not
to mention a cold and barren creative winter.
“After Dr. King was murdered and after the
Beatles released ‘Fool On the Hill,’ all of my
plans for what I thought was gonna happen just
got washed away.

“Now that’s a true story — and I have a lot
of them — but I can’t tell ‘em all, brother... not
today. I gotta get back to my guitar... I got a
Gospel album... a lot of old stuff and some
new. I wouldn’t call it a great album, and I spent
way too much money on it, but a lot of people
got a blessing out of it.”

More than 20 years have passed since Dan
Penn has released an album of his own mate-
rial. Between 1973’s Nobody’s Fool and this
year’s Do Right Man, his new album for Sire
Records which contains five new Penned
originals and five standards (including the
sterling “Do Right Woman, Do Right Man”), Dan
Penn has filled his creative chasm one shovelful
at a time. For the guy who produced the Box
Tops number one hit, “The Letter” by telling vocalist Alex
Chilton to just be “funky” and sing “arrowplane” instead of
“airplane,” the old chunk of coal has become a diamond,
albeit sometimes in the rough... just like his songs.

Originally, “Do Right Woman, Do Right Man” —
perhaps his most famous composition — was done by Aretha
Franklin. But it wasn’t written with her in mind. “When Aretha
came to Muscle Shoals, Jerry Wexler of Atlantic Records
invited Chips Moman along to play guitar. I tagged along...
just to kill the time. Chips played Aretha and Jerry the
song. They both liked it, but agreed that it needed a bridge.
So we retired to the coat closet — Jerry, Aretha and me — and
30 minutes later we had a bridge. Still, Aretha wasn’t
ready to commit. So they told me to sing the pilot vocal in her key.

“Talk about a strange sounding voice. To
make matters worse, session man Rick Hall
had a drunken brawl in the hotel that night with
Aretha’s husband... so Aretha split the next day
and with the song in shambles. I thought well
there goes another one. Until six weeks later
when Chips and I went to New York for
another session with Aretha. Jerry Wexler then
took me into the studio and surprised me with
the Aretha version. It was so pure and beauti-
ful, that I was shaken, I mean visibly shaken.

“I developed a deep problem with drugs
and alcohol. I remember calling writing ses-
sions in studios all over the place. But they
were nothing but parties. I mean we’d start to
work on 15 songs a night... but nothing would
ever get done. Whatever I tried was just a
waste. I was just a waste. But when I was put
out to pasture, so to speak, I had plenty of time
on my hands to do all of this crazy stuff.”

He admits to having stayed so drunk or
messed up for so many years that he almost
always thought that I could control my habits.
I thought I was a strong person. But when it
came time to quit cocaine, alcohol, the grass
and even nicotine, I found out I had no power.
None at all.”

Having been raised in the church, Penn
returned to Christ in 1982 in an effort to restore
himself to sanity. “Like all freshly saved people,
I wanted to sing for God. So immediately I cut
a Gospel album... a lot of old stuff and some
new. I wouldn’t call it a great album, and I spent
way too much money on it, but a lot of people
got a blessing out of it.”

— Eugene Pidgeon
White House staffer Dwight Chapin called me about 8:45 in the morning, December 21, 1970.

"Hi, Bud. This is Dwight. Are you sitting down?"

"Yeah, I think so. What's up?"

"You won't believe this, but the King is here. Right here!"

"King who?" I replied. "No kings on the President's schedule today."

"No, not just any two-bit king," he answered. "The King. Elvis, the King of Rock. I'm reading a letter right now he wrote to the President asking for a meeting."

"Come on, Dwight," I said, not really believing what he was telling me. "It's going to be a long day."

"No, really, Bud" he continued. "Elvis is here in town. He just gave a handwritten letter to one of the guards at the Northwest Gate. He wants to see the President today."

"Whatever for?" I asked. "Does he want to entertain the troops or something?"

"No. No. His letter talks about wanting to help out on drugs and stuff. I've just red-tagged a copy of his letter to you. Look it over and let me know if you think a meeting makes any sense."

It may or may not have been a long day for White House aide Egil "Bud" Krogh, but that Monday certainly was an unusual one. Earlier that morning Elvis Presley stepped out of a taxi and personally handed a letter to a surprised White House Guard. He wanted to meet the President. Approximately six hours later, Presley was inside the Oval Office, shaking hands with Richard Milhous Nixon, the 37th President of the United States.

Recently this brief snapshot of American history was documented in The Day Nixon Met Elvis (Pajama Press, 1994), a book written by Bud Krogh, who accompanied Presley (and bodyguards Jerry Schilling and Sonny West) throughout his visit to the White House.

Krogh's eyewitness account of what happened that day is the closest available source — Presley's bodyguards were only present for a portion of this unique summit, and White House photographer Ollie Atkins is deceased. With the passing of former President Nixon earlier this year, Egil Krogh became the only living witness to the entire meeting between these two cultural icons. What follows is an abbreviated account of December 21, 1970: The Day Elvis Met Nixon.

A couple of minutes after hanging up the phone, a messenger arrived with a red-tagged envelope from Chapin. (To ensure immediate delivery within the White House, a staffer would clip a red tag onto a document, and call a White House messenger who would come immediately and hand-carry it to the office or person addressed.)

I opened the envelope and took out Elvis' letter written on American Airlines stationery. The handwriting seemed of grade school quality with a rather uninhibited use of capital letters throughout. As I read the letter I was struck by its apparent sincerity. He expressed concern for the country and said that he had done an in-depth study of drug abuse. He wanted "to help the country out." All he was asking for was federal credential, to be "made a Federal Agent at Large."

Elvis also wrote that "The drug culture, the Hippie Elements, the SDS, Black Panthers, etc. do not consider me as their enemy or as they call it The Establishment. I call it America and I love it."

This stirring sentence seemed to me to put Elvis pretty squarely in the Administration's political corner. He was saying that he loved "the Establishment" which was the home town of the Nixon Administration. He suggested that he could work "through my communications with people of all ages." He was "right in the middle of the whole thing, where I can and will do the most good."

The opportunity for the President to have a shot at reaching people through a certifiable rock star seemed too good to be true. While I was working on the paperwork necessary to schedule a meeting, Presley and his two bodyguards stopped by my office, as they were instructed. At 10:10 AM, my secretary buzzed me on the intercom. The King of Rock was here.

As soon as I saw Elvis' clothes, I thought, "Uh-oh. This could get a little dicey." He sure wasn't wearing the standard attire for male guests to the Nixon White House, which was usually church black, dark gray, or blue business suits with white shirts.

But in his own rock star way, he was resplendent. He was wearing tight-fitting dark velvet pants, a white silky shirt with very high collars and open to below his chest, a dark purple silver cape, a gold medallion, and heavy...
silver-plated amber-tinted designer sunglasses with “EP” built into the nose bridge.

Around his waist was a belt with a huge four-inch by six-inch gold belt buckle with a complex design I couldn’t make out without embarrassing myself.

I opened our conversation, “Mr. Presley, as I mentioned on the phone, I’ve read your letter. If possible, we’d like to see if we can schedule a meeting with the President around noon today. We could sure use your help with the President’s drug program. It’s very hard for us to reach young people around the country.”

Elvis answered somewhat formally, almost as if it had been rehearsed: “I love my country, and I care a lot about my family and friends. I’d like to do what I can to help out. I didn’t try to get out of the Army because that was my duty. And it was the right thing to do. I’d like to pay back the country for a lot that’s been given to me.”

It sounded to me like Elvis was auditioning for a part, and in a way he was. He obviously knew that he and I had to have a good meeting for the meeting with the President to take place.

After this short encounter, Elvis, Sonny and Jerry returned to their hotel while I went over my final preparations for the meeting with the President. I went over the planned scenario once again with White House staff member Jeff Donfeld and talked about the earlier meeting with Elvis with my secretary, Sondra Green. We all agreed that the meeting with the President was the right thing to do even though we knew I would be winging it.

Around 11:45, I was interrupted by a tense call from Bill Duncan, the head of the President’s Secret Service protective detail.

“Good morning, Bud,” he said with an edge in his voice. “We’ve got a little problem here. Elvis Presley just arrived here in the West Wing lobby with his bodyguards. He wants to give a gun to the President as a gift.”

“He wants to give what?” I asked. This was alarming news. Elvis hadn’t said anything about giving the President a gun.

“Yeah, we intercepted the gun at the Northwest Gate when they came in. It’s a pretty fancy automatic. Nice display case with seven silver bullets inserted at the bottom. Bud, you know we can’t let him take a gun into the Oval Office with bullets that may be live.”

At least Elvis recognized that the President might not be able to accept the gun personally, so this would probably mitigate any hurt feelings he might have.

As I walked over to the West Wing, I tried to figure out why Elvis would want to present a gun anyway. Maybe it was to show some kind of solidarity with the President’s hard line on law enforcement or pro-military views.

I walked into the West Wing lobby and saw Elvis, Sonny and Jerry standing near the entrance.

“Good morning, again, Mr. Presley. Are you ready?”

“Yes, I sure am,” he answered with a big smile.

“I hope you understand why your gift can’t be taken into the Oval Office. No guns in the Oval Office is standard policy around here.”

“Sure, I understand, Bud. I just thought the President would like to have a gun like that. It’s a real collector’s gun.”

