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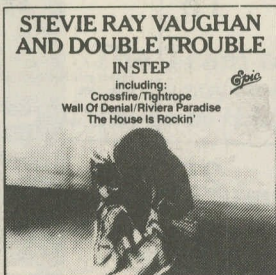
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324-3855

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525-6348

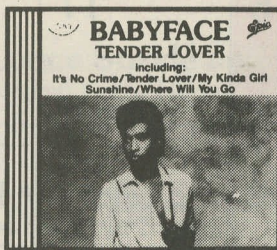
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4622 Faronia
346-7172

HICKORY RIDGE
5959 Winchester
794-0883

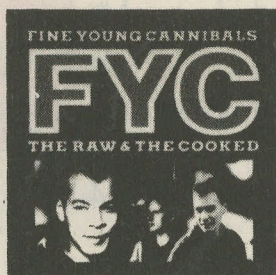
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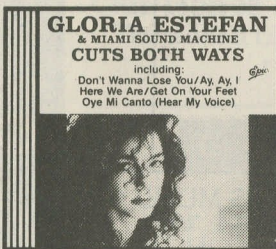
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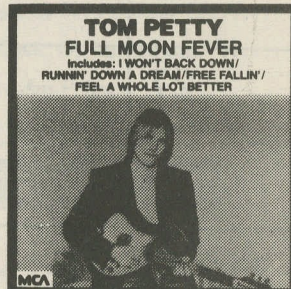
I.R.S.



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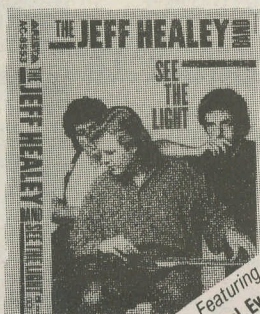


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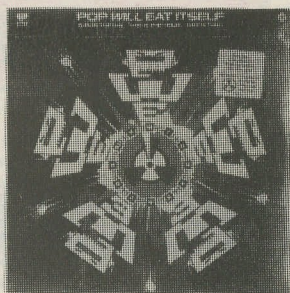
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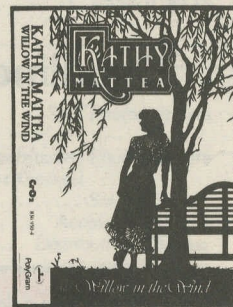


ARISTA

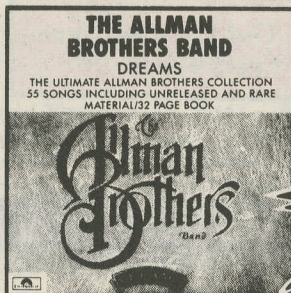
JEFF HEALEY
In Concert
August 9
Mud Island



RCA



MERCURY



POLYGRAM

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or LP
\$43.33 CD

This Month In Memphis Music:

august

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		1 Larry Raspberry & Alamo release "Song in My Heart" on Atlantic. 1972.	2 "Woolly Bully" goes gold. 1965.	3	4	5 Amro Main Store moved to Poplar Ave. 1981.
6 Cotton Row records 1st international release. 1983. Isaac Hayes, b. Covington, Tenn. 1938.	7	8	9	10 Elvis buys guitar at Amro Whitehaven. 1964. Police join firemen on strike. 1978. Tisha B'ay.	11 Elvis and Priscilla Presley file for divorce. 1972.	12 Robert F. "Chip" Averwater, b. 1950.
13 First issue of <i>Elvis World</i> published. 1986. International Lefthander's Day.	14 William Bearden, New Memphis Music, b. 1950.	15	16 DEADLINE FOR ADS Elvis Presley, d. Memphis. 1977.	17 Charlie Rich's 1st recording session. 1958.	18	19 Beatles play Mid-South Coliseum. 1966. Dorsey Burnette, d. Canoga Park, Ca. 1979.
20	21	22 John Lee Hooker, b. Clarksdale, Miss. 1917.	23	24 Dr. Nick tells press "Elvis did not have a drug problem." 1977. Shawn Michelle Lewis d. Nesbit, Miss., 1983. Cordell Jackson named Entertainer of the Year by SVT station. Sweden. 1988.	25	26 Jack Holder, b.
27	28	29 Trio arrested for allegedly trying to steal Elvis' body. 1977.	30	31		

© MEMPHIS STAR 1989 MEMPHIS MUSIC CALENDAR

Deadline for Advertisements is Wednesday, August 16

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STAR TRACKS

by Anna Cham

Thanks to all who attended the *Memphis Star's* Birthday Benefit for WEVL. We'll have a complete report in the September issue.

More than the weather is hot this month. One of the biggest record deals in Memphis history went down at Stage Stop last month. **Every Mother's Nightmare** signed with Arista after showcasing for 11 labels. Manager Doc Field and producer Eli Ball (The Warehouse) are working with the band. The



Cinderella's Tom Kiefer took time out after their July 30 Coliseum show to meet with young fan **Elizabeth Chambliss**.

photo by Joe Neilson

Nightmares just recently moved to Memphis and they will cut their album here.

Looks like the **Gunbunnies** are real close to a deal with Virgin Records. The Little Rock band does their recording here at Sounds Unreel.

NEW RELEASES

The **Delta Rebels** and their interim management team, SSI, threw a listening party to celebrate their single release on July 15. "Tattoo Rosie" is the first single from *Down In The Dirt* (Polydor).

Kevin Paige was released last month on Chrysalis Records. The breaking single is "Don't Shut Me Out" and is getting a lot of airplay on Z-98.

Steven Wayne Horton should be released this month. "Rollover" is the first single from the Capitol recording artist.

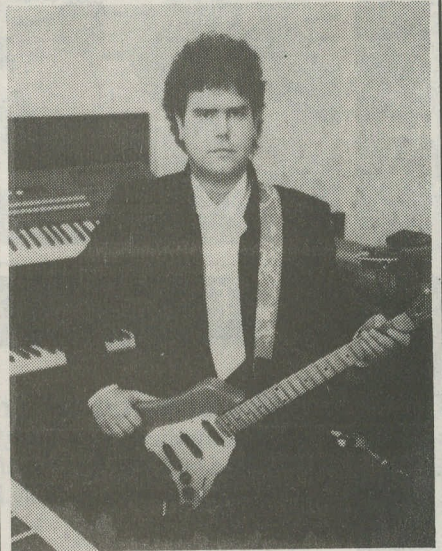
The RCA debut album on **Jason D. Williams** should be out soon. Watch for the video and you'll see our illustrious publisher, Jim Santoro. He plays a drunk with a hooker on his arm. The director said it was type-casting. No comment.

In September we'll see the debut from **Lord Tracy** on MCA. Lord Tracy used to be the Tracy Lords, but porn actress Traci Lords called in the lawyer, and the guys would rather switch than fight the legal bullshit. Anyway, they'll be in town this month for dates at the Stage Stop. If you've never experienced one of their shows you definitely need to see them. This band is going to be BIG.

DON'T MISS

August 5th brings **Blues On The Bluff II**, presented by WEVL-FM 90. The Wampus Cats, Roosevelt Briggs and the Silvertones, and an electric Delta blues band will play from 6 p.m. til midnight at the National Ornamental Metal Museum. All proceeds benefit WEVL.

WEVL's on-air auction will be August 28-31. Goods and services



Jimmie Enright and The Machines, his one-man band, are recording with **Roland Robinson** and playing the Shell on Monday nights.

photo by Kim Elliot Paulson

will be offered from a variety of donors. Tune in for great bargains.

On Thursday, Aug. 10 at 8:05 p.m., TBS will broadcast "Coming Home A-Rockin' Reunion," the program filmed around the *Class of '55* album. The special is hosted by Dick Clark and will repeat on the 12th and 17th. **Jerry Lee Lewis**, **Roy Orbison**, Carl Perkins, Johnny Cash, producer Chips Moman, Sam



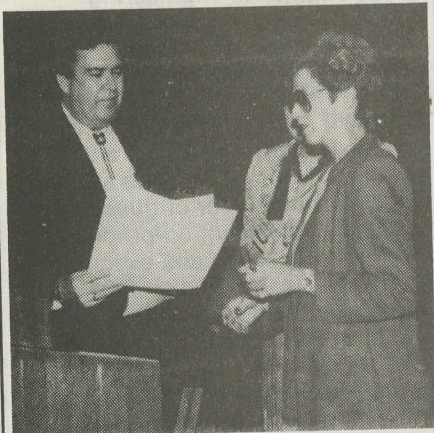
Memphis' own Hellcats, shown here at Parking Can Be Fun's recent rooftop benefit for WEVL-FM Radio, will be appearing in Central Park in August with **Tav Falco's Panther Burns**. The Hellcats are, from left, **Misty Cox**, **Lisa McGaughran**, **Diane Green** and **Lorette Velvette**.

photo by Kim Elliott Paulson

Phillips are featured in the show. Mercury/PolyGram Records is reissuing *Class of '55* this fall.

Cash is currently working on his next album for Mercury Records. He has completely recovered from his December heart attack. **Carl Perkins** is in the studio working on a release for Universal Records.

Check out **The Hour** when they come through at the end of this month. The New York City band plays Boogie Rock Cafe and the Antenna on the 30th and 31st, respectively.



Harold Garrett (left) received a Resolution from the City Council in July in recognition of his work as a country music entertainer. Presenting the Resolution is Council member **Pat Vander Schaaf**.

photo by Skipper Gerstel

CONGRATULATIONS

Regina Gilmore, News and Public Affairs Director for WGKX-FM 106, was named Broadcast Journalist of the Year by the Tennessee Associated Press Broadcasters' Association. Ms. Gilmore is the first Memphis journalist to be honored with this award, as well as the first female, black journalist in the State of Tennessee to receive this award.

Memphian **Harold Garrett** received a Special Resolution from the Memphis City Council recently. The resolution reads, in part, "Be it therefore resolved that the City Council of Memphis recognizes and praises Harold Garrett, country music entertainer, and wishes him the greatest success in his career." Harold is working on a major label

See Star Tracks page 32



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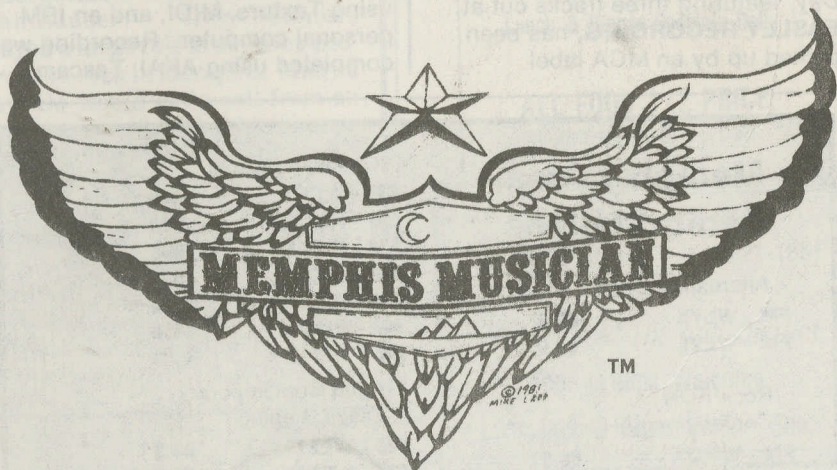
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STUDIO NEWS

Space in *Studio News* is available to *all* studios open to the public recording music or videos in the Memphis area. Submissions must be typed, double-spaced and received no later than the 10th of the month prior to publication. Address material to: **The Memphis Star, c/o Adam Trump, 643 S. Highland, Memphis, TN 38111.** The *Memphis Star* reserves the right to edit *all* copy.

by Adam Trump

Studios: If you send photos to accompany your news, you have a chance at getting your picture in the famous *Memphis Star*.

And to all of you deadbeats who didn't respond to the Studio Guide: Don't come whining to us. We tried for two months to get your answers and it was even FREE. Catch you in 1990.

The album *Everyday Is A Holly Day*, featuring three tracks cut at **EASLEY RECORDING**, has been picked up by an MCA label

(Emergo) for U.S. distribution. **The Country Rockers, Tav Falco's Panther Burns, and Our Favorite Band with Linda Gail Lewis** are on the U.S. release.

Rellik continues to work on their upcoming cassette release. Doug Easley is engineering with the band producing.

Glasstetter is in the studio working on a five song EP. Doug Easley is engineering with Mark Shear producing.

Rin Tin Horn completed a cassette release for Comfort Records. The band produced with Doug engineering.

J. Leland Braddock finished his latest cassette release of ten songs.

The **Goosebumps** began work on six new songs for an independent cassette release. Also, demo projects included **Chemical Youth, Schizoid and Moonmen.**

At **MIDILAB** Of Memphis, **Rodney Smith** just completed a 16 song demo project. The demo was sequenced, structured and edited using **Texture, MIDI,** and an IBM personal computer. Recording was completed using **AKAI, Tascam,**

and Yamaha equipment. **Rodney** is currently shopping the demos with national and local labels.

Terry Aiken started a series of demo projects for possible shopping.

Todd St. James and his newly formed band, **Roxy Blue,** continued work at **NEW MEMPHIS MUSIC** with Nikos Lyras behind the board.

Larry Nevilles was back in town from Des Moines to cut tracks with **Doug Nightwine** engineering.