“I’m sure he’ll appreciate it,” I said. “A beautiful gift like that usually ends up being prominently displayed in the presidential library after the president leaves office. Everyone who visits the library will get a chance to see it and appreciate it.”

It turned out that’s exactly what happened to the gun Elvis gave President Nixon. It’s currently on display as Exhibit 119 in the Nixon Library in Yorba Linda, California.

With the mini-crisis over the gun resolved, I repeated to Elvis how important a contribution he could make to the country’s anti-drug fight. He seemed very eager to help and almost hyper-excited about the meeting.

A few minutes later, Nell Yates, the receptionist in the West Wing lobby, told me to bring Elvis to the Oval Office. It was now 12:30 p.m.

Elvis and I walked through the Roosevelt Room and across the hall to the northwest door to the Oval Office. A Secret Service agent, who was stationed there when the President was in his office, greeted us. He opened the door and I ushered Elvis in.

Elvis’ reaction on entering the Oval Office wasn’t what I had expected. He was definitely nervous. Since Elvis Presley was one of the most famous individuals in the world, someone who had entertained millions of people, I expected him to be immediately at ease on entering the Oval Office. Such was not the case. I noticed Elvis observe everything and then hesitantly
Elvis then picked up various police badges and started showing them to the President.

"I have a collection of badges from police departments around the country," he said. "I really support what our police have to do." The President responded: "They certainly deserve all the support we can give them. They've got tough jobs."

The President then said: "Mr. Presley, let's let Ollie take some pictures over here."

The President then directed Elvis to a position in front of the military service flags, and Ollie Atkins took a number of pictures of them there. This position in the Oval Office was a popular place for taking pictures of the President and his guests.

They stepped back to the desk where Elvis pulled up his sleeve to show him his cuff links.

The President bent over Elvis' right arm to get a good look at the cuff link. I was standing several feet away observing this and taking down notes of what they said.

Elvis continued by saying, "I've been per-

forming a lot in Las Vegas. Quite a place." The President responded with a smile. "I know very well how difficult it is to play Las Vegas," he said. I didn't know what campaign visit the President was alluding to or what he had heard from his friends in the entertainment industry that prompted this comment.

The President continued: "As Bud mentioned, Mr. Presley, I think you can reach young people in a way no one in the government can. It's important that you keep your credibility." It seemed that the President was becoming concerned that the visit remain confidential so that Elvis' credibility, and perhaps his own, would not be impaired.

Elvis answered: "I do my thing just by singing, Mr. President. I don't make any speeches on stage. I just try to reach them in my own way." The President nodded his agreement to this.

The conversation then took an odd turn. Elvis said: "The Beatles, I think, are kind of anti-American. They came over here. Made a lot of money. And then went back to England. And they said some anti-American stuff when they got back."

I didn't have a clue what Elvis was referring to. He hadn't brought up the Beatles at all in our earlier meeting. From the look of surprise on the President's face when Elvis said this, I was convinced the President didn't know what he was talking about either. Maybe there was an element of jealousy in Presley's comment as by the time of the meeting with the President the Beatles were the hottest rock group in the world and had eclipsed Elvis in popularity for some younger fans.

The President then said: "You know, those who use the drugs are the protesters. You know, the ones who get caught up in dissent and violence. They're the same group of young people."

"Mr. President," Elvis said, "I'm on your side. I want to be helpful. And I want to help get people to respect the flag because that's getting lost."

The flag was also a new topic. I wasn't sure what precipitated this comment. Maybe it was the American flag in the President's lapel, or the armed services flags, or the stories of the flag burning which Elvis probably had heard. Whatever the cause, it was Elvis trying to find things to say that the President would approve of.

"I'm just a poor boy from Tennessee. I've gotten a lot from my country. And I'd like to do something to repay for what I've gotten."

"That will be very helpful," the President replied. "We need a lot of help on this drug problem."

Elvis continued: "I've been studying Communist brainwashing for over ten years now, and the drug culture, too."

This last comment took us into uncharted waters. I could see the President was having a hard time, as was I, in following the linkage between Communist brainwashing and the drug culture. I thought it would be prudent to bring the conversation back to a safer harbor.

"Mr. President," I said, "Mr. Presley told
me that he’s accepted by many of those we’d like to reach with our anti-drug message.”

The President nodded again, and Elvis said: “I can go right into a group of hippies and young people and be accepted. This can be real helpful.”

The President paused before replying: “Well, that’s fine. But just be sure you don’t lose your credibility.”

Elvis then asked a question that caught me by surprise.

“Mr. President, can you get me a badge from the Narcotics Bureau? I’ve been trying to get a badge from them for some of my collection.” He pointed again to some of the police badges he had put on the President’s desk. In the earlier meeting in my office, Elvis had told me about his support for police and law enforcement departments around the country. He said he liked to drop in on police departments by surprise, and give a gift of cash or some other expensive item. The police would then often give him a badge in return. While he had mentioned he wanted some kind of credential, he hadn’t specified a badge from the Bureau of Narcotics and Dangerous Drugs.

The President looked a little uncertain at this request. He turned to me and asked, “Bud, can we get him a badge?”

I couldn’t read what the President really wanted me to say.

“Well, sir,” I answered. “If you want to give him a badge, I think we can get him one.”

The President nodded. “I’d like to do that. See that he gets one.”

“Yes, sir,” I responded.

Elvis was smiling triumphantly. “Thank you very much, sir. This means a lot to me.” He seemed to be energized if not overcome by this. “Mr. President, I really do support what you’re doing, and I want to help.”

Elvis then moved up close to the President and, in a spontaneous gesture, put his left arm around him and hugged him. President Nixon hugged him, not least in my limited experience, a common occurrence in the Oval Office. It caught the President — and me — off guard. The President recovered from his surprise and patted Elvis on the shoulder. “Well, I appreciate your willingness to help us out, Mr. Presley.”

Elvis then went back to the desk. “I’d like you to have these pictures. And I also brought a gift for you, a real fine collector’s World War II Colt 45. The Secret Service guy received it for you.”

“Thank you very much,” the President said. “That’s very kind of you.”

Elvis then scooped up his badges and turned to go. He looked like a kid who had just received all of the Christmas presents he’d asked for. He turned back to the President.

“Mr. President, would you have a little time just to say hello to my two friends, Sonny West and Jerry Schilling? It would mean a lot to them and to me.”

The President looked at me. “Bud, do we have time for that?” The President knew that during Open House visitors get stacked up pretty tightly.

“Yes, sir,” I said, flying blindly. “I think we have a few more minutes.” I thought that Sonny and Jerry would enjoy meeting the President and it seemed a shame to spoil the ebullient mood. “I’ll go get them.”

I walked over to the door and asked the agent to bring Sonny and Jerry to the Oval Office. When they walked in, they looked both delighted and a little dazed. As we came over to the desk, the President shook hands with them both. Ollie Atkins then took pictures of Elvis, Sonny and Jerry with the President.

The President said, as he was shaking hands. “You’ve got a couple of big ones here, Elvis.”

“They’re good friends, Mr. President. And they are interested in helping you out, too.”

“I appreciate what you’re all doing,” the President said. “As I said before, just be sure you keep your credibility.” He then walked around to the front of his desk and opened the bottom left hand drawer. In this drawer the President kept gifts he could give to his visitors.

“Let’s see here,” said the President. “Here are some tie clasps.” The tie clasps had the Presidential seal on them, and while they were probably great gifts for most men, I wasn’t sure Elvis, Sonny or Jerry even owned any ties. Elvis, obviously curious about what else was in the drawer, walked over behind the desk. He and the President started rummaging through the drawer together.

“Remember, Mr. President, they’ve got wives,” Elvis said, picking up some pins with the Presidential seal on them. Golf balls, cuff links, and pins were laid on the desk. I’m not sure which gifts were finally given, but after the raid on the drawer, Elvis, Sonny and Jerry had their hands full. They all seemed delighted with what they had received.

The President then escorted them to the door.

“Thank you very much fellas,” he said.

Elvis, Sonny, and Jerry all thanked the President, shook hands, and I then guided them into the hall by the Secret Service agent’s desk. The agent got up and closed the door. It was 1:05 p.m.

Elvis, Sonny and Jerry couldn’t stop smiling as we walked across the hall.

“That was great, Elvis,” Sonny said. “I didn’t think we’d get a chance to see him.” It was clear that for both Sonny and Jerry, getting in to see the President was much more than either of them had expected. And not only had they received a handful of gifts for themselves and their wives, Elvis had gotten the prize he most desired — a promise from the President to get a badge from the Bureau of Narcotics and Dangerous Drugs.

“Would you like some lunch here in the White House mess?” I asked, looking for a way to extend Elvis’ visit a little longer.

“Yeah, we sure would,” Elvis replied.

When we walked into the mess to be seated, I noticed the stages, many of them open-mouthed, from other staff members who were already eating. Even though White House staff members were accustomed to seeing heads of state, athletic champions, and movie stars, Elvis was still the King to many of them and in a class of royalty by himself. They all gaped.

A steward showed us a table for four in the middle of the room. Elvis stood by one of the chairs. Jerry Schilling stepped behind him, took off Elvis’ cape, and then held his chair for

Continued on next page
August 16th at the Best Western Inn (airport location, call 332-1130 for time). The Day Graceland Shopping Center at 3:00 pm, and out of several offices on the second floor, and into the Old Executive Office Building, and up the stairs to my office. Elvis seemed almost manic about how well the meeting with the President had gone. He darted into the West Wing entrance. Some secretaries were lined up to get his autograph which Elvis gave with a smile for each. We walked back across West Executive Drive, into the Old Executive Office Building, and up the stairs to my office. Elvis thanked him profusely.

After a few more minutes, Sondra told me that Bureau of Narcotics Deputy Director John Finlator had arrived. Jeff and I greeted him in my outer office. The three of us went back into my office and Finlator handed a badge to Elvis and promised to send him a consultant's commission later. Elvis thanked him profusely.

After Finlator left I said, "Mr. Presley, thank you very much for all your help. It's been a real pleasure meeting you."

Elvis responded, "Thank you, Bud, for setting this up. I really appreciate all of it." Sonny and Jerry also thanked me for their meeting with the President.

We shook hands and said good-bye in front of my office, and then Elvis, Jerry and Sonny headed down the second floor corridor, leaving the White House for good.

--- Egil "Bud" Krogh

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There is such an overflow of remarkable music here in the river city that SR&R has decided to share some of those magic moments with you as space permits. As we were winding down and shipping last month's issue to the printer, Beale Street was hopping acoustically with the Keith Sykes Songwriters Showcase (June 30). Sykes is perhaps the hardest working songwriter in Memphis, making the rounds to Nashville plugging away, and has been responsible for giving more than a handful of songwriters their first break. On the last Thursday of each month, he coverts Joyce Cobb's club on Beale into a bonafide "listening room" — a concept hard for most rowdy Memphians to comprehend. The event has become the closest thing to Nashville's famous Bluebird Cafe showcases. On this particular night, Sykes invited his disciple Todd Snider and Nashville great Alex Harvey to join him for some old fashioned pickin' and grinnin'. It turned into one of the choice showcases since their inception a year and a half ago. Snider performed new material, including the touching "I Found Jesus." Don't worry though, the blonde bombshell is still as witty as ever and shared with the audience that he had recently discovered that if you were not in the business of selling food or shelter, you were selling people things they really don't need — and that's entertainment! Harvey stole the show with is dynamic and soulful versions of the numerous hits he has penned, including "Delta Dawn," "Let The Telephone Ring," and "Rueben James." Too bad the "stars" who have covered his songs could not capture his brilliance. You could close your eyes at times and swear you were listening to Roy Orbison. As always, Sykes was the host with the most, sharing war stories and creating an intimate atmosphere for all who attended. If you have not yet been, this is a once a month must do.

Beale was also the place for everyone from "Take Me To The River" Teenie Hodges to "Take Me To The Cleaners" music industry vipers on July 8 when Freeword hit the New Daisy Theatre to celebrate their new CD release. The sound was massive, the lights were awesome, the merchandise was abundant: it all had the feel of a mini-H.O.R.D.E. fest. These guys went out and even had Rockingchair Recording Studios record the event. Freeword reigns as Memphis' tie-dyed kings and have cornered the market on the '70s Santana meets Zappa-influenced sound. The general consensus for those of us who were more than two years old during the '70s, was that the show was a little disappointing. I'm not sure if it's because we remember the music bigger and better than it really was, or if those brain cells have retired. Anyway, what goes around indeed comes around again and the tie-dyed whisper snappers of today were truly diggin' it.

Wally Ford and the Lizard Kings played at the Southern Music and Heritage Festival in the Court Square Gazebo on July 15. This was a great excuse to sneak away for lunch and see just how hard a band can rock at 11:15 AM. The answer is simple: throw a purple jacket and a pair of silver metallic pants (probably swiped from an Elvis impersonator) on Wally, add a bunch-o-bad-boys who probably have been up all night, and watch them freak out the power lunch lawyers and bankers of downtown Memphis. They even stirred up a few of the homeless locals who were trying to catch a few Z's before the lunch hour curtain. Ford is an unusual character, and you can't help but be fond of songs like "Mr. Potato Heads From Hell," "I Was A Teenage Mental Case," and a personal fave, "Crawling Like A Lizard." The band serves him well; they seem young and hungry and add a hard rock edge to Ford's material.

Hanging around for several nights, usually with a borrowed tattered guitar, it was great seeing Ford fronting an entire band. I can't wait to see him in a smoky bar where the bathrooms will be really gross and the floors are sticky. Then he and his band may be performing to an audience more deserving of his talent.

Tori Amos and Bill Miller performed to a receptive audience at The Orpheum Theatre on July 21. Miller was already my hero of the week after listening to his CD several times prior to the show. Performing with only a bassist, Miller created atmospheric acoustic that at times roared like intense thunder. His guitar technique is comparable to Michael Hedges, but a little more down to earth. It also sounds like Miller grew up listening to a few Fogelberg records. He is a must see if you ever get the chance. Oh, Tori Amos? She was ok.

After such a busy month, I treated myself to a night at my neighborhood bar, Hastings Place and happened to catch a set from the popular acoustic trio Kurtz, Wade & Steel on July 23. I was sorry I did because it turned out to be boring offensive acoustic covers in minor keys that seemed to melt into one another, offering no distinction whatsoever. This band has vocal talent but no punch. But they do sound good after about half a dozen shots.

The show to see this month is the Dave Mathews Band at the New Daisy on Beale, August 10. These guys just got a deal with RCA after selling 60,000 copies of their independent release. Big buzz. Go see why.

--- Betty Ginsberg
There's a Fury Building.
Can you hear the Rumble?

An unsuspecting southern town is about to join in the list of other cities that have fallen prey to a musical onslaught. On August 10, the Mid South Coliseum floor will be turned into a violent sea of moshing, testosterone-injected men and women. (The women can be more dangerous than the men — you know what is sometimes said about the female of the species). The show is Pantera and the experience is one that Memphis has never seen, at least not on an arena level. This August evening will mark the debut performance of the cowboys from hell in the land of the blues and it ain't gonna be pretty.

"There are a lot of towns on this tour that we have not played before. We get to the venue and the promoter says, 'We did Metallica or Pearl Jam last night. We know what to expect.'" Pantera drummer Vinnie Paul laughed. "That's why we carry our own security on the road and they brief local security and promoters. Our reaction is, 'Dude, our crowd is nothing like that. You ain't seen nothing 'til you see a Pantera show.'"

"We are looking forward to the Memphis show because most of the people have not seen us live. Most places we have played four or five times and developed a following. The only way these people have seen us is from MTV, or they travelled to see us. It is going to be a really good show and a great experience for us."

In 1990, a little-known group from the Dallas/Fort Worth suburbs released an album called Cowboys from Hell. The album was heavy and kinetic, a nemesis to the lightweight, unimaginative rock sound that was saturating the music world. The album achieved gold status and launched a career. For Paul and bandmates Dimebag Darrell (guitar), Phil Anselmo (vocals) and Rex (bass) it marks the period where — to use a cliche — Pantera found themselves.

"We never really had any goals before. We didn't have any goals when we started. We used to play cover tunes. Five nights a week, three sets a night. We were very young when we started. I was 17 and my brother Darrell was 15. It took us a few years to realize the direction we wanted to go. Then we met Phil. He brought in a lot of new sounds to us. I think Cowboys was where we realized we wanted to be extreme and heavy. At that point, we had a record deal and we knew we could achieve our goals if we stuck with them."

Pantera's next musical offering, 1992's Vulgar Display of Power, proved the band was serious. In your face and heavier than their first release, Vulgar garnered four popular singles, including "Mouth For War," which was the highest debuting metal single ever. Vulgar Display of Power reached the platinum sales mark.

Pantera shocked the music industry when their latest release, Far Beyond Driven, debuted at number one on the album charts. The album was produced by Terry Date (Soundgarden, Mother Love Bone) and Vinnie Paul. This brutal, aggressive creation sold over 145,000 copies its first week out. But was this the album expected from Pantera?

"People expected us to try to sell out and go more mainstream after the success of Vulgar. We wanted to make a record first for ourselves and then for our fans. We made the album we wanted to make. We have never been ones to follow trends. It's better to set trends than follow them."

The band has always been known for going against the grain. Pantera has grown into the biggest heavy metal band from Texas, a state known for its country and blues. When it came time to make Far Beyond Driven, the band headed to another country arena, Nashville. They took another unusual approach in the making of this album. When Pantera first hit the studio to record, they had no songs and were literally making them up as they went along.

"We felt on the previous records there was a lot of stuff on demos that we could never capture. We always felt like we were competing with the demo. Hey, the best Van Halen albums, the first two, were recorded in two weeks and most of the songs were written in the studio. There is this real natural vibe when you do it that way."

"We were never scared of not having songs. We woke each morning and would listen to what we wrote the night before. We would come up with ways to make it better and record it that night. It was spontaneous and very live."

By sticking to their extreme and heavy philosophy, Pantera has made it trendy for rock bands to be "harder." Three years ago the Pantera audience consisted of a predominately male crowd between the ages of 13 and 24. Over the years, the band has begun to appeal to more groups of people. Today there is no typical Pantera crowd.

"We have a very diverse crowd now. We have girls and guys that are young. We have all kinds of people coming out. It doesn't surprise me because Pantera is not a one-dimensional band. We don't make music for one kind or person. We don't attract just one kind of listener. These people appreciate what we are doing and that feels great. Whether they see a reality in us or our music that connects to their lives, or if they just get the groove, that's fine too."