Down on Beale at **MEMPHIS SOUND PRODUCTIONS,** bluesman **Booker T. Laury** recorded both a "studio album" and a "live album" (the studio was set up like a nightclub, with a number of guests enjoying the show), co-produced by Robert Jackson and executive producer Dennis Quaid. Musicians included Quaid, Jack Holder, Joe Mulherin, L.T. Smith, Lucky Carter, and Ray Griffin. The project was engineered by Jackson with John Fleskes and the Jammer (Jim Godsey). Quaid, who plans to personally shop the project, hopes a strong blues label will pick it up and generate a renewed interest in Laury and his music.

Mega Jam recording artist **Christopher McDaniel's** new album was mixed by Mark Richardson, Dan Pfeifer, and the Jammer. The album follows McDaniel's single, "A Woman's Touch," which charted in the 30s in *Billboard*.

Lance Strode completed tracks for his third single. Strode's first single made *Billboard* and *Cashbox* charts, and the second release was delayed while Groovemakers (Cato Walker) penned a new co-production/publishing agreement with Memphis Sound. The new project is being produced by **Jack Holder, Lance Strode** and Sam Gay. Musical performances from Strode, Holder, Chad Cromwell, Robbie Turner, and Suzanne Jerome-Taylor are on tape with Dan Pfeifer as engineer.

Memphis Sound's groups **Human Radio** and **The Racers** have been doing pre-production work with (respectively) producer David Kahne (for Columbia Records) and Paul Worley (for CBS Music).

Memphis Area Radio Stations

Alternative

FM - WLYX 89.3
FM - WEVL 89.9

Rock/AOR

Contemporary Hits

FM - WQOX 88.5
FM - KMPZ 96.1
FM - WMC 99.7
FM - WEGR 102.7

Urban/R & B

AM - WDIA 1070
FM - WHRK 97.1
FM - KRNB 101.1

Country

AM - WPLX 1170
AM - WKBL 1250
FM - WKBL 93.5
FM - WVIM 95.3
FM - WGKX 105.9

Christian/Gospel

AM - WCRV 640 (TALK)
AM - KSUD 730 (COUNTRY)
AM - KWAM 990
AM - WXSS 1030 (BLUES)
AM - WLOK 1340 (R & B)
AM - WMGM 1480
FM - KFTH 107.1

Adult Contemporary

Easy Listening

FM - WEZI 94.3
FM - WRVR 104.5

Oldies/Past Hits

AM - WHBQ 560
AM - WRVR 680
AM - WGSF 1210
AM - WEZI 1430

Classical

FM - WKNO 91.1
FM - WSMS 91.7 (JAZZ)

News Talk/Full Service

AM - WREC 600
AM - WMC 790
AM - WMPS 1380

Silent station reminisces with reunion and picnic

Alumni of WLYX FM-89 are planning a reunion for the weekend of August 12-13, 1989. On Saturday evening, August 12, there will be a jam session featuring local musicians at the Antenna Club, 1588 Madison, in Memphis. A picnic in Audubon Park is planned for Sunday afternoon, August 13.

According to Doug Dahlhauser, program director of WLYX from 1979 until the station's first shut-down in 1982, anyone who has ever had anything to do with the station is invited. "We are trying to collect addresses, and would like to hear from former 89ers if they haven't already heard from us," he said. "Of course, all the present student volunteers are most welcome, and the listeners too."

WLYX was begun in 1972 by the Second Presbyterian Church and housed on the fourth floor of the gym at Southwestern (now Rhodes College). It started out as a 10-watt non-commercial daytime FM station. Through the efforts of the paid general manager and some dedicated volunteers, the station grew into a 24 hour, 3500-watt stereo signal.

Robert Jackson worked on material for Denise LaSalle. Demo projects were completed by Kurt Clayton, Arletta Nightingale, Sandra Bray and Keith Shaffer. And, *Star Search* spent a day in June videotaping auditions in Memphis Sound's stage while a NARAS open house was held in the lobby.

In June, the **Georgia Satellites** were at **ARDENT** working on their new LP for Elektra Records. Joe Hardy produced and engineered.

Australian rockers, **The Angels**, are tracking their new album for

FM-89 maintained an innovative, creative progressive rock format. Artists such as U2, Elvis Costello, Huey Lewis, Dire Straits, Supertramp and Talking Heads all had their first albums played on FM-89 years before they were heard on commercial stations.

WLYX supported Memphis musicians, not only by playing their tapes and keeping listeners informed about their gigs, but through benefit concerts and live broadcasts from local clubs.

At noon on Memorial Day, 1982, the Southwestern administration ordered the station off the air. It cited a lack of student involvement and conflicts with the college's image, but the reasons were never really clear. It was the end of an era.

Over the past several years, the station has been on and off the air with student volunteers, and will shut down once again on July 31 of this year.

"Working with FM-89 was an unforgettable experience," said Dahlhauser. "Our listeners played a large role in defining progressive rock in Memphis. Many a new DJ would get a call from an avid listener who would tell him to 'stop playing the commercial crap' and play something different."

The reunion will be a weekend of nostalgia and vintage music. There may be some surprise guests on stage. Tapes of WLYX broadcasts from the '70s and early '80s will be played during breaks in the live music. ★

Chrysalis Records. Terry Manning is producing and engineering.

Also in Ardent from Australia is **Weddings, Parties, Anything**. They are recording for WEA International with Jim Dickinson as producer and John Hampton engineering.

At **ROADHOUSE RECORDING** last month, producer **Danny Jones** continued overdubs and editing on the Ellison's upcoming LP. Tim Ray and Mark Patrick assisted.

Roadhouse has added a Lexicon PCM 70 and 12 more channels of Drawmer noise gates to the outboard equipment. ★

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AUGUST 13 - 18 ELVIS INTERNATIONAL TRIBUTE WEEK

*Whole Lotta
Goin' On*



With throngs of fans poised to descend on the city, Memphis and its inhabitants are preparing for the onslaught of Elvis International Tribute Week. Visitors numbering in the thousands are expected to make the journey from Anywhere, USA (with more still coming from around the world) to pay homage to the memory of the King of Rock'n'Roll.

Trivia and mementoes will be traded, tears will be shed, candles will be burnt, stories retold and millions of dollars will be pumped into the local economy through hotels, restaurants, souvenir shops and tours. Tourists will crowd not only the Graceland complex, but will spill over into other areas of town as well. Notable among

them are the downtown shrines including Sun Studio, the Elvis Presley Memorial Trauma Center and Humes Jr. High. Others will include Tupelo, Miss. on their travel itinerary.

The Graceland Division of Elvis Presley Enterprises, Inc. has outlined a full schedule of special events planned for Tribute Week, with more still planned by other organizations. The following list was the most complete available at press time. For additional information on times, dates, locations and costs, please contact either Graceland at (901) 332-3322, or the group sponsoring the specific event.

For those of you reading this who are from out of town: Welcome! Thanks for stopping by. And, ya'll come back! Y'hear?



AUGUST 12: *Second Annual "Aloha From Graceland" Luau* - buffet dinner and screening of *Aloha From Hawaii*. 8 p.m. - midnight. \$29.95. Send check or money order to: Graceland Luau Tickets, Attn: Maxine Crego, P.O. Box 16508, Memphis, TN 38186-0508. *Elvis Art Exhibit and Contest* - Aug. 12-20 - Open free to public daily 8 a.m. - 7 p.m. in the Graceland Visitors Center in Graceland Plaza. *"Elvis Legacy in Light" Laser Light Show* - Aug. 12-19. A "Fan's Choice" show. Elvis songs choreographed with spectacular lighting effects and images created by argon laser. 1:30 and 3 p.m. daily. \$4 - check or money order to Pink Palace Museum, Attn: Kathy Nix, 3050 Central Ave., Memphis, TN 38111. Please specify date and showtime desired. (901) 454-5609.

Libertyland Remembers Elvis - "Blue Hawaii" Show - Aug. 12, 14 & 15, Sea Cruise Theatre at Libertyland. Las Vegas style production featuring Elvis stylist Andy Childs. Free with admission to Libertyland. (901) 274-1776. *The Art of Betty Harper: 9th Annual Exhibit* - Aug. 12 and 19. Quality Inn Airport South, 3265 Elvis Presley Blvd. Contract Virginia McGuire, (901) 398-9999. *Elvis Presley Park, Tupelo, Miss.* - Aug. 12-20. Commemoration of 10th Anniversary of Elvis Presley Memorial Chapel on Aug. 18. Free beverages, special guests. (601) 841-1245.

AUGUST 13: *Elvis Trivia Contest* - Aug. 13-15, 17-18. 9:30 - 11 a.m. located at open pavilion north of the "Lisa Marie." No charge, register at time of contest. *Elvis Fans Appreciation Social* - Aug. 13, 1-3 p.m. at Memphis Airport Hilton, 2240 Democrat Rd. Free admission. Meet other fans and Graceland officials to discuss ideas and ask questions. *Elvis Presley Memorial Karate Tournament* - Aug. 13, The Racquet Club of Memphis, 5111 Sanderlin Ln. 11 a.m. - 7 p.m. Proceeds benefit LeBonheur Children's Hospital. Patrick Wrenn (901) 726-5047.



AUGUST 14: *"King of Hearts" Casino Party and Las Vegas Show* - location to be announced. Casino games with prizes including trip for two to Las Vegas. Live entertainment, refreshments. Proceeds to Trauma Center. \$15 - check or money order to Graceland: Attn: Casino Tickets, P.O. Box 16508, Memphis, TN, 38186-0508, or call Carol Hopkins at 800-238-2000. No refunds.



AUGUST 15: *Candlelight Vigil* - 10 p.m., gates of Graceland. Guests may walk up to gravesite with candles. Brief opening ceremony presented by Elvis Country Fan Club. No admission charge. *Elvis: The Banana Sandwich* - a "moving" tribute in food to be held at Emily's house. Invitation only. Bring raw meat. *Then, Now and Forever Reception* - Hosted by local fan club, 12-4 p.m. at Shoney's, Elvis Presley Blvd. Special guests to include Presley family members and friends.



AUGUST 16: *Elvis Film Festival* - Aug. 16-19. Times and locations TBA. No admission charge. *Elvis Memorial Service at MSU* - Sponsored by George Klein at MSU Theater Bldg. on Central Ave. 12:30 - 2 p.m. *11th Annual Distinguished Achievement Award* - Given in memory of Elvis, this year to Marguerite Piazza. Omni Hotel. 6:30 p.m. \$35. Write: Marilyn Adams, CFA 232, Memphis State Univ., Memphis, TN 38152, or call (901) 678-2350.

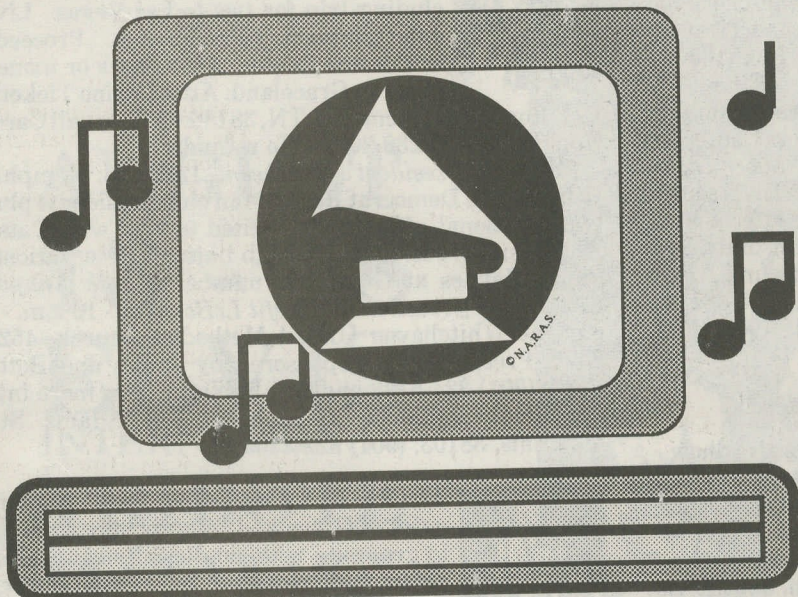


AUGUST 17: *"Graceland:" The Play* - Aug. 17-19 at Harrell Performing Arts Center in Collierville. 8 p.m. \$3 adults, \$1 students, seniors and military. Special vocal performance by Janie Vails. (901) 853-3228. **AUGUST 18:** *7th Annual Elvis Presley International 5K Run* - 8 a.m. near Graceland. Proceeds to benefit United Cerebral Palsy. Call (901) 323-0190.



As always, the Mansion will be open for tours, with the added attraction of the newly opened Automobile Museum. Tours of the Trauma Center will be offered (call Marler Stone, 575-8372), as will tours of Humes Jr. High (659 Manassas Ave.), Kang Rhee Karate Institute (726-4100), Sun Studio (521-0664), and Grayline Tours to Tupelo (942-4662). ★

3rd Annual "Elvis World" Breakfasts - Aug. 13-15. Hosted by Shoney's Restaurants and *Elvis World Magazine*. Will honor "Fan Club of the Year" on the 16th. Contact: Bill E. Burk, *Elvis World*, P.O. Box 16792, Memphis, TN 38186. Reservations required. *Elvis Presley Memorial Celebrity Softball Game* - Aug. 13, 5 p.m. at Echles Field (corner of Echles and Spottswood on MSU Campus). \$5 advance, \$6 gate. Proceeds to benefit Trauma Center. Contact Wilma Wooten, P.O. Box 238, Welcome, NC 27374.