As Pantera continues to dominate the metal charts, someone has big plans for this band. There's the record label who's finally found their foolproof presentation to the metal world and the management company that finally has the moneymaking band they've been waiting for. Ironically, if you ask Pantera what's next for them, the answer barely looks past tomorrow.

"The most important thing to us right now is playing the best shows possible. This tour will run us until next summer. We won't even think about a new album until Christmas. We just want to enhance on what we are doing today and not look into the future."

— Chris Burney
Night Clubbing

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

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

MONDAY, AUG. 1
BB. KING’S BLUES CLUB - Little Jimmy King (bl)
BARRISTERS - My Suicide (r)
NEW DAISY THEATRE - Frenté / Devlins (a)
RUM BOOGIE CAFE - The Bluebeats (rg)

TUESDAY, AUG. 2
CIRCLE CAFE - Three Way (r)
LAFAYETTE’S (Oxford) - Hootie & The Blowfish (r)
MURPHY’S - Rico & Richard (ac)
NEIL’S - The Trust (r)
PAssODY ROOFTOP - The Willys (r)
RUM BOOGIE CAFE - Boogie Blues Band with James Govan (bl)

WEDNESDAY, AUG. 3
616 - Push Tom Down (r)
CIRCLE CAFE - Good Question (r)
COCO LOCO - Bluebeats (rg)
JUANITA’S (Little Rock) - Shaver (r)
MURPHY’S - Mike Strickland (r)
OASIS - Bacchanal (r)
RASCAL’S II - False Facade (r)
RUM BOOGIE CAFE - Boogie Blues Band with James Govan (bl)

THURSDAY, AUG. 4
ALFRED’S - Boppin’ on Beale” (r)
CIRCLE CAFE - The Stars (r)
COCO LOCO - Bluebeats (rg)
HIGHPOINT PINCH - The Jimmy Davis Group (r)
JUANITA’S (Little Rock) - Mojo Nixon / The New Duncan Imperials (r)
MR. HANDY’S BLUES HALL - Zeno & The Sky Dogs (bl)
NEIL’S - Scot Alan (ac)
OASIS - Minor Second (r)
PEABODY ROOFTOP - The Six Million Dollar Band (r)
PROUD LARRY’S (Oxford) - Bigga (rg)
RUM BOOGIE CAFE - Boogie Blues Band with James Govan (bl)
UNIVERSITY OF MEMPHIS (Tiger Den) - Bill Haynes (l)

FRIDAY, AUG. 5
616 - The Puddin’ Heads (r)
ALFRED’S - Boppin’ on Beale” (r)
ACES HIGH - Nuclear Sunset (r)
BB. KING’S BLUES CLUB - Tinsley Ellis (bl)
BLUES CITY CAFE - Jerry Moss & The Drive (bl) (after hours)
CIRCLE CAFE - Faces With Shoes (rb)
COCO LOCO - Bluebeats (rg)
HASTING’S PLACE - Ben Shaw (ac)
MR. HANDY’S BLUES HALL - Zeno & The Sky Dogs (bl)
MUD ISLAND AMPHITHEATRE - Steve Miller Band (r)
MURPHY’S - Mash-o-matic (r)
NEIL’S - Steve Reid Band (r)
NEW DAISY THEATRE - Jeff & The Choosy Mothers (r)

Continued on page 20

SPOTLIGHT ON - Gregg Hansen

'T is a slight and crucial line separating authentic reggae music from authentic reggae mortis. In Memphis, since 1991, this line has been worked without a blue suede shoe and often without a net by Gregg Hansen. Hell, he even works it without a dreadlock. So very Jah-cool for a cat who earned his way to the Bluff city via the juke joint circuitry of upstate New York, Maine and Texas.

Where most people seem to spend their whole lives trying to vacate these premises, Hansen is making an effort to settle here. The effort is no small affair, especially when considering the life he makes and the music he plays is so决定 influenced and at the core, by reggae.

Sadly, but upon an examination of this town’s rich musical history, it is apparent that reggae music has enjoyed only a questionable impact on an internationally cherished legacy of blues, soul and rock and roll. Here, Bob Marley is what you drink and Jimmy Cliff is a new condo development near Mud Island. As for a Peter Tosh... well that’s what you do after you drink.

All kidding aside, Eric Clapton did not write “I Shot the Sheriff,” which seems to be middle America’s sole reference point for reggae music. It was Bob Marley. Gregg Hansen knows this, many others do not.

Gregg Hansen had his first encounter with reggae music in 1976 at the Armadillo club in Austin Texas. “I went there to see Jerry Garcia when he played with Merle Saunders... on the

Continued on page 21
The following acts are playing on the day indicated throughout the month of August:

**MONDAY**
BLUES CITY CAFE - Blues - Jim Wolff
CIRCLE CAFE - Rock - The Mike Strickland Band
DAD'S PLACE - Rock - Crossfire/Mixed Company*
JOYCE COBB'S CLUB - Blues - Zano & The Skydogs
KING'S PALACE CAFE - Blues - King Daddy
MARENA'S - Classical Guitar - Randy Toma
MURPHY'S - Rock - Rats
NEWBY'S - Acoustic - Joshua & Paul
OASIS - Acoustic - Chris Pickney
PEABODY LOBBY BAR - Pianist - John Bostiner
WILSON WORLD HOTEL ATRIUM LOUNGE - Easy Listening - Pianist

**TUESDAY**
AMERICAN EAGLES NEST - Country - Bubba Feathers & The Americana Band
B.B. KING'S BLUES CLUB - Blues - Ruby Wilson & The King Bs
BLUES CITY CAFE - Blues - Memphis Blues Society Musiltron Jam
COCOYNE CAMEL - Acoustic - Open Mic Jam Night
DAD'S PLACE - Rock - Crossfire/Mixed Company*
JOYCE COBB'S CLUB - R&B - Pat Register
JUANITA'S (Little Rock) - Blues - Arkansas Blues Connection Jam
KING'S PALACE CAFE - Blues - Charlie Wood Trio
MARENA'S - Classical Guitar - Randy Toma
NEWBY'S - Acoustic - Memphis Professional Musician Jam Night hosted by the Cadillac Cowgirl / special guests include Oates & Nelson / Jason D. Williams & Robert Johnson
PEABODY LOBBY BAR - Pianist - Bob Marbach
SATCHMOES - Jazz - Hudson & Saleby
SILKY O'SULLIVAN'S - Variety - Moet羞 & J.R. / Danny Childress & Terry Humphries
WILSON WORLD HOTEL ATRIUM LOUNGE - Easy Listening - Pianist

**WEDNESDAY**
ALFRED'S - Rock - The Willys
AMERICAN EAGLES NEST - Country - Bubba Feathers & The Americana Band
B.B. KING'S BLUES CLUB - Blues - Ruby Wilson & The King Bs
BLUES CITY CAFE - Blues - Malinda Rogers
BULL AND BEAR - Rock - Kevin Paige
CHATS - Easy Listening - Diane Price
DAD'S PLACE - Rock - Crossfire/Mixed Company*
DAILY PLANET - Acoustic - Open Mic
DAYS INN (Downtown) - Jazz - Bill Hurd
E.C. FLANNAGAN'S & R&B - The Memphis Firebreakers
JOYCE COBB'S CLUB - R&B - Malinda Rogers
JUSTIN'S - R&B - Ben Shaw Band
JUSTIN'S BAR & GRILL - R&B - Ben Shaw Band
KING'S PALACE CAFE - Blues - Charlie Wood Trio
MARENA'S - Classical Guitar - Randy Toma
Zeno and the Skydogs have a block party every Sunday night at Joyce Cobb's on Beale. They also perform at Joyce Cobb's every Monday and at Mr. Handy's Blues Hall on Beale every Thursday.

**THURSDAY**
ALFRED'S - Rock - The Willys
AMERICAN EAGLES NEST - Country - Bubba Feathers & The Americana Band
B.B. KING'S BLUES CLUB - Blues - Ruby Wilson & The King Bs
BLUES CITY CAFE - Blues - Preston Shannon Band
BULL AND BEAR - Rock - The Puddin' Heads
DAD'S PLACE - Rock - Crossfire/Mixed Company*
EXPRESSO ETC. (Midtown) - Acoustic - Julian Dylan Russell
HERNANDO'S HIDE-AWAY - Country - DieHard Band
JOYCE COBB'S CLUB - Blues - Muckmore & The Wolfpack
JUSTIN'S - Rock - Thoroughly Dangerous
MONDAY
REGULARS

**FRIDAY**
ALFRED'S - Rock - The Willys
AMERICAN EAGLES NEST - Country - Bubba Feathers & The Americana Band
BLUES CITY CAFE - Blues - Preston Shannon Band
BULL AND BEAR - Rock - Kevin Paige
CAPER CREEK - Country - Curtis Walker & Switchline
COUNTRY CLUB - Acoustic - Jarrad Hayes
DAD'S PLACE - Rock - Crossfire/Mixed Company*

**SATURDAY**
ALFRED'S - Rock - The Willys
AMERICAN EAGLES NEST - Country - Bubba Feathers & The Americana Band
BLUES CITY CAFE - Blues - Preston Shannon Band
BULL AND BEAR - Rock - Kevin Paige
Continued on page 21
Legion of Mary tour. Garcia and Saunders started the show with a little reggae version of Smokey Robinson's "I Second That Emotion." Hansen has since worked up his own arrangement of the song, and includes it regularly in his live shows. Hansen also remembers Garcia and Saunders doing a cover of Jimmy Cliff's "The Harder They Come."

"After hearing this," Hansen recalls, "I was so startled I turned to my friends and asked them what kind of music this was? I had never heard that beat or any of that kind of stuff before. This was my first introduction to reggae."

Hansen would soon take off from Texas to spend that summer as a counselor at a music camp in Maine, though not before having borrowed and recorded the entire Bob Marley library. All three albums, "I listened to these records all summer... just me in the middle of the woods, by a lake, listening to Bob Marley and saying to myself that I wanted to find the people who know about this so I can learn to play. It took me four years to get started and find what I was looking for."

Prior to his experiments with reggae, Hansen played in bands that did mostly '60s material: Motown, surf rock... the radio music. But between 1973 and 1980 this particular genre was losing its appeal. "The stuff we were doing... the jams or the album cuts weren't making it. We were heavy into the Dead, Jefferson Airplane and Frank Zappa. We weren't interested in just working up a song after song... we were looking at the whole night as a song. So when I heard reggae... I thought... hey that's perfect. The perfect band, to me, would have been Bob Marley with Jerry Garcia. Bob died just one album too soon."

Reggae music is inherently considered an ethnic art form, its purveyors often black. This has presented a stumbling block or two for Hansen, who is not often black. "I don't really play the reggae circuit... precisely because of that. I don't have dreadlocks and I am not trying to act like I am Jamaican or African. You will never hear the words Jah or Rastafarian on my stage... because I am not a Rasta. The reggae life-style is what I am all about. It used to be, when I first started playing, that you would go into the reggae scene around here and other places and you'd get nothing but a bunch of white college kids who were looking for the freak show. They were not listening to the music. Instead, they were into the novelty... which is too bad. I didn't satisfy those people. I do satisfy the people who are music listeners. People who are adventurous and who want to hear something different."

The Gregg Hansen Band is something different. Currently this ensemble is doing the sway groove thing on Sunday nights at Madison Station in Overton Square. Drawing heavily from the two predominant styles of reggae, Jamaican and English, the Gregg Hansen Band is capable of some really interesting configurations. Call it "American Reggae."

But whereas Jamaican reggae is defined by heavy percussion and otherwise aggressive syncopations and the synthesis of African and Caribbean polyrhythms, and English reggae by its use of the fundamental ele-

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SPOILIGHT Continued from page 18
Wayd Battle plays his left handed upside-down strung country on Thursday nights at the Paramount Ballroom.

**OASIS** - Push Tom Down (r)  
**PATRICK'S** - The Deltones (r)  
**PROUD LARRY'S (Oxford)** - Naked To The World (r)  
**RASCAL'S II** - Jaspers (r)  
**RP TRACKS** - The Turbo Dogs (r)  
**RUM BOOGIE CAFE** - Boogie Blues Band with James Govan (bl)  
**SAM'S TOWN CASINO (Tunica)** - The Oak Ridge Boys (c)  
**SLEEP OUT LOUIE'S** - Big Fish (r)  
**SOUTH END** - Minor Second (r)  
**SPORTS BAR & GRILL** - Gypsy Rose (r)  
**T.G.'S** - Stone Country (c)  
**T.J. MULLIGAN'S CORDOVA** - The Beverly Brothers (ac)  
**T.J. MULLIGAN'S PINCH** - John Klizer (ac)  
**UP THE STREET** - R.T. Scott (c)  

**SUNDAY**  
616 - The Great Indoorsmen (r)  
**ALFRED'S** - Boppin' on Beale* (r)  
**B.B. KING'S BLUES CLUB** - Tinsley Ellis (bl)  
**BARRISTERS** - Hellbilly (r)  
**BLUES CITY CAFE** - Jerry Moss & The Drive (bl) (after hours)  
**BOTTOM LINE** - The Fabulous Steeler Band (b)  
**CIRCLE CAFE** - Faces With Shoes (rb)  
**DUNDEE'S** - Ben Shaw (ac)  
**E. C. FLANNAGAN'S** - Whup Brothers (r)  
**HASTING'S PLACE** - The Touch (ac)  
**HIGHPOINT PINCH** - The Memphis Icebreakers (tb)  
**JUANITA'S** (Little Rock) - Lucious Spiller Band (r)  
**JUSTIN'S** - Three Way (r)  
**KUDZU'S** - The Campfire Boys (c)  
**MIDWAY CAFE** - Full Measure (r)  
**MIDWAY CAFE** - Full Measure (r)  
**MR. HANDY'S BLUES HALL** - Zeno & The Sky Dogs (bl)  
**NEW DAISY THEATRE** - The United Music Heritage Awards  
**OASIS** - The Puddin' Heads (r)  
**PARTNER'S** - The Deltones (r)  
**RASCAL'S II** - Back Alley Grind (r)  
**RP TRACKS** - The Trust (r)  
**RUM BOOGIE CAFE** - Boogie Blues Band with James Govan (bl)  
**SAM'S TOWN CASINO** (Tunica) - Gary Puckett (r)  
**SLEEP OUT LOUIE'S** - The Tropics (r)  
**SOUTH END** - Naked To The World (Street Party) (r)  
**SPORTS BAR & GRILL** - Gypsy Rose (r)  
**T.G.'S** - Stone Country (c)  
**T.J. MULLIGAN'S CORDOVA** - Miller & McGraw (ac)  
**THE COFFEE CELLAR** - Lee Gardner (ac)  

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**REGULARS Continued from page 19**

**CASPERS CREEK** - Country - Curtis Walker & Switchline  
**COUNTRY CLUB** - Acoustic - Jerry Hayes  
**COZY CORNER** - Country - Bobby Scott and the Ox Bow Band  
**DAD'S PLACE** - Rock - Crossfire  
**DAYS INN (Downtown)** - Jazz - Ricky Strockland & Eye To Eye  
**EXPRESSO ETC. (Bartlett)** - Acoustic - Julian Dylan Russell  
**FRENCH QUARTER SUITES** - Jazz - The Rene Koopman Jazz Trio with Reni Simon  
**GREENS LOUNGE** - Blues - Boogie Woogie & The Hollywood Allstars (bl)  
**HUMANITY'S HIDE-A-WAY** - Country - Big Hard Band  
**J.B.'S DOGHOUSE** - Country - T.L. with Joyce Cobb & Cool Heat  
**JUSTIN'S BAR & GRILL** - Rock - Stateline  
**KING'S PALACE CAFE** - Blues - Charlie Wood Trio  
**LINDA'S RESTAURANT & LOUNGE** - Country - Dotti & The Boys  
**MARENA'S** - Classical Guitar - Randy Toma  
**MARMALEAD** - RB - Audie Smith & Friends  
**MEMPHIS QUEEN** - Variety - River Cruises with bands  
**MURPHY'S** - Blues - Joe Sanders  
**NORTH END** - Acoustic - Steve Reid  
**OWEN BRENNAN'S** - Jazz - Linnie McMillan Trio  
**PEABODY LOBBY BAR** - Planiat-Knight Band  
**PIONEER LOUNGE** - Variety - Open Mic  
**RUGBY CAFE** - Country - Jim Beauty & The Hard Country Band  
**RUM BOOGIE CAFE** - Blues - King Daddy  
**SATCHMOES** - Jazz - Soft Touch  
**SCOTTY'S** - Rock - The Mighty Cutouts  
**SILKY O'SULLIVAN'S** - Variety - Moetta & J.R. / Danny Childress & Terry Humphries  
**SYLVIE'S** - Rock - Danny Spinoso  
**THE KENTUCKY BLUES HALL** - Zeno & The Camptire Boys (c)  
**UP THE STREET** - R.T. Scott (c)  

**SUNDAY**  
616 - Disco - Disco Inferno  
**ALEX'S** - Acoustic - Great Indoorsmen  
**ALFRED'S** - Variety - Pat Register & Earnest Williams / George Klein  
**BLUE'S CITY CAFE** - Rock - Freeword  
**DAD'S PLACE** - Rock - Mixed Company*  
**DAYS INN (Downtown)** - Jazz - Three For You  
**E. C. FLANNAGAN'S** - Country - The Bellfield  
**HUEY'S** - Jazz - Mid-Town Jazz Mobila*  
**JOYCE COBB'S CLUB** - Blues - Joyce Cobb's block party with Zeno & The Skyskoggs  
**KING'S PALACE CAFE** - Blues - Charlie Wood Trio  
**LINDA'S RESTAURANT & LOUNGE** - Country - Random Band  
**MARMALEAD** - Jazz - Phil Joiner, Bill & Friends  
**MURPHY'S** - Acoustic - Chris Scott & Eric Lewis  
**NITA'S PLACE** - Country - Jim Beauty & The Beaty Bunch  
**NORTH END** - Jazz - Jungle Dust  
**OASIS** - Rock - Liquid Paper Boys  
**OWEN BRENNAN'S** - Jazz - Linnie McMillan Trio*  
**PEABODY LOBBY BAR** - Planiat-Judy Predzeroto  
**RIO LOCO** - Jazz - The Jazz Band  
**RUGBY CAFE** - Country - Jim Beauty & The Hard Country Band  
**RUM BOOGIE CAFE** - Blues - King Daddy*  
**SILKY O'SULLIVAN'S** - Variety - Moetta & J.R. / Danny Childress & Terry Humphries  
**STAGE STOP** - Acoustic - Open Mic Jam for originals  
**WESTERN STEAKHOUSE AND LOUNGE** - Country - Eddie Carroll & Del Street  
**WILLIE MOTTIE'S** (Sycamore) - Acoustic - King's Trio  