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Series of clinics to start this summer

The Memphis Chapter of the National Academy of Recording Arts and Sciences has been organizing several activities for its members and interested public as well, beginning with its participation with Memphis State in the Distinguished Music Awards. This award was originated as a tribute to the late Elvis Presley, and NARAS has chosen Marguerite Piazza to receive a Governors' Award. The ceremony is on August 16th. For additional information, please call Marilyn Adams at 678-2350.

Later this month, NARAS will sponsor the first of a five part series of clinics with Raleigh Computers. This is something every serious musician will want to check out in order to keep abreast of technological advances in music. Get with the program . . . call NARAS for additional information.

Coming up this fall we will have another Ridiculous Record Sale and a Trash and Treasures Sale. Dates on both these events to be announced soon.

Special thanks to Danny Abbott who shared his home for our Summer Picnic last month. It was a blast for all who attended.

In closing, NARAS would like to welcome the following renewed members: Mark D. Carson, Tim Goodwin, Jack Holder, Leonard Marretta, Mark Patrick, Mittie Peel.

If you are involved in the music industry, you may qualify for membership with NARAS. Please write P.O. Box 41072, Memphis, TN 38104 for more information or phone (901) 452-3399. *

Third annual Elvis impersonator contest

**Bad Bob's Vapors
sponsoring new look-
alike contest also as part
of Elvis International
Tribute Week, Aug. 13 - 18**

Applications are now being accepted for the Annual International Elvis Impersonator Contest. Bad Bob's Vapors Supper Club is sponsoring the event as part of Elvis International Tribute Week. The competition will be held August 13, 14, 16 and 17, with finals on Friday, August 18. Preliminaries will begin at 4 p.m., and finals will begin at 3 p.m.

A new event this year is the Elvis look-alike contest, no singing is necessary, contestants will be judged on looks alone. Interested parties can enter on the spot at the daily impersonator contest. Cash prizes will be awarded daily.

The impersonator contest is open to both amateurs and pros. The grand prize will be a trip for two to Las Vegas, plus a custom-made Elvis jumpsuit made by B&K Enterprises of Clarksville, Ind. Second and third prizes will be \$300 and \$200, respectively. There is *no* entry fee, and contestants will be judged on voice quality, audience appeal and authenticity. Anyone interested in competing should contact Jackie Franklin at (901) 345-1763 for additional details.

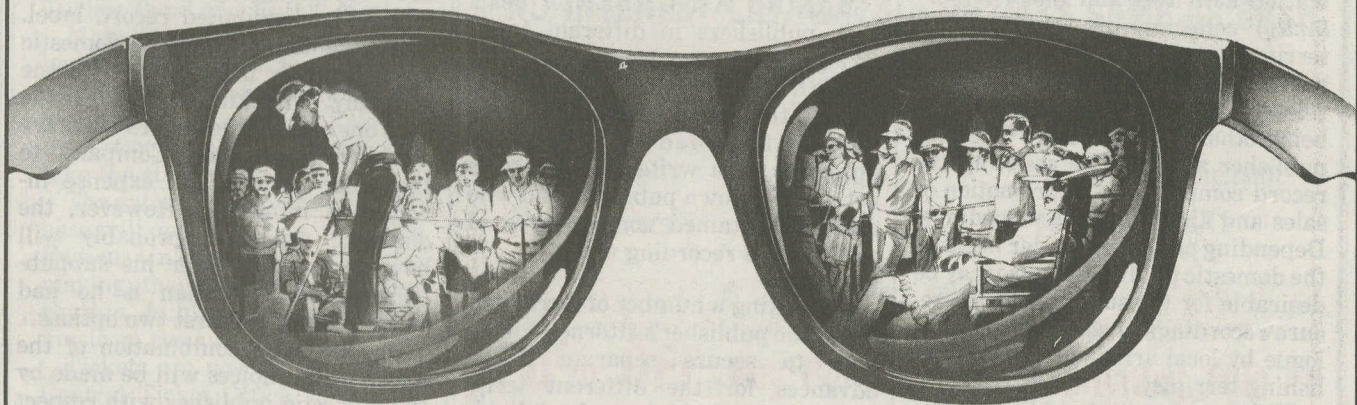
Other events at Bad Bob's Vapors for Elvis Week include a Memphis style Bar-B-Q, '50s night, daily door prizes and nightly "Elvis Jams" with any and all Elvis contestants jamming on the Vapors stage. ★

The Cabaret brings Broadway to Memphis

Broadway is coming to Memphis with the sizzling hot musical, *The Cabaret*. Featuring renditions from such productions are *Purlie*, *The Wiz*, and *Bubbling Brown Sugar*, *The Cabaret* will premier July 29, 1989, 8 p.m. at Zeta Studio, 3365 One Place (off Brooks Road, between Elvis Presley and Millbranch).

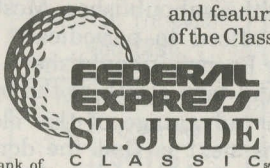
The Cabaret is directed by Oscar Robinson, and stars Connie Frye and Tim Sanders. The big band sound musical features Tammy Williams and Kim Hughes, and introduces the vivacious Theresa Ford. Ruddy Garner makes a cameo appearance.

The show will run each Saturday and Sunday night for five weeks through August 27, 1989. Tickets are \$10.00. For more information call Encore Talent Agency at 785-0776. ★



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July 31 - August 6

The 32nd annual Federal Express St. Jude Classic will be a historic event. Played for the first time ever at the new Tournament Player's Club at Southwind and featuring a million dollar purse. Enjoy the fun of the Classic's week-long festivities, July 31 through

August 6. Proceeds benefit St. Jude Children's Research Hospital.

Daily adult ticket prices beginning at \$10. Adult season passes, July 31 through August 6, beginning at \$45. Special youth rates.

LEGAL / BUSINESS SIDE

by C. Stephen Weaver

Last month this column discussed these three functions of the full-service music publisher: Song Evaluation, Initial Exploitation and Follow-Up Exploitation. This month's column is a continuation of the analysis of the role of the full-service music publisher.

4. FOREIGN EXPLOITATION.

The term "subpublishing" is used to describe the business activities of a publisher outside his own domestic territory. The agreement he enters with a foreign representative (the "subpublisher") is known as a "subpublishing agreement." It is frequently the case that recordings are produced in the domestic (or "original") publisher's territory and eventually released world-wide.

The publisher must have someone handling licensing, other administrative activities and (*most importantly*) collection in those foreign territories where recordings of his works have been commercially released or where his catalogue is being otherwise exploited. The subpublisher also may be assisting the record company in the promotion of sales and air play of the recordings. Depending on the particular needs of the domestic publisher, it also may be desirable for the subpublisher to secure recordings of songs in the catalogue by local artists in the subpublishing territory.

With respect to subpublishing, the domestic music publisher basically has these options: He can establish branch offices in each foreign territory where his works are being exploited. He can make a number of deals with local publishers in each of the foreign territories. He can make a deal with one large multi-national company to handle his subpublishing in all foreign territories.

The option of owning branch offices in foreign territories is not available to most publishers. The obvious reason is the expense involved. The advantages are that the domestic publisher can retain a larger per-

William Bratcher earns studio time for "Rap It" win

The winner of the Cablevision/K 97 "Rap It" contest is 19-year-old William Bratcher of South Memphis. Bratcher, better known as "W"-Def, received \$1,000 and three hours of free studio time at Mega Jam Records, a Memphis-based record company.

The contest, sponsored by Cablevision and WHRK-FM, provided an opportunity to recognize new local talent. 138 entrants submitted a 60-second rap song about Cablevision to compete for the prizes. Final judging of the entries was conducted by three

Cablevision employees, Mega Jam recording artists Frankie D. and Phalon Alexander, and Mega Jam A&R Representative, Louis McKay III.

Cablevision is featuring "W"-Def's performance of his winning rap, "I'll Never Be Bored," in its current radio and television advertising campaign. Bratcher has been rapping since 1983 and has written over 60 rap songs. He describes himself as a "rap poet" with a laid-back, "mack" style. He hopes to sign with a record label in the near future.

"W"-Def performed some of his original raps on a Cablevision special spotlighting the winner and the four runners-up in the contest. The special, *Rap It*, premiered Sunday, July 16 on Cablevision's channel 21. ★

centage of his foreign earnings and that he has greater control over his subpublishing operation. This option is really only available to the very large publishing houses.

MAKING A NUMBER of deals with publishers in different territories is less expensive than the first option but some control is lost. This is usually the option taken by a fairly well-established independent publisher or a writer-artist who is acting as his own publisher and who also has attained some degree of success as a recording artist.

By making a number of territorial deals, the publisher's attorney will be able to secure separate dollar advances for the different territories. Like the theory of subdividing real estate, this is often more lucrative up front than the next option. (Advances against future earnings are particularly important here because of the expense and difficulty involved in enforcing an agreement with a subpublisher. Most of us cannot afford to periodically drop into our French subpublisher's Paris office and take a look at the books!) Another advantage of this election over the next is that the domestic publisher can be more selective about which subpublisher can best serve his needs in each territory of the world.

MAKING A DEAL with one large company to handle subpublishing in all territories of the world is the choice most frequently taken by the small independent publisher or the writer-artist who has entered into his first recording agreement with a nationally distributed record label. The advantage is that the domestic publisher only has to deal with one company. This kind of deal is made with one of the large majors who have world-wide affiliates. Compared to the other options, the expense involved is minimal. However, the domestic publisher probably will have less control over his subpublishing activities than is he had elected one of the first two options.

One or some combination of the above three choices will be made by the domestic publisher with respect to the foreign exploitation of his catalogue. Which election is made depends upon the domestic publisher's individual needs and resources.

Next month's column will discuss the administrative function of the music publisher. ★

C. Stephen Weaver is a graduate of the Cecil C. Humphreys School of Law at Memphis State University. He is President of Steve Weaver & Associates, Inc., specializing in representation of entertainment industry clientele.

Navy base to host Southern Starfest; Alabama tops bill



Kathy Mattea

Alabama will be the headliner when Southern StarFest '89 kicks off at Naval Air Station Memphis at Millington, Tenn., Aug. 20. The event, held at the P.E. Stone Athletic Complex on the northside of the Naval Air Station, is open to the public.

Named Artist of the Decade by the Academy of Country Music earlier this year, Alabama, will perform along with the Marshall Tucker Band and Kathy Mattea.

Main stage entertainment will begin at 6 p.m. with the Marshall Tucker Band entertaining for approximately one hour, followed by Kathy Mattea. Alabama will take the stage at about 8 p.m.

The gates to the north side of the base will open at 3 p.m. with The Famous Unknowns from Arkansas, playing their brand of country, rhythm & blues and rock'n'roll music on the auxiliary stage.

Tickets are now on sale at the Central Ticket Office, located in the Travel Center, building S-52. Tickets are also available at all Ticket Hub outlets, including Jackson, Tenn., Jonesboro and West Memphis, Ark., and Tupelo, Miss. for \$15. Ticket price the day of the show will be \$20.

Personal and non-professional still photography will be allowed; however, videotaping the performances will not be permitted. No coolers or pets will be permitted in the concert area.

For more details, call the Morale, Welfare and Recreation Department at (901) 873-5163. ★

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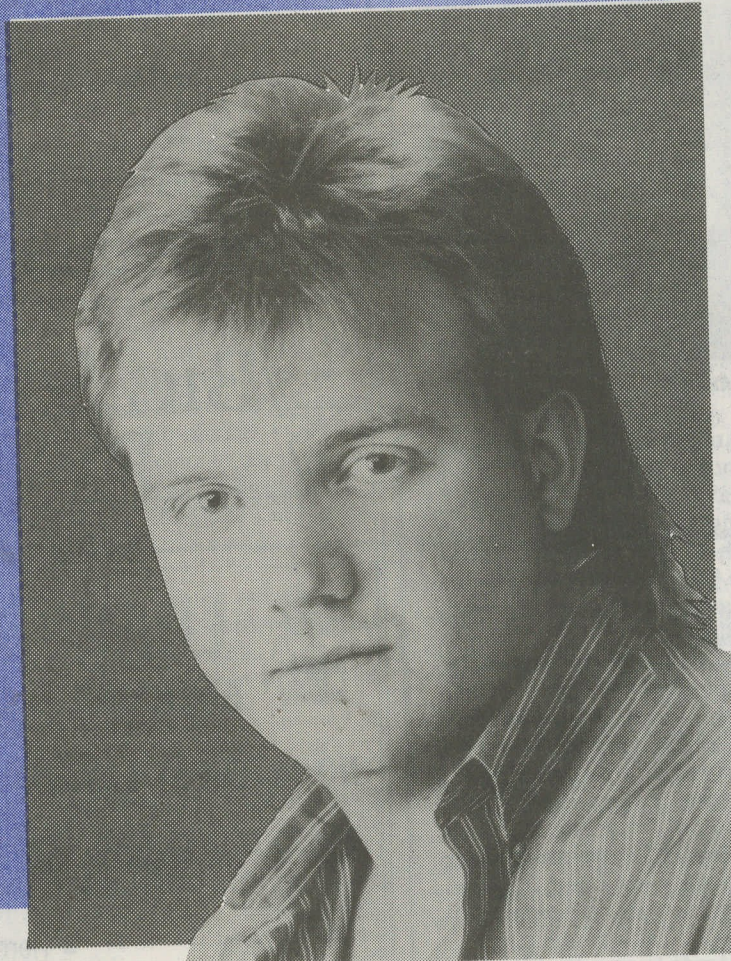
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The Team:

**LANCE
STRODE
and
CATO
WALKER**

*Country singer and
R&B producer knock
down doors with
music that's a
little different*



by Sandy Heiss

If this were the old West, simply the lyric of their names could make Lance Strode and Cato Walker living legends. Their names do have a certain musical quality, and Strode even nods in agreement with a "Yes, M'am" like any well-mannered cowboy would. But this is modern day Memphis, where it takes much more than a poetic name and a polite demeanor to scratch the charts oft eyed by wannabe legends.

It is Strode's independent single, "Dangerous Ground," that's blazing the trail for this duo. Produced by Walker and promoted by his Groove-

makers Entertainment Complex, Strode's soulful voice carried this original tune to #92 on *Billboard's* Hot Country Singles and #5 on *Cash Box' Indie Singles*.

It's a success story of another kind, where the factions of Memphis music crossed lines and made a country music record that breaks all Nashville's formula rules. Memphis, too often accused of not being a town for country music, proved with this one that it is a nurturing force for good music. Strode's recording (see *Memphis Star*, Feb. 1989) has the rhythm and soul of vintage Stax and the twang and fresh twist of a Hank, Sr. lyric.

As a teenager, Lance Strode sat in his room playing and singing, too full of stage fright to think about being a

performer. But he wanted an Ovation Balladeer, and his mother dangled the carrot. Realizing her son's talent, she promised him the six string on one condition -- that Lance stand up before an audience and sing like he did "there in that bedroom."

He took the stage at the Country Jamboree in Nesbit, Miss. "My knees were knocking. I was scared to death," recalls Strode. "But I was gonna get that guitar!" His "phenomenal" parents got together and followed through on their deal, and thus began Strode's career as an entertainer.

During his freshman year at Memphis State, Strode wrote a song for the (Memphis Songwriters Association) Demo Derby called "Ideas About Love." Walker, who

had been asked to speak at the event, was able to stay for the showcase through a series of what proved to be fateful circumstances. He was encouraged to listen to this "new country singer." People at the showcase were saying that his music "could bring tears to your eyes."

Says Walker, "I remember thinking, what do I know about a country singer? But when I heard him sing, that's all I wanted to know."

*"Since it
("Dangerous
Ground")
was cut here,
it has
more soul."*

— Lance Strode

I couldn't understand why he was in the Demo Derby."

Walker, who also manages J. Blackfoot and Sandra Bray and whose background is principally in rhythm and blues, took on the management and production tasks of his new country protege. Bootstrap Records was formed specifically to launch Lance Strode's career.

Explaining that, in his R&B dealings, he is accustomed to taking his music "to the streets" to see how the people react, Walker tried "Dangerous Ground" out on "thirty young black kids" who were enrolled in a music class he was teaching at Kansas Vo-Tech. They all wanted copies of the record. "These kids were into rap, but they loved Lance Strode!" exclaimed Walker. "His music touches you."

"It's country music," Strode offers. "But it's a little different. People are having trouble putting it into a category." And the talent that has lined up to help put out Strode's new three-song demo ensures that it will be a well-versed project with an unmistakable Memphis influence.

material anytime soon. Now involved in a production deal with Memphis Sound, the demo will be promoted to major labels.

Because Strode wants to retain as much artistic freedom as possible, he'd like to continue working here at home. Some individuals who've been



Cato Walker (right) met Strode (left) at a Memphis Songwriters Association Demo Derby. "When I heard him sing, that's all I wanted to know." — Cato Walker

photo by Sandy Heiss

Jack Holder and Sam Gay are co-producing with Walker at Memphis Sound Productions. Some of the best musicians in Memphis (Holder on keys and guitar, Tommy Burroughs on fiddle, Chad Cromwell on drums, and Robbie Turner on steel, to name a few) have also added their talents.

Although a friend of Holder's suggested that Strode stick to traditional, he says he prefers doing a variety of music that doesn't have the sameness of traditional country. Having written between 150 and 200 songs during the past several years without even one songwriter's workshop, he shouldn't run short of

attached to the project feel that recording in Memphis has given Strode that edge. "Tim Goodwin (partner in Memphis Sound Productions) says if this had been cut in Nashville, it would have been a slicked-up product," Strode explains. "Since it was cut here, it has more soul."

The biggest problem resulting from this hometown production will be getting Nashville to open its already crowded doorway to an outsider. He'll start knocking by re-

See Lance Strode page 26



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FINER SIDE

by Emily A. Dunbar

It's nice to be back after a brief sabbatical. For those of you who called, horrified, to ask if the Finer Side was gone for good, I'd like to say "Thanks, Mom."

Anyway, we're back. Perhaps we should call this installment "Return of the Finer Side?" Read on.

ABOUT TOWN

Me and all my father's friends can be found this month hanging out in the elegant cool of the Orpheum Theatre, soaking up some major air conditioning and a great movie. Look for us on Fridays, at 7:30 p.m. Each program features a brief organ concert, a cartoon and an episode of the 1938 serial *Flash Gordon*. The features in August are: 8/4 - *Camelot*; 8/18 - *Wizard of Oz*; 8/25 - *Blazing Saddles*. At only \$4 for adults and \$3 for children (under 12), you can't beat it with a stick.

Dixon Gallery and Gardens is also sponsoring a film series in August. Sunday afternoons at 2 p.m. one can catch topical films on art and decoration. 8/6 - *The Moderns*; 8/13 and 20 - *Flowers and Gardens at the Met*. The Gallery can be reached at (901) 761-5250 for prices.

The Memphis Concert Ballet, under the artistic direction of Dorothy Gunther Pugh, recently announced its 1989-90 season and subscription drive. The four programs included in the season are the very special *First International Glasnost Ballet Tour*, *The Nutcracker*, *American Made* and *Alice In Wonderland*. Subscription packages are available for \$65 each and \$40 (does not include Glasnost Tour). Performances are held in the Orpheum Theatre. For additional information on MCB's programs, please call (901) 763-0139.

State Senator Steve Cohen (D-Memphis) reported matching grant awards from the Tennessee Arts Commission to local arts organizations. Among the grantees are the Beethoven Club, Circuit Playhouse, Memphis City Schools, and the Memphis College of Art. Individual grantees include a dance fellowship for Karen Zissoff and a literary

fellowship for Lee Martin. In addition to these grants, line item appropriation amendments to the state budget which will affect the city include Blues City Cultural Center, the Center for Southern Folklore, WEVL Radio and a walloping \$50,000 to Save the Shell, Inc. Thanks Senator Steve!

Blues City Cultural Center, which celebrated its tenth anniversary in Memphis in July, is offering special courses in music, dancing, acting and writing on Saturday afternoons in August. Class sessions will be held Aug. 5, 12, and 19 from 9 a.m. - 1 p.m. For enrollment details, please call (901) 525-2887.

The Peabody Hotel Skyway will play host to the big band sounds of Tony Barron and His Orchestra on Sunday, Aug. 27. Ticket information is available by contacting the Cecil Ramer Agency at (601) 287-2311.

SYMPHONY NOTES

The Memphis Symphony Orchestra recently announced the appointment of Lawrence Edwards as the Director of the Symphony Chorus. Edwards served as Interim Director following last season's departure of former directress Sara Beth Causey. He was previously the director of Choral Activities at West Virginia University and is an Associate Professor and Coordinator of Choral Activities at Memphis State University.

The Plough Foundation has made a generous challenge grant to the Memphis Orchestral Society as part of the Symphony's Prelude to Greatness financial campaign. The Society recently received a \$250,000 challenge grant from the National Endowment for the Arts, which stipulates that the Society must raise an additional \$750,000 by Dec. 1989. Plough's grant, which matches NEA's, brings them within \$500,000 of achieving that goal. According to the Campaign's co-chairman, Bonnie Wilmott, these grants mean that "each dollar a donor now contributes will result in two dollars to the Prelude to Greatness Campaign."

Remember all those regional and metropolitan symphonies which folded last year because of lack of funding? Aren't we fortunate to have an excellent symphony with the foresight to plan ahead!



Noted operatic performer Marguerite Piazza will receive Memphis State University's 11th Annual Distinguished Achievement Award for the Creative and Performing Arts on August 16. The award was established in 1979 in memory of Elvis Presley.

Miss Piazza will receive the award at a dinner on Wednesday,

August 16 at the Omni Memphis Hotel. Tickets are \$35 per person and may be purchased by calling 678-2350.

Past recipients of the award are Sam Phillips, B.B. King, Charlie Rich, Estelle Axton, Jerry Lee Lewis, Carl Perkins, James Blackwood, Rufus Thomas, Chet Atkins and Kay Starr.

THEATRE

Blues City Cultural Center - *What's Going On?* - Aug. 4-5. 525-2887.

Circuit Playhouse - *West Memphis Mojo* - Aug. 17-27. 726-5521.

Children's Theatre - *Little Red Riding Hood* - Aug. 2-12. Grim Grimms' fairy tale. *The Wind in the Willows* - Aug. 2-12. Frogs and more.

Germantown Community Theatre - *Fiddler on the Roof* - Aug. 25-31. Beloved musical tale of a Russian Jew caught in the conflict prior to World War I. 754-2680.

Harrell Performing Arts Center - *Graceland* - Aug. 17-19. Funny and touching play deals with the rivalry of two Elvis Presley fans to be the first to enter their fallen idol's lavish

estate. Presented as part of the Elvis International Tribute Week. 853-3228.

Little Theatre - *Fables For Friends* - Aug. 3-6. 682-8323.

Playhouse on the Square - *Anything Goes!* - Aug. 11-31. 726-4656.

POST SCRIPT

So, did you all see Kallen Esperian (*Memphis Star*, June 1989) in the mid-July issue of *People*? Nice to see someone is following our lead! Congratulations once again to Ms. Esperian for proving to the rest of the world that there's more to Memphis than what meets the eye.

See ya' at Graceland! Bye. ★

Tip Sheet (*Star Tracks Too*) by Anna Cham



NewSouth Music Showcase registration set

Approximately 100 bands from the Southeast will be spotlighted in 10 of Atlanta's top clubs when the first annual NewSouth Music Showcase, in conjunction with BMI, is held in Atlanta the weekend of October 5-8.

This debut music conference, the first event of its kind in the Southeast, will showcase talent from a nine-state region that includes Georgia, North and South Carolina, Alabama, Mississippi, Florida, Tennessee, Kentucky and Louisiana. The event will also include a series of panel discussions on topics that will inform both the beginner and industry professional about the music business. A number of other activities are also being planned to make the NewSouth Music Showcase a well-rounded affair.

The 100 groups from the region selected to perform will be chosen by a blue ribbon panel of people from the music industry. Submissions for consideration should

include the following non-returnable materials: 1) 3 original songs on cassette; 2) band photo; and 3) band bio including recent performance dates and places. All performing band members must be at least 18 years old. Entries should be mailed to: NewSouth, P.O. Box 17624, Atlanta, GA 30316. All entries must be received by August 31 for consideration.

Advance registration for the NewSouth Music Showcase is \$50 prior to September 1; and \$70 thereafter. Special discount rates for airline tickets and hotel accommodations are being arranged. For information regarding travel and hotel reservations, call 1-800-824-2316 outside Georgia; and 1-800-282-0456 in Georgia.

The NewSouth Music Showcase is based at Primedia, Inc., Suite 200, 100 Colony Square, Atlanta, GA 30361. The telephone number is (404) 892-2287. ★

The Delta Rebels' (above right) first Polydor single, "Tattoo Rosie," hit the airwaves last month. The Rebels have been performing across the Southeast. Shown here (from left) are Eddy Shaver, James Flynn and R.T. Scott. The Rebs road crew has the T-shirt of the year -- "No Head, No Backstage Pass."

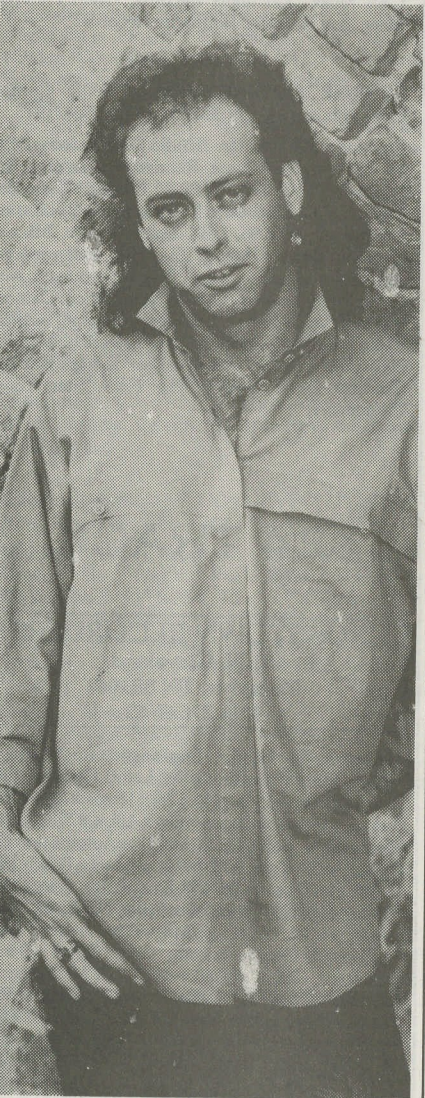
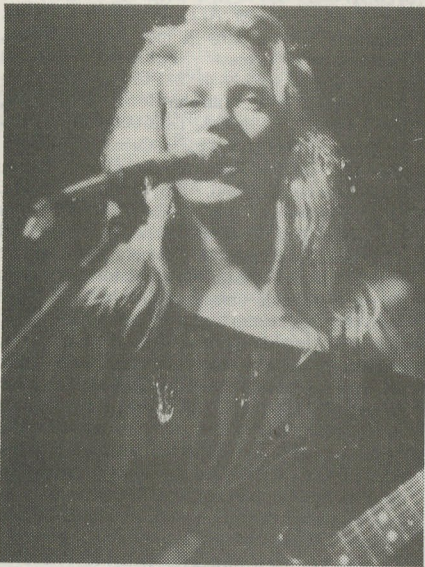
Every Mother's Nightmare (above left) signed with Arista last month. Shown here with Nita Makris at Stage Stop are Rick Ruhl, Steve Malone, Jim Phipps and Ronnie Cantrell.