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MONDAY, AUG. 8
B.B. KING'S BLUES CLUB - Preston Shannon Band (bl)
JUANITA'S (Little Rock) - Foodbank Benefit: Foodfest '94 - Rockin' Guys / Angelic Dissent / Laughing Stock (t)
OBSESSION - 7th Annual Elvis Impersonators Contest
ROBINSON CENTER (Little Rock) - Rich Little (r)
RUM BOOGIE CAFE - The Famous Unknowne (bl)

TUESDAY, AUG. 9
CIRCLE CAFE - Three Way (r)
MURPHY'S - King Daddy (bl)
OBSESSION - 7th Annual Elvis Impersonators Contest
PEABODY ROOFTOP - The Beat Generation (r)
RUM BOOGIE CAFE - Boogie Blues Band with James Govan (bl)

WEDNESDAY, AUG. 10
616 - Ticketmaster Showcase Regional Finals: The Clamdiggers / Another Society / Utopia State / Three / A Stump Full Of Grandaddies / Pseudo Mama (r)
BARRISTERS - Ceramic Gas Log / The Jaspers (r)
CIRCLE CAFE - Good Question (r)
COCO LOCO - Big Fish (r)
JUANITA'S (Little Rock) - K-Rock 103.7 Rock the River Band Contest
MID-SOUTH COLISEUM - Pantera / Sepultura / Prong (r)
MURPHY'S - Shane & Udo (ac)
NEW DAISY THEATER - Dave Mathews Band / Fijian Mariners (a)
OBSESSION - 7th Annual Elvis Impersonators Contest
RUM BOOGIE CAFE - Boogie Blues Band with James Govan (bl)

THURSDAY, AUG. 11
ALFRED'S - G.O. Wesley (r)
CIRCLE CAFE - The Memphis Nights (r)
COCO LOCO - Big Fish (r)
JUANITA'S (Little Rock) - El Vez
MR. HANDY'S BLUES HALL - Zeno & The Sky Dogs (bl)
MUD ISLAND AMPHITHEATER - Jazz Explosion 94 Superband featuring Stanley Clarke, Larry Carlton, Billy Cobham, Najee, Deron Johnson (t)
OBSESSION - 7th Annual Elvis Impersonators Contest
PEABODY ROOFTOP - Kevin Paige (r)
RUM BOOGIE CAFE - Boogie Blues Band with James Govan (bl)

FRIDAY, AUG. 12
616 - US3 (r)
ALFRED'S - G.O. Wesley (r)
ANTENNA CLUB - Jerry Moss & The Drive (bl) (after hours)
CIRCLE CAFE - Elio & The Shades (t)
COCO LOCO - Big Fish (r)
HASTING'S PLACE - The Brenda Kelly Band (r)
JUANITA'S (Little Rock) - Buckwheat Zydeco (rg)
MR. HANDY'S BLUES HALL - Zeno & The Sky Dogs (bl)
MURPHY'S - Zig (t)
NEW DAISY THEATER - The Psychic Playboys (r)
OASIS - Three (rg)
PEABODY ROOFTOP - The Beat Generation (r)
RUM BOOGIE CAFE - Boogie Blues Band with James Govan (bl)

SATURDAY, AUG. 13
616 - Hillbilly Frankenstein (r)
ALFRED'S - G.O. Wesley (r)
ANTENNA CLUB - El Vez / The Useless Playboys (r)
B.B. KING'S BLUES CLUB - Jimmy Ley (bl)
BARRISTERS - Kill Devil Hill / Alluring Strange (r)
SPORTS BAR & GRILL - The Boomers (r)
T.J. MULLIGAN'S CORDOVA - The Steve Reid Band (r)
T.J. MULLIGAN'S PINCH - FreeWorld (r)
THE COFFEE CELLAR - Howard Weakley (ac)
UP THE STREET - Romeo Wilde (r)

David The Worm's
MODERN MUSIC REPORT

1. NINE INCH NAILS - "Closer"
2. CAUSE & EFFECT - "It's Over Now"
3. BLUR - "Girls & Boys"
4. ABIGAIL - "Smells Like Teen Spirit"
5. MESSIAH - "Thunderdome"
6. JAM & SPOON - "Right In The Night"
7. BEASTIE BOYS - "Sabotage"
8. 808 STATE - "BombadIn"
9. CULTURE BEAT - "Anything"
10. DOOBIE BROTHERS - "Long Train Runnin'"
11. B-TRIBE - "You Won't See Me Cry"
12. MINNESOTA - "Without You"
13. DEEE-LITE - "Bring Me Your Love"
14. JAMES - "Say Something"
15. STONE TEMPLE PILOTS - "Vasoline"
16. SHARA NELSON - "Down That Road"
17. MAGIC AFFAIR - "Omen III"
18. JAMIROQUAI - "Emergency On Planet Earth"
19. HARDHEAD - "New York Express"
20. SANDALS - "Feet"

David "The Worm" Nall is a reporter for Billboard magazine's Dance Club Chart and is also a DJ at 615. Don't miss his Club X, every Saturday from 9-Midnight on 96X FM.
Naked to the World will be making the rounds at Proud Larry’s in Oxford on August 5th and the South End’s street party on August 6th.

**Friday, Aug. 19**

B.B. King’s Blues Club - Eddie Burks Band

BARRISTERS - My Rage / Pop Head / Glass Tandum (r)

**Saturday, Aug. 20**

In The Groove will be performing their rhythm and jazz on August 20 at Nell’s.

**Sunday, Aug. 21**

B.B. King’s Blues Club - Little Jimmy King (bl)

BARRISTERS - My Rage / Pop Head / Glass Tandum (r)

**Monday, Aug. 22**

B.B. King’s Blues Club - Little Jimmy King (bl)

BARRISTERS - Blackberry / Taint Skins / Erza Minor (a)

New Daisy Theatre - Sarah McLachlan / October Project (r)

**Tuesday, Aug. 23**

NEW DAISY THEATRE - Teareroticile Balance (r)

OBSSESSION - 7th Annual Elvis Impersonators Contest

PATRICK’S - The Fabulous Steeler Band (r)

RUM BOOGIE CAFE - The Preston Shannon Band (bl)

**Wednesday, Aug. 24**

ANTENNA CLUB - Fluorescent Butt Jam / 58 Del Rays (r)

CIRCLE CAFE - Three Way (r)

Murphy’s - Rico & Richard (ac)

OBSSESSION - 7th Annual Elvis Impersonators Contest

PEABODY ROOFTOP - Group Therapy (r)

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

**Thursday, Aug. 25**

BARRISTERS - Bachaanal / Blackberry (r)

COCO LOCO - Big Fish (r)

HIGHPOINT PINCH - The Jimmy Davis Group (r)

JUANITA’S (Little Rock) - Mystic Revealers (r)

MR. HANDY’S BLUES HALL - Zeno & The Sky Dogs (bl)

NATIONAL CIVIL RIGHTS MUSEUM - Primary Exodus / The Tropics

OBSSESSION - 7th Annual Elvis Impersonators Contest

PEABODY ROOFTOP - Gregg Hansen (r)

Proud Larry’s (Oxford) - Buttermilk (r)

RASCAL’S II - Animus (r)

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

OASIS - Lucious Spiller (r)

OBSESSION - 7th Annual Elvis Impersonators Contest

P & H CAFE - The Rhythm Hounds’ Dead Elvis Ball (rb)

PARTNER’S - The Brenda Kelly Band (r)

PATRICK’S - Reba & The Russells with Jack Holder (c)

RASCAL’S II - Glass Tandum (r)

RP TRACKS - The Trust (r)

RUM BOOGIE CAFE - Jimmy Johnson (bl)

SOUTH END - Tarot (r)

SPORTS BAR & GRILL - The Boomers (r)

T.J. Mulligan’s Cordova - Kory Myers & John Roth (ac)

THE COFFEE CELLAR - Leigh Anne Wilmont (ac)

Tom Lee Park - Memphis Blues Festival featuring B.B. King / Little Feat / Dr. John and a Tribute to Muddy Waters (bl)

UP THE STREET - Romeo Wilde (r)

**Sunday, Aug. 14**

616 - Ronnie Montrose (r)

B.B. King’s Blues Club - Little Jimmy King (bl)

BARRISTERS - Ball Peen / Hernig / Teen Idol (a)

BOTTOM LINE - The Buonis (p)

FRENCH QUARTER SUITES - The Kelly Hurt Jazz Duo with Bob Marbach * (r)

HUEY’S (Germantown Parkway) - Jesse Brownfield & David Cochran * (ac) / The Memphis Icebreakers (rb)

HUEY’S (Hickory Hill) - The Memphis Sheiks * (bl) / Don McMinn & The Painkiller Band (bl)

HUEY’S - Jimmy Ley Blues Band (bl)

JUANITA’S (Little Rock) - Art Porter (r)