Last month, Memphis' own Reance opened for the Bangles. They were great as usual. Shown here (facing page, top) is guitarist Stacie Plunk.

photos by Seth Russell

David Kurtz (facing page, bottom) will play the ASCAP Songwriter's Showcase at Douglas Corner in Nashville on Aug. 28.

photo by Kelly K. Craig



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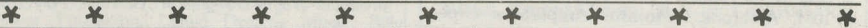
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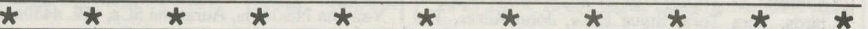
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FOURTH ANNUAL

Memphis Star STUDIO GUIDE

The *Memphis Star* is pleased to present its fourth annual Studio Guide.

Information is based on each studio's response to our recent poll, and is the most accurate and comprehensive available. Video studios follow the recording studio

listings. For more specific information, the studios encourage you to call for details.

From the greenest novice to the most seasoned professional, there is a studio listed to fit any of your recording needs.

Memphis Area Recording Studios

32 TRACK

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Owner: John E. Fry. **Manager:** Luther Bailey. **Chief Engineers:** Joe Hardy, John Hampton. **Studio Dimensions:** Studio A -- (Studio - 25 x 40) (Control - 16 x 25); Studio B -- (Studio - 24 x 17) (Control - 25 x 20); Studio C - (Studio - 25 x 35) (Control - 18 x 25). **Mixing Consoles:** Studio A - Mitsubishi Westar 44x24; Studio B - Solid State Logic 6000 E 40x32; Studio C - Neve V Series 40x48. **Tape Machines:** Mitsubishi X850 digital 32-track, (2) Mitsubishi X-800 digital 32-track, Otari MTR-90 24-track, (2) MCI JH-24-track, Mitsubishi X-86 and X-80 digital 2-track, (3) MCI JH-110 2-track. **Echo, Reverb and Delay Systems:** Lexicon 224 and Lexicon 224XL, Quantec, (6) Yamaha REV 5, Publison Infernal Machine, Lexicon Prime Time, (2) Eventide 949 Harmonizer, DeltaLab Effectron, ADR Scamp ADT, Marshall Time Modulator, (3) EMT, AMS RMX-16, AMS DMX-16, BEL BD-8, (3) Live Chambers. **Outboard Equipment:** (2) Fairchild Limiters, (2) UA 176 Limiters, UA 1176, (4) dbx 160, (6) dbx 165, (3) Scamp Racks w/gates, Compressors, De-essers, Dynamic noise filter, Auto Panner, (2) Valley Intelligent De-esser, Garfield Master Beat. **Microphones:** Neumann: M249, U67, U87, KM84, KM86; B&K; Sanken: AKG: C-422, Stereo, C-414, C-451, D-12; Crown PZM; EV; RE20; RE15; Sennheiser: MD-421, MD-441; Shure: SM81; SM57; Beyer 201; also Sony and RCA. **Monitor Speakers:** Audicon, JBL 4350, KEF, Yamaha NS-10M, Auratone. **Monitor Amplifiers:** Crown, BGW. **Musical Instruments:** Fairlight Series III, Yamaha DX7, Roland D-50, (2) Roland Super Jupiters, Roland Piano Synthesizer, Mini Moog w/MIDI, Moog Memorymoog, Steinway Grand Piano, Yamaha Grand Piano, Hammond M-3 Organ, (2) Gretsch Drum Sets. **Video Equipment:** Complete 1" videotape, Betacam SP, 16 and 35 mm film production and editing. **Studio Rates:** Studio A - \$100/hr. or \$1100/day; Studio B - \$135/hr. or \$1500/day; Studio C - \$135/hr. or \$1500/day. **Engineer Rates:** Assistant Engineer - \$15/hr.; Engineer - \$20/hr.; Senior Engineer - \$40/hr. **Recent Clients:** ZZ Top, R.E.M., The Fabulous Thunderbirds, Tora Tora, Steve Earle, John Kilzer, The

Replacements, George Thorogood, Rock City Angels, Johnny Winter, Mavis Staple, Velvet Elvis, Omar & the Howlers, Michael Anderson, Alex Chilton.

KIVA RECORDING STUDIO - 904 Rayner St., Memphis, TN 38114.

Manager: Jim Gaines. **Engineers:** Jim Gaines, Skip Burzumato, Pat Taylor, Michael Patterson (programmer), Greg Archilla. **Studio Dimensions:** A - Control Room: 575 s/f, Studio: 1852 s/f; B - Control Room: 440 s/f, Studio: 210 s/f; C - MIDI Room: 400 s/f. **Tape Recorders:** (2) Mitsubishi X-800 32 Track Digital; (1) Studer 24-track Analog, (1) Mitsubishi X-86 2 Track Digital; (1) Studer A80 2-track Analog; (1) Sony PCM 2500 DAT Recorder. **Mixing Consoles:** A-SSL 4000G 40 x 32; B-Mitsubishi Westar 52 x 24 w/Compumix Automation; C-AKAI MG 1214 12-Track; API 16 x 4 w/166550A Discreet EQ. **Outboard Equipment:** Lexicon 480L Reverb, Lexicon 224 Reverb, AMS RMX-16 Reverb, Live Chamber B EMT plates, TC2290 Multi Effects Unit, Massenberg Mic Pre-Amps, Adam Smith Zeta Three Synchronizer, and various other pieces of outboard gear. **Monitors:** UREI 813C, JBL 4435 & 4401, Tannoy SG10 & FSM, Yamaha NS-10M. **Microphones:** AKG, Beyer, EV, Neumann, Sennheiser, Shure, Sony. **Instruments Available:** Keyboards and sequencers by: Roland, AKAI, Yamaha, MacIntosh and various others. **Studio Specialties:** Full service facility specializing in albums, demos, jingles, industrial. Fully equipped MIDI room. **Extras:** MIDI programmer available, mixdown to analog, digital, DAT, A-A & A-D transfers. **Rates:** Studio A - digital \$155/hr., \$1705/day, analog \$135/hr., \$1485/day; Studio B - digital \$90/hr., \$990/day, analog \$60/hr., \$660 day. Studio C (MIDI Room) - w/AKAI MG1214 12-track and engineer - \$40/hr. **Recent Clients:** Jimi Jamison (Scotti Bros.), Stevie Ray Vaughan (Epic), David Lynn Jones (PolyGram), Jason D. Williams (RCA), Kevin Paige (Chrysalis), DeGarmo & Key, producer Wayne Douglas, Jr., BarKays (PolyGram).

MEMPHIS SOUND PRODUCTIONS - 315 Beale St., Memphis, TN 38103 (901) 525-5500

Manager: Timothy Goodwin. **Owners:** Timothy Goodwin, John Fleskes, John McDowell, Phil Kantor. **Engineers:** John Fleskes, Dan Pfeifer, Robert Jackson, Jim Godsey, Jack Holder. **Studio Dimensions:** 40 x 50 x 27.5, plus isolation rooms. **Control Dimensions:** 22 x 25 x 14, plus isolated machines room. **Console:** NEVE V/48 Series III with hi-res Nescam-96 moving fader automation and full events controller. **Monitors:** SDA custom built, Yamaha NS-10Ms, Auratone 5Cs, JBL 4430s, JBL

4401s, EV Sentry 500s. **Tape Machines:** Otari MTR-90Mk2, MTR-12 (1/2 inch), MTR-10 (1/4 inch), 2 Studer PR99, Studer A77, Nakamichi DMP100, Nakamichi CR7A, Sony 1/2 inch (video format), anything upon request. **Outboard Gear:** (2) Lexicon 224-XLs, 224-4.4, (2) PCM-60s, (2) PCM-41s, Eventide 949M, Yamaha Rev-7, (2) SPX-90s, Ursa Major 8X32, LA2A, DBX-900 incl. (4) 903 comp./limiters and (4) 904 gates, Orban 622-B, EXR-EX4, and on and on. **Mics:** Various tubes, condensers by Neumann, AKG, Sennheiser, Shure, PZM, Countryman, many others. **Instruments Available:** Yamaha grand piano, Hammond B3 w/Leslie 122 and Leslie 147, Yamaha PF-80 electric grand, DX7 and TX816 with MacIntosh Plus voice storage (2000-plus voices), AKAI MPC-60, Pearl drum set, Casio drum trigger set w/intelligent MIDI, various keyboards, guitars, Jammer, percussion, amplifiers. **Synchronization:** Adam-Smith 2600, AKAI MPC-60, MacIntosh Plus. **Extras:** MacIntosh Plus w/20M hyperdrive, full format sound sample library (5000-plus voices for various systems), Performer V3.0 and Soundlab software, Opcode Studio Plus II, full PA/Monitor system, convenient location, hot tub, bar, and stuff we can't print, etc. Full in-house production and technical services. **Rates:** Call for rates. **Recent Clients:** Capitol Records, Warner Brothers Records, MCA Records, CBS Music, Columbia Records, Orion Pictures, Mega Jam Records, Bootstrap Records.

SUNRISE PRODUCTIONS - 3108 Comet Cove, Memphis, TN 38118. (901) 795-2191.

Engineer: Fred Sluder. **Studio Dimensions:** 20' x 30', 600 sq. ft. **Tape Recorders:** Tascam 32, Tascam 38, TEAC M222. **Mixing Console:** Tascam M30. **Outboard Equipment:** LC3 Limiter, Effectron II, SPX-90, DBX digital reverb. **Microphones:** Shure SM58, AKG, P2M. **Instruments Available:** Wurliizer piano, Poly 61, Ludwig drums, Korg drum machine. **Studio Specialties:** Demos, masters, voice-overs. **Extras:** Arranging, session musicians, live performance engineering, support and sound. **Rates:** Please call for quotes. **Recent Clients:** Davis Sisters, The Heat, Star Town Productions.

24 TRACK

CROSSTOWN RECORDERS
435 N. Cleveland
Memphis, TN 38104
(901) 276-8742

Manager: Ray Gaston. **Engineers:** Greg Morrow, James Craft, Steve Hauth, Ron Laury, Ronnie Kittel. **Studio Dimensions:** 20w x 25l x 13h plus 3 isolation booths. Control Room: 15w x 18l x 8.5h. **Tape Recorders:** Sony MCI JH-24 w/Autolocator III, Studer A820 1/2" and 1/4" 2-track w/remote, Revox PR-99 1/4", (2) Tascam 122 MK-II cassettes, Sony 2500 PRO R-DAT. **Mixing Console:** NEVE 8232 32 input x 24 buss w/MasterMix automation. **Outboard Gear:** Lexicon 480L digital effects processor, 200x digital reverb, PCM-60 digital reverb, PCM-70 digital effects processor; Eventide H3000 Ultra Harmonizer; Audio Logic PA88A Psycho Acoustic Processor, MT-44 Quad gate, MT-66 stereo comp./limiter; Yamaha SPX-90; NEVE stereo comp./limiter; Teletronix LA-2A tube compressor; UREI 1176N compressor. **Monitors:** EV Sentry 100As; Westlake BBSM-6s and TM-1s,

Realistic Minimus 7s. **Microphones:** Neumann U87, U89, KM84; Beyer MC740, M101; EV RE20, RE11, N/D 308, BK-1, DS35, 658L, 1776; AKG 414, D112, C451, C452, D224, D200, D1000; Shure SM57, SM61; Audio Technica 813, 801. **Instruments Available:** KORG 9000 digital piano, Hammond B-3 organ, Yamaha DX-7 IIFD, Roland R-8 drum machine, DDRUM digital drum kit, Simmons drum kit, various Pearl and Gretsch drum kits. Extensive MIDI gear available on rental basis. Amplifiers and other equipment available upon request. **Studio Specialties:** Full service 24-track recording and production of demos, audio for video, masters and jingles. **Extras:** Session musicians available. Mitsubishi digital multitrack and 2-track recorders available on rental basis. **Rates:** Please call for pricing info. **Recent Clients:** Larry Raspberry, Amy Grant, Jimi Jamison, Sam Bryant, Geoff Benward, Mirror Image, Ed DeGarmo, Chosen Stranger, Donna McElroy, Peter Buck Productions, Marsha McDonald & Associates, Mayo Music, DeGarmo & Key, Impact, Lisa Hatchet, Bud Cockrell, Willie Toliver.

"KINGS" STUDIO - Kingsbury Vo-Tech Center, 1328 N. Graham, Memphis, TN 38122.

Manager: Jimbo Hale. **Engineers:** Student engineers. **Studio Dimensions:** 35 x 45. **Tape Recorders:** 24 track Soundcraft, Otari, Scully. **Mixing Consoles:** Audiotronics 740. **Outboard Equipment:** Yamaha, DBX, Effectron, Orban. **Monitors:** JBL. **Microphones:** Neumann, Sennheiser, Shure, EV. **Instruments Available:** DXy, Drums, Acoustic piano, RX5. **Studio Specialties:** Student training. **Rates:** Lab fee only. **Recent Clients:** Navy Band, Jimmy Hart, Andy Childs, Danny Jones.

LYN-LOU RECORDING STUDIO - 1518 Chelsea Ave., Memphis, TN 38108

Manager: John Kelton. **Leon Sides. Engineers:** John Kelton. **Studio Dimensions:** 20' x 30'. **Tape Recorders:** MCI 24, Ampex 2-track, Sony Digital 2-track. **Mixing Consoles:** Sphere. **Outboard Equipment:** Various. **Monitors:** Altec, Yamaha. **Microphones:** Various. **Instruments Available:** Piano, Organ.

MEDIA GENERAL STUDIO FIVE - 1771 Poplar Ave., Memphis, TN 38104. (901) 320-4254.

Manager: Glenn Crawford. **Engineers:** Larry Gould, Tim Welch, Paul West. **Studio Dimensions:** "A" Room - 35 x 37, "B" Room - 12 x 20. **Tape Recorders:** Otari MTR-90, Otari MTR-10, Otari MTR-12. **Mixing Consoles:** Electrodyne, Harrison. **Outboard Equipment:** DBX, Lexicon, Yamaha, Valley, U.A., Deltalab, Audio Kinetics, Garfield, AKG, Spectra Sonics, EMT. **Monitors:** JBL, Auratone. **Microphones:** Neumann, Sennheiser, EV, AKB, Beyer, Shure, Crown, RCA. **Instruments Available:** Guitar & bass amps, Yamaha grand piano, drums, electric keyboards, chimes, tympani, various percussion. **Studio Specialties:** Specialize in music for radio and TV production. **Extras:** Tape duplication (reel & cassette), CD pre-mastering and brokering. **Rates:** call for rates. **Recent Clients:** Call for info.

NEW MEMPHIS MUSIC - 1503 Madison Ave, Memphis, TN 38104

Manager: Melanie Hunolt. **Engineers:** Nikos Lyras, Doug Nightwine, Joe Dixon, Danny Jones, Eric Patrick. **Studio Dimensions:** 32' x 22' with two isolation booths. **Tape Recorders:** Otari MTR-90

II, Otari MTR-10, Sony PCM 2500 DAT, Tascam 122 cassette deck, Tascam 112 cassette deck (2). **Mixing Consoles:** Trident Series 80 (32 x 24 x 32). **Outboard Equipment:** Lexicon 224, Lexicon PCM 70, Yamaha SPX 90, Art O la, Digitech DSP 128, Lexicon PCM 41 (2), Delta Lab Echotron, and various compressors and gates. **Monitors:** Tannoy FSM-U (Modified by Steve Durr with White Room eq), Yamaha NS-10M, Auratone 5C, EV Sentry V (studio). **Microphones:** AKG C414EB, AKG C451E, AKG CK8, AKG 1000E, AKG D12E, AKG D200E, Crown PZM, Sennheiser MD421, Neumann U87, Neumann KM84, EV RE20, Shure SM57. **Instruments Available:** Kawai Grand Piano, Hammond B-3 Organ with Leslie Speaker, Fender (Strat) electric guitars, Marshall half stack guitar amp, DW triggering pedal, Roland and Tama drum pads with trigger kit for Akai S900, Yamaha RX-15, MacIntosh Plus w/Master Tracks Pro 3.0 and MIDI transport (external drive), Roland D-50, Yamaha DX-7, Roland Super JX (rack mount). **Rates:** Please call for rates. **Recent Clients:** Ward Archer & Associates, Tony Joe White, Peter Buck Productions, Carl Marsh, Mark Blumberg, Lunar Productions, Kevin Paige, Farrell & Farrell, Jerry Reed, Rufus Thomas, Kenneth Jackson, Bobby "Blue" Bland, Don Baker Assoc., The Miracles, Ed Hubbard.

THE POWER HOUSE RECORDING - 431 N. Cleveland, Memphis, TN 38104 (901) 274-2696.

Manager: Art Johnson. **Engineers:** Steve Hauth, Ronnie Kittell, Rusty McFarland. **Studio Dimensions:** 12w x 10l x 8.5h plus three isolation booths. **Control Room:** 20w x 10l x 8.5h. **Tape Recorders:** Sony MCI JH-24 w/Autolocator III, Revox PR-99 1/2", 2-track, Sony 2500 PRO R-DAT, Technics M225X cassette, Onkyo TA2050 cassette. **Mixing Console:** Audiotronics 501 28 input x 16 buss. **Outboard Gear:** Lexicon 200X digital reverb, PCM-70 digital effects processor; Audio Logic PA86 Psycho Acoustic Processor, MT-66 Stereo comp./limiter; Yamaha SPX-90, D1500 Digital Delay, REV7 digital reverb; Korg DRV-1000 digital reverb; DeltaLab ADM 256 digital delay, ADM 1024 digital delay; DBX 160X comp./limiter, 166 stereo comp./limiter; Urei 1176N peak limiter; Gatex Quad gate, Rane PE15 parametric equalizer; Master Room XL-210 stereo reverb; ADA Pitchraq pitch transposer; Valley People Dyna-Mite comp./limiter; Alesis Quadraverb. **Monitors:** Yamaha NS-10Ms; JBL 4502s; EV Sentry 100As; Auratone 5Cs. **Microphones:** Neumann U87, U89, KM84; Beyer MC740, M101; EV RE20; RE11, N/D 308, BK-1, DS35, 658L, 1776; AKG 414, D112, C451, C452, D224, D200, D1000; Shure SM57, SM61, Audio Technica 813, 801. **Instruments Available:** Emulator EMU II + HD; Yamaha DX-7; Roland D550; D110; Oberheim Matrix 6R; Korg CX-3; Mac-based MIDI music production system. Amplifiers and other equipment available upon request. **Studio Specialties:** Jingles, Demos, Masters, Audio for video/film, Audio FX, incidentals, IDs. **Extras:** Extensive writer and musician pool in conjunction with Big Noise Productions. **Rates:** Please call for pricing info. **Recent Clients:** Peter Buck Productions, Big Noise Productions, Mayo Music, Luna Productions, Tri-Power Publishing, Liquid Dreams Music, Billy and the Who Dogs, Tora Tora, China, Art Johnson, Jimi Jamison, Greg Reding, Jimmy Griffin, Robert Johnson, Becky Russell/Reba and the Portables, plus other local and regional artists.

**ROADHOUSE RECORDING
7472 Old Highway 78 (Lamar Ave.)
Olive Branch, Miss. 38654
(901) 365-1429**

Manager: Ronnie Vandiver. **Engineers:** Staff engineers: Mark Patrick, Ronnie Vandiver.

Independent and associate engineers: Danny Jones, Tim Ray. **Studio Dimensions:** Control Room: 298 sq. ft., Studio: 720 sq. ft. **Tape Recorders:** Sony/MCI JH24 24-track, Mitsubishi X80 digital 2-track, Studer-Revox PR99MKII 2-track, Nakamichi MR2 and BX300 cassettes. **Mixing Consoles:** Trident 80C 32 x 34 (60 inputs for mixdown). **Outboard Equipment:** Lexicon PCM70 digital effects, Lexicon PCM60 digital reverb, Lexicon PCM42 digital delay, Yamaha SPX90II digital effects, API 3124 microphone preamplifiers, Teletronix LA-2A tube leveling amplifier, Summit EQP 2 channel tube program equalizer, Drawmer DS201 noise gates (16 channels), Drawmer M500 dynamics processor, Orban 622B stereo parametric equalizer, dbx 160X compressors (2), Wendel Jr. drum samples. **Monitors:** Yamaha NS10ms, EV100A, Klipsch Cornwall, Crown amplification. **Microphones:** Neumann U87, AKG 414, AKG D12E, Sennheiser 421, EV-RE20, Beyer M88, Shure SM57, Shure SH55. **Instruments Available:** Gretsch drums/Zildjian cymbals, Fender and Peavey guitar and bass amps. **MIDI Equipment:** Linn-Akai MPC60 drum machine/sequencer/sampler, Roland RD1000 digital grand piano, Yamaha DX7/IIIFD, Yamaha TX802 tone generator, Roland Octapads. **Studio Specialties:** Roadhouse Recording is a full service 24 track recording studio specializing in all types of music production. **Extras:** Your project will receive our close attention from beginning to end to ensure the best possible results. In addition to a studio filled with some of the best and latest equipment anywhere we can provide assistance with production, arrangements, musicians, and post-production services such as mastering and pressing. We know budget is important to everybody and we're sure you'll find our rates are absolutely the most affordable of any comparable studio in this part of the country. **Rates:** Please call for information. **Recent Clients:** The Ellisons, Michael Strickland, Podunk Records, The Diggs, Dennis Edwards and High Risk, Lamar Porter Marshall and The Branch of Christ Voices of Praise, Steven Simpson.

ROYAL RECORDING STUDIO - 1320 S. Lauderdale, Memphis, TN 38106 (901) 775-3790.

Manager: Yvonne Mitchell. **Engineers:** William Bell, Emory Smith. **Studio Dimensions:** 25' x 60'. **Tape Recorders:** MCI JH24, Sony APR 5000, Studer B-67. **Mixing Console:** MCI JH636. **Outboard Equipment:** Pultech eq, Teletronics LA2A compressor, Urei 1176 Limiter, Kepex AudioArt parametric eq, Furman comp./limiter, Yamaha SPX 90, Yamaha Rev-5, EMT 140, AKG BX20, Lexicon 200. **Monitors:** Altec (custom). **Microphones:** Neumann U87, U47FET, U67; AKG 451, D224, C414; Sennheiser 441, 421; RCA DX77, BK5; Shure SM57, Norelco C60, PZM. **Instruments Available:** Yamaha grand piano, Yamaha DX-7, Roland D50, S50, AKAI ASQ10 sequencer, Fender precision bass. **Studio Specialties:** Record masters, jingles. **Extras:** Available upon request. **Rates:** Please call for quotes. **Recent Clients:** Otis Clay, Keith Richards.

SOUNDS UNREEL STUDIOS - 1902 Nelson Ave., Memphis, TN 38114 (901) 278-8346.

Manager: Jon Hornyak. **Engineers:** Don Smith, Jack Holder, Michael Kearney, Andy Black. **Studio Dimensions:** 44' x 19' x 12'. **Mixing Consoles:** Soundcraft TS24 32 x 24. **Audio Recorders:** Otari MTR-90-II 24-track, Otari MTR-10 2-track, Otari MX5050B 2-track, Tascam 122 MKII Cassette Deck. **Outboard Equipment:** Lexicon 224XI, Lexicon 200, AMS RMX16, Ursa Major 8 x 32 digital reverb, AMS DMX 15-80s digital delay/harmonizer, Korg



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SUN STUDIO - 706 Union Ave., Memphis, TN 38103, (901) 521-0664.

Manager: Gary Hardy, James Lott. **Engineers:** Gary Hardy, James Lott. **Studio Dimensions:** 18' x 40'. **Tape Recorders:** Soundcraft 24 track with remote control, Scully 2 track, Tascam 122 MK II, Panasonic SV-3500 Digital Audio Recorder. **Mixing Consoles:** Soundcraft 24 x 24 Model 1600 Producers Series. **Outboard Equipment:** Korg DRV-3000 Digital Reverb, Korg DRV-2000 Digital Reverb, Korg SDD-3300 Triple Digital Delay, Roland SDE-1000 Digital Delay, Yamaha Compressor Limiter, Dynamite Compressor Limiter. **Monitors:** Yamaha Model NS-10M. **Microphones:** RCA 770X, RCA44, AKG-DS112, AKG-414, AKG451, Crown PZM, EV-RE15, EV-RE20, EV-DS-35, Shure 56, 57, 58; Neumann KM 85. **Instruments Available:** Wurlitzer spinet piano, Hammond B-3 and Leslie, Fender Deluxe Amps, Gibson deluxe Amp, Ampeg Porto-Flex Bass amp, 7 piece Ludwig drum set. (Rental): Fender P-bass, Fender Telecaster, Gibson ES 295, Les Paul Standard, Martin D-21, Takamine Acoustic, Yamaha DX-7, Fender Twin, 5'8" Grand Piano, 7' Grand Piano. **Studio Specialties:** Demos and masters, publishing and commercial jingles. **Extras:** Musicians available, digital mixdown. **Rates:** Call for rates. **Recent Clients:** Jerry Lee Lewis, Dennis Quaid, U2, Good Question, John Doe, The Radiants, Jimmie Vaughan, Keith Sykes, Orion Pictures.