MUD ISLAND - Jackson Browne / John Hiatt & The Guilty Dogs (r)

OASIS - Lucious Spiller (r)

OBSESSION - 7th Annual Elvis Impersonators Contest

PATRICK’S - The Fabulous Steeler Band (r)

RUM BOOGIE CAFE - The Preston Shannon Band (bl)
DON'T MISS A MINUTE OF
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AUG. 3 • PUSH TOM DOWN
AUG. 5 • THE PUDDIN' HEADS
AUG. 6 • THE GREAT INDOORSMEN
AUG. 10 • MUSIC SHOWCASE Featuring
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AUG. 12 • US 3 SPECIAL GUEST FUGEES
AUG. 13 • HILLBILLY FRANKENSTEIN
AUG. 14 • RONNIE MONTROSE
AUG. 17 • THREE
AUG. 20 • THE SIX MILLION DOLLAR BAND
AUG. 26 • PUSH TOM DOWN
AUG. 27 • THREE
AUG. 31 • THE SIX MILLION DOLLAR BAND

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AUGUST 1994
SATURDAY, AUG. 20

616 - Six Million Dollar Band (r)
B.B. KING'S BLUES CLUB - Eddie Burks Band (bl)
BLUES CITY CAFE - Buddy Nemenz (ac)
(Buddha Music (ac))
BOTTOM LINE - Jesse Brownfield Band (r)
CITY CAFE - The Famous Unknowns (bl)
T.J. MULLIGAN'S CORDOVA - Armed Voices (p)
JAVA CABANA - Leigh Ann Wilmot (ac)
JAUNITA'S (Little Rock) - Pomeo Wilson / Foscoe Martin (r)
JUANITA'S (Little Rock) - Nano & The Truth Blues (bl)

MONDAY, AUG. 22

B.B. KING'S BLUES CLUB - Preston Shannon Band (bl)
RUM BOOGIE CAFE - Boogie Blues Band with James Govan (bl)
THE COFFEE CELLAR - Gary Rosenberg (ac)

TUESDAY, AUG. 23

CITY CAFE - The Stars (r)
LAFAYETTE'S (Oxford) - Deadeye Dick (r)
MURPHY'S - Shane & Udo (ac)
RASCAL'S II - Jasper & The Blank (r)
RUM BOOGIE CAFE - Boogie Blues Band with James Govan (bl)

WEDNESDAY, AUG. 24

BARRISTERS - Corn Fed (r)
CITY CAFE - The Stars (r)
LAFAYETTE'S (Oxford) - Deadeye Dick (r)
MURPHY'S - King Daddy (bl)
PEABODY ROOFTOP - Big Fish (r)
RUM BOOGIE CAFE - Boogie Blues Band with James Govan (bl)

THURSDAY, AUG. 25

CITY CAFE - Elmo & The Shades (rb)
HIGHPOINT PINCH - The Famous Unknowns (bl)
JOYCE COBB'S CLUB - Keith Sykes Songwriters Showcase
JAUNITA'S (Little Rock) - Romeo Wilde / Son of Slam (ac)
LAFAYETTE'S (Oxford) - Dash Rip Rock (r)
MURPHY'S - Big Fish (r)
RUM BOOGIE CAFE - Boogie Blues Band with James Govan (bl)

FRIDAY, AUG. 26

B.B. KING'S BLUES CLUB - Rod Piazza & The Mighty Flyers (bl)
BARRISTERS - My Rage / Human Zoo / Clover (r)
RUM BOOGIE CAFE - Boogie Blues Band with James Govan (bl)

SATURDAY, AUG. 27

616 - Three (r)
B.B. KING'S BLUES CLUB - Rod Piazza & The Mighty Flyers (bl)
BARRISTERS - Still Life / Grandie Crane (ac)
BLUES CITY CAFE - Buddy Nemenz (ac)
(Buddha Music (ac))
BOTTOM LINE - Jesse Brownfield Band (r)
CITY CAFE - The Famous Unknowns (bl)
T.O.'S - Danny Joe Bryant (c)
VAULTS - The Famous Unknowns (bl)
WEDNESDAY, AUG. 31

616 - Six Million Dollar Band (r)
CITY CAFE - The Stars (r)
JUANITA'S (Little Rock) - Freddie Jones Band (r)
LAFAYETTE'S (Oxford) - Strutter (Kiss Tribute) (r)
MURPHY'S - Mike Strickland (r)
RUM BOOGIE CAFE - Boogie Blues Band with James Govan (bl)

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Shake Rattle & Roll AUGUST 1994
features performances by John Anderson, Collin Raye, Doug Supernaw, and Boy Howdy, among others. The only non-country acts that we’ve heard about so far are Eddie Money and REO Speedwagon, both scheduled for September 30, but we should have the complete lineup for you next issue.

Finally, there are a couple of big double bills apparently coming to the Pyramid this fall. Although neither has been officially announced, we have learned that Vince Gill and Pam Tillis are scheduled for October 14, to be followed by Bonnie Raitt and Bruce Hornsby on November 3. Both shows are listed in concert trade magazines and in artist tour itineraries.

For Jazz Lovers —

I’ve been combing stores for years looking for a good comprehensive guide to jazz albums, and the closest thing so far just came in the mail: The All Music Guide To Jazz. It contains short biographical sections, alongside album reviews on over 1000 jazz artists. Many Memphians are mentioned, and we can probably thank the book’s editor for that: music journalist (and former Memphian) Ron Wynn. Here’s another tip for jazz aficionados: check out the new Blockbuster Music store on Highland. They have a pretty extensive jazz catalog, and one can supposedly listen to any CD in the store before buying it.

New Releases —

If you like your punk straight from the garage, then take a look at the Oblivions’ self-titled 10 inch vinyl release on the Sympathy for The Record Industry label. It’s a low-fi delight, right down to the retro-porn cover. It’s available at Shangri-La on Madison.

There’s a new Christian rock label in town, called Big Toe Records, and they’ve just released a CD featuring two local Christian hard rock acts: Seraph and Urgent Cry. This is available at most of the bigger music stores, so bang your head and say amen (and if anyone knows what the Biblical significance of “big toe” is, gimme a call).

Finally there’s a new local sampler called John Scott Powell Presents Memphis Independent Music, containing mostly guitar-based rock. Like most multi-artist compilations there are high and low points, but overall it’s pretty strong, especially the dreamy Pink Floydian sound of New Mother Earth’s “Climb Inside” and the group chromeslide. The sampler is available at Shangri-La.

A Friendly Divorce —

Neighborhood Texture Jam and the Ardent label are going their separate ways. The noisy, unconventional quartet recently finished cutting their third album at the label’s recording studio when the split went down. NTJ frontman Joe Lapsley cites “philosophical differences” as the reason. Ardent owner John Fry pretty much concurred, stating that “nobody’s kicking anybody out. We are trying to find them another label more in tune with their musical direction. Their [sound] is just so different than the other things we’re doing [Techno Squid Eats Parliament, Two Minutes Hate, and Alex Chilton’s Clíche’s album].”

If that ‘trying to help’ remark sounds like PR puff, get this — Ardent is letting the band have the master tapes for their next album free of charge. Not a bad deal for all concerned.

Concerning the future, NTJ has their next single ready to go. It’s provocatively entitled “Rush Limbaugh: Evil Blimp,” and will be independently released by the group. While the song isn’t exactly their best, just invoking the name of the controversial radio personality could land NTJ some novelty airplay.

For the Kids

THRU AUGUST 28
THE CHILDREN’S MUSEUM - Brain Teasers

THRU OCTOBER 30
THE CHILDRENS MUSEUM - Hands Can!

Every Tuesday

COMEDY ZONE - Otverton Square Pegs Improv Group

Every Thursday

ESTHER’S ON THE SQUARE - Que & Company

August 2-7
LAUGH FACTORY - Tommy Koenig

August 5
ROBINSON CENTER (Little Rock) - Jamie Foxx

August 5-6
COMEDY ZONE - 3rd Birthday Celebration with John Caponera

August 9-14
LAUGH FACTORY - Mark Rubben

August 12-13
COMEDY ZONE - Judy Tenuta

August 16-21
LAUGH FACTORY - Jackson Perdue

August 19-20
COMEDY ZONE - Pam Stone

August 20
THE ORPHEUM - Jeff Foxworthy
The Flying Elvi (formerly the Flying Elvises) from Honeymoon In Vegas will perform a unique air show at the grand opening of Sholton Casino on Saturday, August 20th. The casino is located off Mississippi Highway 61 at Casino Center, 12 miles south of the Mississippi/Tennessee state line.
southern soul voices that you just don’t hear often enough any more. While the two ballads here are achingly beautiful, it’s the swampy kick of cuts like “Get Your Lies Straight” and “Shakespeare Didn’t Quote That” that really drive this one home. Get this one before the summer’s over.

Ted Hawkins is also more of a soul singer than a bluesman, even though he’s certainly paid the blues dues — when DGC signed him for this album, he was still singing on the street in Venice, California. Revealing himself as one of the last missing links between Sam Cooke and Otis Redding, Hawkins evokes memories of both while still remaining a gifted and original voice in his own right. He also wrote seven of the ten songs here, covering songs by John Fogerty and Jesse Winchester for good measure. This is a very special artist; I doubt if you’ll be hearing him busk on the streets again any time soon.