THE WAREHOUSE - 453 Tennessee St., Memphis, TN 38103

Manager: Mamie Keplinger. **Engineer:** Brad Vosburg. **Studio Dimensions:** Studio - 30' x 45', Control Room - 30' x 30'. **Tape Recorders:** Otari MTR - 90 - II 24 track, Otari MTR - 12C 1/4", Nakamichi MR-1. **Mixing Console:** Soundcraft 2400. **Outboard Equipment:** Quantec QRS, Yamaha Rev 7s, DBX 165A and 463X, BBE Sonic Maximizer, Lexicon PCM 70, 244X, Urei LA-4 and 1176, Eventide H-949. **Monitors:** Tannoy SRM 15X, Yamaha NS-10M. **Microphones:** Various mics include Neumann, Shure, AKG, Sennheiser, Beyer, PZM. **Instruments Available:** Drums, Hammond B-3 with Leslie cabinet, Ampeg Bass cabinet with head, Ampeg SS150 amp. **Studio Specialties:** Artist development/Label shopping - Delta Rebels (Polydor), Tracy Lords (UNI/MCA), Joanna Dean (Polydor), Every Mother's Nightmare (deal pending

at press time), master recording facility, publishing, rehearsal facilities. **Extras:** 24 track live album recording hall-600 capacity (i.e. Tav Falco's Panther Burns 10th anniversary Live Album, New Rose Records). **Rates:** Call for more information. **Recent Clients:** Delta Rebels, Joanna Dean, Tracy Lords, Rock City Angels, Every Mother's Nightmare, Chris Janata, Scruffy the Cat, Panther Burns, Terry McNeal, Intents, The Scam, Thunder, DeSeck, Blatant Mommy, Ruff Mixx, and others.

16 TRACK

DELTA RECORDING SERVICE - 232 Sunflower Ave., (studio - 325 Delta Ave.), Clarksdale, MS 38614. (601) 627-2209.

Managers: Jim O'Neal, Patty Johnson, Brent Endres. **Engineers:** Brent Endres. **Tape Recorders:** Akai MG1212, Ampex AG-440B. **Outboard Equipment:** Yamaha digital reverb, graphic equalizer and compressor/limiter; Peavey digital effects processor, Audio Logic noise gates, ART pitch transposer. **Monitors:** EV. **Microphones:** AKG, Sennheiser, Audio-Technica, EV, Sony. **Instruments Available:** Gibson guitars, Korg keyboard. **Studio Specialties:** Sounds of the Delta - especially blues. **Rates:** \$35/hr. **Recent Clients:** Eddie Shaw & the Wolf Gang, John Mohead, Rooster Blues Records, National Endowment for the Arts/Delta Blues Museum, *The Shoofly Boy* soundtrack.

DELTA SOUND - 5602 Chapel Hill Rd., Walls, MS 38680, (601) 781-3101.

Manager: Don Singleton. **Engineers:** Gary Adair, Don Singleton. **Studio Dimensions:** 36' x 14', drum booth - 9' x 8'. **Tape Recorders:** M1000 Ampex 16 track, Scully 280 2 track. **Mixing Console:** 501 Audiotronics. **Outboard Equipment:** PZM 60, Lexicon RV7, Yamaha echo, 3 other Yamaha echoes. **Monitors:** JBL, Yamaha. **Microphones:** AKG 414, Neumann 87/47, Shure SM57, SM58, PZM. **Instruments Available:** TOKIE 7 ft. grand piano, full drums, Yamaha RX-11 drum machine, DX-7, Juno 8, Poly 6. **Studio Specialties:** "Deals per song." **Rates:** Please call for quotes. **Recent Clients:** Shylo, The Settlers, Reid Hadley, Bama Band, Lyn Jones.

EASLEY RECORDING

Memphis, TN
(901) 323-5407

Manager: Doug Easley. **Engineers:** Doug Easley, Steve McCraw. **Studio Dimensions:** 46' x 20', 2 isolation rooms. **Tape Recorders:** Ampex MM-1100, 2" 16 track, Scully 280 4 track, Revox 2 track. **Mixing Consoles:** Spectrasonics 17 x 16 x 16. **Outboard Equipment:** UA Tube Limiter, Yamaha digital reverbs, SPX 90, ART Digital Multi-effect processors, Valley People limiter/compressors, Drawmer noise gates, Parametric EQ, Digital delays. **Monitors:** EV Sentry V, Yamaha NS-10M, Green Meanies. **Microphones:** EV, Shure, AKG, Beyer, Sony. **Instruments Available:** Drums, vintage guitars, basses, 12-string, percussion, keyboards. **Studio Specialties:** Top quality product at best prices. **Extras:** Low pressure, relaxed environment. **Rates:** \$25-35/hr. includes engineer. **Recent Clients:** MCA Records, New Rose Records (France), Citadel Records (Australia), Skyline Records, Rough Trade, Country Rockers, Five That Killed Elvis, Panther Burns, Hellcats, Alex Chilton,

Rin Tin Horn, Metro Waste, Pazuzu, Hot Joe, Brewers, Rellik, Marilyn, Goosebumps, O.F.B., Linda Gail Lewis, Wampus Cats . . .

EDEN RECORDING STUDIO - 317 Madison Ave., Memphis, TN 38103

Manager: John David Wages. **Engineers:** John David Wages, Ronnie Kittell, Brent Endres. **Studio Dimensions:** 15' x 30'. **Tape Recorders:** Fostex B-16D, Akai MG1214, Teac 6100A 2 track Kodak PCM Digital 2 track. **Mixing Consoles:** Sound Workshop Series 30. **Outboard Equipment:** DBX-160 compressors, Aural exciter, Korg DRV 2000 digital reverb, Roland SDE-1000 delay, De-esser, noise gates. **Monitors:** Yamaha NS-10, JBL Century 100. **Microphones:** EV-RE20, PVM 48, SM-58, PZMs. **Instruments Available:** Korg MI Keyboard, Yamaha DX-7. **Studio Specialties:** Gospel and Jazz. **Extras:** Kodak PCM digital mixdown. **Rates:** \$40/hr. plus tape costs. **Recent Clients:** YB Normal, Donald Hayes and New Movement, Sal Crocker, Thomas Jackson, The Southern Nightingales, Andrew and Stacey Jackson.

IMS - P.O. Box 381495, Germantown, TN 38183-1495.

Manager: Keith Shaffer. **Engineer:** Keith Shaffer. **Tape Recorders:** TEAC/Tascam 85-16B 16 track, TEAC/Tascam 25-2 2 track. **Mixing Consoles:** TEAC/Tascam M-16. **Outboard Equipment:** Symetrix, Lexicon PCM41, Yamaha SPX-90, Ursa Major 8X32 Digital Reverb. **Monitors:** Eastern Acoustics, JBL. **Microphones:** AKG. **Instruments Available:** Yamaha DX-7, Mirage, E-mu SP-12 drum machine, Yamaha MIDI rack. **Studio Specialties:** MIDI - MacIntosh Computer. **Rates:** Call for quote. **Recent Clients:** Spice, Whitehaven Assembly of God, William Brown.

MILEDGE RECORDING STUDIO
5281 Lochinvar
Memphis, TN 38116

Manager: Mike Elledge. **Engineer:** Mike Elledge. **Studio Dimensions:** Control - 11' x 14', Main Studio 10' x 20', three smaller rooms for various purposes. **Tape Recorders:** Fostex B-16D (16 track direct drive), Otari 5050B 1/2 track, Panasonic PV-1564 Video Stereo Hi-fi Recorder (used to make safety copies of master mixes). **Mixing Consoles:** Tascam-M520. **Outboard Equipment:** Yamaha Rev 7, SPX-90, (2) Compressor Limiters GC 2020, DeltaLab Digital Delay (2) DBX-161 Comp/Limiters, Audio Logic Quad Noise Gate, BBE 402 (updated), Aphex Aural Exciter Type C, Rectron Hush IIC, Rockman X-100. **Monitors:** JBL 4311B, Yamaha NS-10. **Microphones:** Neumann U87, (5) ATM-63, (2) Shure SM-57, ATM 11, Beyer, Sony, Electrovoice, AKG, Peavy. **Instruments Available:** Korg D55-1 Sampler, Roland MK5-20 Piano Module, Alesis HR-16 Drum machine, Alesis MT-8 Sequencer, Story and Clark Console Piano, Pearl and Remo double bass drum set, (2) Seymour Duncan Convertible amps, Leslie speaker cabinet, various guitar effects. **Studio Specialties:** Custom albums, 45s, cassettes and demos. **Extras:** Musicians are available and I play a variety of instruments (guitar, keyboards, bass, banjo, mandolin, harmonica, trumpet and drums) in various styles and I also arrange and produce custom album projects and demos for singers/songwriters. **Rates:** \$35 per hour with block discount rate available. **Recent Clients:** Jimi Jamison, Kenny Mims, Ken and Karen Troutman, Lisa Samsel, Eric Barron (Morning Star Productions), Wisdom, Marsha Anderson, Crosswind, Disciple, Tom Mims, Widomaker, Aubrey Smith, Jane Cook, Bill Johnson, Jr., Pete Vescovo, Bob Salley, Ducky Zellers.

See Studio Guide page 52



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Memphis Star

THE ORIFICE OF MEMPHIS MUZAK



August 1989
Vol. 1, No. 9

Things We'd Like To See... Our Hopes For AKAGM

- ... Elvis Presley coming back from the grave and telling everyone to go home and quit tracking up his house.
- ... Rickey Peete and Harold Ford holding hands under the table at Shoney's.
- ... Sidney Shlenker buying City Hall and evicting a few schmoes.
- ... Lee Atwater playing the blues in a juke joint in Tutwiler, Miss.
- ... Bill the Cat starring in his own feature film - *Great Balls of Fur*.
- ... David Letterman throwing Paul Schaffer off a building.
- ... John Martin and Choo-Choo throwing David Letterman off a building.
- ... the end of summer movie sequels.
- ... something funny in the comic strip *Nancy*.
- ... Donald and Ivana Trump donating all their money to the poor and moving in with Mother Theresa.
- ... the School Board discussing school-related matters for a change.
- ... Dan Quayle tying his shoes and chewing gum at the same time.
- ... liberty and justice for all.
- ... Donny Osmond getting a life.
- ... Sandra Day O'Connor on the corner of Lauderdale and Trigg at 11:30 p.m.
- ... Randall Terry with her.
- ... Randall Terry adopting a non-Asian minority infant born to an unwed teenaged mother.
- ... Exxon Corporation's stock sinking like a stone.
- ... Clayton Moore wearing a mask.
- ... Jerry Hall acting her way out of a paper bag.
- ... the end of the *Batman* merchandizing blitz.
- ... the earth swallowing Moammar Khaddafi.
- ... Madonna wearing something more substantial than a slip in a video.
- ... Madonna wearing recording a song more substantial than a slip.
- ... the humidity level in Memphis drop below 50%.
- ... the earth vomiting up the Ayatollah Khomeini.
- ... a Rock'n'Roll Hall of Fame . . . anywhere.
- ... the *real* Jerry Lee Lewis movie.
- ... old rockers aging gracefully.
- ... Ollie North and Fawn Hall dropped through a shredder.
- ... a meeting of all those people who respond to the Personal ads in that local publication.
- ... the schmo who makes up the Personal ads in that local publication.
- ... rap "music" redefined.
- ... Clark Gable, one more time.
- ... just one of those darn "thousand points of light."
- ... a better mousetrap.
- ... George Michael, clean-shaven.
- ... a unified Ireland.
- ... blues musicians get paid a fair wage.
- ... Memphis musicians get paid a fair wage.
- ... Nancy Reagan without her makeup.
- ... Ronald Reagan without his.
- ... professional athletes strike for *less* money.
- ... a shorter post-season NBA tournament.
- ... a pyramid on our horizon.
- ... *Caligula*, in 3-D, on acid (hey, juuuuuussssttt kidding).
- ... all the women Hugh Hefner ever promised to marry, on a two-hour *Geraldo* special.
- ... what's underneath Michael Jackson's glove.
- ... what's underneath Sam Kinison's hat.
- ... what's up George Bush's sleeve.
- ... the man who shot Liberty Valance, one more time.
- ... an appointment of any city position that didn't turn into a racial slugfest.
- ... the MSU Basketball team in the final four, every year.
- ... a larger voter turnout on election day.
- ... Germantown allow Madison Avenue to open a franchise in their city limits.
- ... my picture on the cover of the *Rolling Stone*.
- ... Margaret Thatcher cover her front teeth with her upper lip.
- ... a movie about Southerners that doesn't cast northerners.
- ... Pete Townshend crossing the street.
- ... the real Earl Scheib.
- ... where the Good Old Days went.
- ... the real final adventures of Captain James T. Kirk and the Starship Enterprise.
- ... Andrew Dice Clay trapped in a meeting of N.O.W.
- ... Kellye Cash trapped in a meeting of N.O.W.
- ... William Rehnquist trapped in a meeting of N.O.W.
- ... a moratorium on bands with stupid names and no musical values who waste our valuable natural resources by producing dreck.
- ... Barbara Walters, Sally Jessy Raphael, Oprah Winfrey, Regis Philbin, Geraldo Rivera and Phil Donahue forced to watch endless reruns of themselves.
- ... what professional wrestlers talk and look like when the camera is off.
- ... Morton Downey, Jr. saying something intelligent.
- ... A kinder and gentler Memphis.
- ... Deng Xiao Ping whipping our City Council into shape.