PETE DROGE
Necktie Second (American)

A singer/songwriter from the Pacific Northwest, Droge had kicked around Seattle and Portland for quite some time before attracting the attention of Mike McCready of Pearl Jam, who offered to produce a demo tape for him. The rest, as they say, is history: Droge now has a record deal and a brand-spanking-new album produced by Brendan O’Brien (Pearl Jam, the Black Crowes). As debut efforts go, Necktie Second is actually quite strong — the first two tracks make up the strongest one-two punch I’ve heard on any album in quite a while. And the rest ain’t bad either.

ESQUIVEL
Space Age Bachelor Pad Music (Bar None)

Jean Esquivel was a Mexican composer who released several albums on RCA in the early days of stereophonic sound, and who worked overtime to get every possible trick out of the new stereo process that he could. In the ’50s and early ’60s, his albums were often used for demonstration purposes in hi-fi shops; thirty years later, he and his music have achieved true cult status, as original pressings of his LP’s now fetch astronomical prices. This “Best Of” reissue is an absolute must for any fans of off-the-wall instrumental music, whether it be the cartoon mayhem of Carl Stalling and Raymond Scott, or the avant-garde weirdness of Frank Zappa and John Zorn. Imagine the music of I Dream Of Jeannie being used in Ren & Stimpy, wash it down with a tray of martinis or whiskey sours, and you can start to guess just how wonderfully twisted this album is. Hands down, the coolest CD of the year.

LITTLE BIG LEAGUE
Original Motion Picture Soundtrack (RCA)

Straight out of left field comes the most surprising soundtrack since Dave Edmunds and friends found a way to redeem Porky’s Revenge. From one of the many family baseball movies this summer, this CD is a rock instrumental lover’s dream. The big drawing card here is four new songs by Booker T & the MG’s, three of which team them with the Tower Of Power Horns. If that sound like a match made in heaven, you’re right. Toss in a few feisty instrumentals by Jeff Beck and Stanley Clarke, a couple of vocal remixes by The Band and Taj Mahal, and the ever-reliable “Runaround Sue” by Dion, and you’ve got a heck of a record to take that seventh inning stretch by.

— Steve Walker

BILL MILLER
The Red Road (Warner Western)

Bill Miller is a Mohican Indian who grew up on a reservation in Wisconsin and has lived in Nashville for the past ten years. The Red Road was previously released as part of the Warner Western series which typically records old school cowboy records. This album is now getting its second wind largely due to interest generated after Tori Amos invited Miller to tour with her. Miller is a truly gifted storyteller whose music can eloquently reflect the places his forefathers came from, the lessons he was taught growing up, and some hope for the generations to come. His genius on the acoustic guitar, flute, and harmonica is matched only by his enchanting vocals. Unfortunately, traditional Native American singing and drums on
a few cuts will probably scare off any Memphis radio stations except for WEVL, but the musically enlightened will enjoy every moment.

VARIOUS ARTISTS

Just Say Roe
(Vol. VII of Just Say Yes)
(Sire)

It's a great idea and a great cause (abortion rights), and it's jam packed with great artists, but you can bet it will collect great balls of dust at my house. Come on guys, how many of these compilation CDs do you think John Q. Public can stand? There are a few really good cuts such as David Byrne's "Lillies of the Valley" and The Farm's "Comfort," but does anyone really want to hear another version of Helen Reddy's "I Am Woman"? It sucked in the '70s, and it still sucks now that the Waterlilies have dug it back up. Somehow the true spirit of the project got lost in the liner notes, and it seems as if Sire wants to shove their roster at you any way they can. Stop the madness — just say no.

DEBORAH ALLEN

All That I Am (Giant)

Just when you thought that nothing could ever top her 1980's disco efforts, this Frayser girl finally learned to sing country. The first cut, "Break These Chains," kicks ass — proving once and for all that her royal grcoviness has emotion and power backing up her vocals like never before. Besides, big Al Anderson of NRBQ co-wrote two songs and played a little acoustic, so you know it's alright! — Nancy Apple

NEW IN THE BINS

After what has seemed like one of the slowest new release summers in several years, there are finally some heavy hitters lined up for August and September. Things kick off in mid-August with a new Prince album — yes, this one is credited to Prince instead of to his unpronounceable symbol — called Come. It features ten new songs recorded with the latest incarnation of the New Power Generation, and is only the latest project in flurry of Prince activity in recent months. In addition to the Beautiful Experience EP and the 1-800-New Funk multi-artist compilation released earlier this summer, there's a new video collection also due out in August, and there may even be a new symbol album by the end of the year.

Following the success of last year's Harvest Moon, Neil Young returns with a new album called Sleeps With Angels, which reunites him with Crazy Horse. Like Harvest Moon, this one is said to stick fairly close to the mellower acoustic sounds of his earliest albums. Interestingly, the Los Angeles Times reports that the title track is Young's tribute to Kurt Cobain, who quoted one of Neil's songs in his suicide note.

Also paying homage to Cobain is Sinead O'Connor, whose upcoming Universal Mother album includes a cover of Nirvana's "All Apologies." Unfortunately, it does not look like "Thief Of Your Heart," her hit from the In The Name Of The Father soundtrack, made the final track listing. Look for the album in mid-September.

Eric Clapton's new album will also be released in September, and will be a pure blues effort titled From The Cradle. Featuring a lineup of all cover songs, this is Clapton's first non-soundtrack release since the smash success of Unplugged, and should appeal both to blues purists and more mainstream Clapton fans.

The new Pearl Jam album is reportedly finished and ready to go; Epic is apparently only waiting on artwork... and a definite title. Whatever the record ends up being, look for new releases from Lyle Lovett, the Black Crowes, Body Count, the Cranberries, Widespread Panic, Blues Traveler, Big Head Todd & the Monsters, the Samples, They Might Be Giants, Ween, Liz Phair, Sugar, dada, Hoodoo Gurus, Soup Dragons, Bad Religion, Grant Lee Buffalo, Green Jelly, Jello Biafra, Steel Pulse, Bryan Ferry, Robert Palmer, Swing Out Sister, and the Police (a twodisc live collection).

The big country albums coming up include Radney Foster, Patty Loveless, and Robert Earl Keen in August; followed by Brooks & Dunn, Mark Chesnutt, Jolly Parton, Nanci Griffith, Michelle Wright, and Toby Keith in September. There are also a few R&B heavyweights scheduled for new releases in September, including Anita Baker, Stevie Wonder, Luther Vandross, Boyz II Men, and a five-disc Temptations box set.

Finally, in the Elvis sighting department, Elvis Costello's continuing series of reissues on Rykodisc checks in again on August 30, with the release of Almost Blue and Imperial Bedroom, each with the usual slew of bonus tracks. And as we first reported a few months ago, the newest Elvis Presley reissue is a two disc compilation called Amazing Grace: His Greatest Sacred Performances, which will be released on September 27.

— Steve Walker
WEVL’s Don El with Priscilla Presley

The King is gone, but he’s not forgotten. Not as long as there are people like Don El, host of Mystery Train, a two hour radio show devoted to the music of Elvis Presley. “This is my 92nd show,” he says as he turns off the mike. “I’ve been doing this since September of 1992.”

Don El — whose real name is Don Wilson — actually wears many hats, most of them related to the King. He’s a jack of all trades in the Elvis biz — collector, fan, disc jockey, even the occasional Elvis impersonator.

But his most visible incarnation is hosting Mystery Train, which airs on WEVL FM 89.9 every Tuesday. From 10:00 to noon, Don El fills the airwaves with the music of the King, side by side with interviews with just about all the FOE’s (friend of Elvis) still alive and kicking. Everyone from former girlfriend Anita Wood, to backup singers J.D. Sumner and the Stamps, to bodyguard Red West.

In between the familiar hits known to every Presley fan, Don El adds album tracks, interviews, and ultra rare Presley performances that are hard to come by. “Elvis has so many good songs hidden on albums... you’ve got to play it all, not just the million-sellers.”

The closest most Elvis fans got to their idol was seeing him in concert, or maybe a quick autograph. But Wilson has a very personal reason for his zealous devotion. When he was a child, Presley befriended him after the ten-year-old Wilson lost three family members in a tragic accident. “In 1971 my parents and sister were killed in a train accident. Elvis was on tour in Texas [Wilson’s home state], and happened to read about it in the paper. Out of the blue, he sent me a condolence card. He really cheered me up, and I wrote him back. He started sending me autographed photos, posters, and records. I never stopped hearing from him.” In fact, Wilson states he was the recipient of the last known letter Elvis ever wrote, weeks before his death in 1977.

Wilson’s interest in music extends beyond Elvis Presley. He is himself a songwriter, and plans to record an album later this year. “The Memphis Horns will be on it; it’ll have a real Memphis sound and feel... but it won’t sound like Elvis. Ron Wynn, who used to write for the Commercial Appeal, heard my songs and compared me to Bob Dylan.”

When asked to sum up Presley’s enduring appeal, Wilson has no problems finding the words. “He was one of a kind. There’s no way to describe him. He was original, kind, generous, and he had a one-of-a-kind voice. Elvis was larger than life, with talent that no one has come close to matching. Elvis didn’t just “open the door,” he kicked it down.”

So to remember Elvis in the best way possible, hop on the Mystery Train, and leave the driving to Don El.

— Reg Landry
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