Lance Strode

from page 15

turning for stints at the famed Bluebird Cafe there. His first appearance at the new country music club was met with some interest from a major label that soon began organizational restructuring. (Ain't that always the way things almost happen?) Strode will also finish putting his touring band together by find-

**"These kids
were into rap,
but they loved
Lance Strode!
His music
touches you."**

— Cato Walker

ing the the ideal bass and utility player to round out his group. By opening for headliners, Strode will get the exposure that he was able to get only sparingly from radio play.

Walker is careful to point out that, although Dan Lenzini and Tony Yoakam at WGKX-FM 106 have been very supportive of Strode's work, the corporate structure of that

organization is tied too closely to its playlist to get "Dangerous Ground" on the air outside the *Midnight Spotlight* show. Smaller local stations WPLX-AM 1170 (Collierville) and WVIM-FM 95 (DeSoto Co.) have given the tune substantial airplay.

Walker explains that being on the charts did not seem to help, and Strode's case was not and is not unique. "I find that all Memphis stations tend *not* to support Memphis talent . . . An indie label can make it

in Dallas because (stations there will play) Dallas music."

Strode has come a long way from the times in Memphis when he would get frustrated and dejected because he felt "no one was interested." Now with the support of top-notch management and producers, both Strode and Walker feel "it's only a matter of time."

"Lance Strode will be a household word," Walker predicts. "He needs to be a star."

Yes, M'am. ★

Area Music Organizations

American Federation of Musicians

2282 Young Ave.
Memphis, TN 38104
(901) 272-1746

Country Music Association

(901) 526-9703
Melvin Armstrong

Memphis & Shelby County Film, Tape and Music Commission

157 Poplar, Suite 402
Memphis, TN 38104
(901) 576-4284
Linn Sittler

Memphis Music Association

P.O. Box 41063
Memphis, TN 38174-1063
(901) 398-8714
Ken Thomas

Memphis Songwriter's Association

1857 Capri
Memphis, TN 38117
(901) 763-1957
Juanita Tullos

Memphis Symphony League

3100 Walnut Grove Rd., Suite 402
Memphis, TN 38111
(901) 323-0600
Mary Stagg

Memphis Workshop of Nashville Songwriters

2748 Greenwood Lane
Memphis, TN 38119
(901) 754-0176
Helen Walk Bowman

National Academy of Recording Arts and Sciences

P.O. Box 41072
Memphis, TN 38174-1072
(901) 452-3399
Nancy Apple-Sides

Opera Memphis

Memphis State University
Memphis, TN 38152
(901) 678-2706
Brad Watson

HIGHTOPS

by Wes Brewer



On th' Twelfth Year After Elvis
Mah True Love give t' me . . .

ELVIS

by Jim Palmer



Twelve Drumsticks
Brippin' . . .



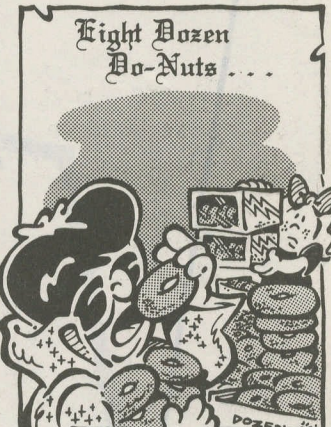
Lebben Pizzas
Pipin' . . .



Ten Taters
Turnin' . . .



Nine Burgers
Burnin' . . .



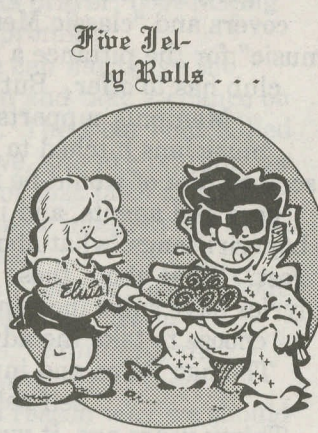
Eight Dozen
Do-Nuts . . .



Seben Steaks
A-Sizzlin' . . .



Six Eggs
A-Fryin' . . .



Five Jel-
ly Rolls . . .



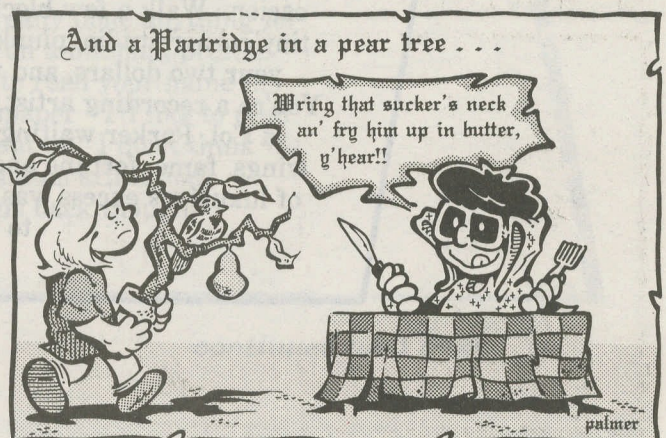
Four Chocolate
Cakes . . .



Three Smoked
Hams . . .



Two Moon Pies . . .



And a Partridge in a pear tree . . .

Bring that sucker's neck
an' fry him up in butter,
y'hear!!

palmer

The Five That

by Susan Hesson Allred

"Alternative" is an adjective much bandied about the city of Memphis these days, especially in relation to music. It is a singularly curious phenomenon that this raging debate should erupt in a city held to be the birthplace of the very form. After all, what was Elvis but an "alternative" to the country & western, swing music and anemic crooners left over from the '40s?

For years, mainstream Memphis music audiences have supported those bands willing to sacrifice their musical integrity for the rent, playing covers and "classic Memphis music" for the pittance a nightclub has to offer. But while Memphis supports those musicians hitched to a prescribed diet of would-be managers and agents, and insipid boy/girl songs, what about the rest? What about those whose lyrics have substance and who choose to take the advice of Thomas Paine and invest in self-reliance?

Thirty years ago, it was a lot easier. Walk a few blocks to a tiny corner studio, plunk down your two dollars, and wham! You're a recording artist. With a Col. Parker waiting in the wings, fame, fortune and a life of luxurious excess was bound to follow.



What Killed Elvis



photo by Ken Walker

Today, the process is a little more involved, and the entrepreneurial spirit of Col. Parker is as irrevocably lost as the days of horse and buggy. Musical success is earned largely through an arcane systematic formula made up of one part originality and hard work, and four parts prayer, boot-licking and compromise.

Or one can mortgage the sheepskin and take a chance on a dream. The Five That Killed Elvis have, and are reaping the benefits of that faith and maintaining their integrity all in the same breath.

"We're pretty ignorant about the power structure in Memphis," admits vocalist Wade Smith. "But there's really no reason why we should know about it when they haven't really done anything for anybody on a national profile. It's nice to read your name in the newspaper - I'd like to read more about us. I don't think it's (lack of status affiliation) holding us back though."

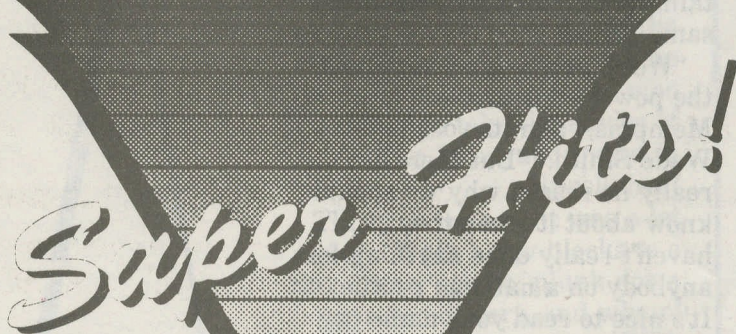
continued next page

Taking a break at Overton Park from their busy road schedule, The Five That Killed Elvis are, from left, Felix Bryan, Wade Smith, Johnny McDonald, Ross Lester and Tommy Coleman.

photo by Kim Elliott Paulson



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The Five

from page 29

Earlier this year the band -- Smith, lead guitarist Felix Bryan, rhythm guitarist Tommy Coleman, and drummer Patrick Wheeler -- (later replaced by Ross Lester), pooled their resources and took a chance with an 11-song release called *The Other Day* (see *Memphis Star*, March 1989). Self-produced at Easley Recording, *The Other Day*, (which is available on CD and cassette at Pop Tunes and Camelot Records), exemplifies in sound and spirit what the band is all about - making good music, their own way.

Smith explains, "We wanted to expand a little more. A lot of people asked us if we had tapes, and you hate to keep saying no if people keep asking you. And, Doug Easley was really great to work with."

That the Five ("it's just a name we came up with one night") should choose the seeming local guru of "alternative" music comes as no surprise, but apparently it was more than just a given. "We've heard good things (about him) and he had good references," continues Bryan. "Everybody that we knew liked him a lot. And then we went out there and looked at the place and we met him." "It just seemed to click," interjects Smith in that grandiose "allowed" way of interruption that close friends have.

The Other Day was released on GDR Records, which when pressured, the band reveals to be their own shell company. "It's, uh, ours. An independent," Bryan offers hesitantly. "We're open to discussion with anybody (bigger labels), but we're gonna have more albums," he concludes confidently.

Getting To Know You...

On stage, The Five That Killed Elvis are an unassuming bunch. In their jeans or baggy shorts, they could just as easily pass for one of the audience as the main attraction. Their show is even less flashy.

Felix Bryan is, at best, an unlikely looking candidate for lead guitarist, yet fills the role amply while his rhythm counterpart Tommy

See *The Five* page 38

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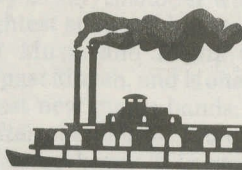
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Star Tracks

from page 5

deal for the distribution of his debut album *Don't Start Stopping*. Good luck!

August 5th brings the final performance of **DNA** (David Williams, Nichols Wall and Alan Collier) at the Daily Planet. Nichols is leaving to pursue a theater career, including a part in Theatre Memphis' *Big River*. David and Alan are continuing with musical endeavors and we'll probably see them in another band soon.

Tav Falco's Panther Burns and **The Hellcats** will be performing in Central Park in New York City this month. We'll get more on that after the date.

Check into **Todd Snider** at the Daily Planet on Thursdays. He's a young songwriter with a Buffett sense of humor, and songs called "Heavy Metal Has Been," and "I Can Drink Any Girl Purty."

Look up **Fatman and the Maniacs** at the Omni Club on Sundays. They may have a production deal by now. Lord knows they deserve it.

NEWS AND CHANGES

You'll see a new face in **Mama Terra** this month. **Jimmy Church** will be onstage with the band while **William Chadwick** takes a sabbatical.

Tennessee Concert Sound has added **Julian Williamson** to their staff. He will head up pro audio sales and equipment rental.

The Omni-New Daisy Theatre Complex has added a new management team. **Steve Shanks** and **Mike Moore** join **Mike Glenn**. Their plans include more music bookings and a more extensive menu. Great news!

Our much-loved assistant editor **Susan Hesson Allred**, has left the building; and she's not coming back, except during visiting hours. No, she's not pregnant, and who's the slimeball that started that rumor? If you see her around, buy her a drink . . . but don't bug her about articles any more or she'll become a manic redhead.

That's all I know, that I can print.

★



Louisiana rockers **Dash Rip Rock**, barnstorming America in support of their Mammoth Records release *Ace Of Clubs*, roll into Memphis' Pyramid Club Aug. 4. Dash is bassist **Hoaky Hicckel**, drummer **Chris Luckette** and guitarist **Bill Davis**.



Memphis in August to appear at the Stage Stop. The band is **Chris Craig**, **Terry Lee Glaze**, **Jim Rusidoff** and **Kinley Wolfe**.

photo by Kelly K. Craig



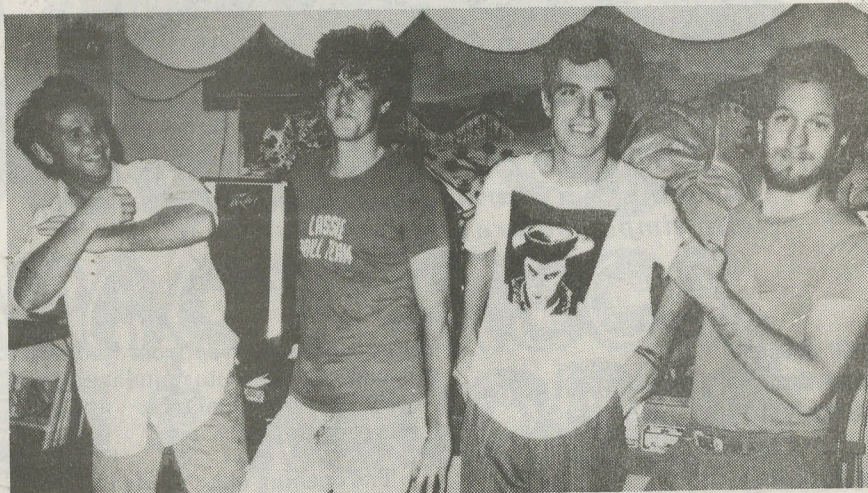
Karla Bonoff (above) and Nicolette Larson (below) kicked off Merit's Summer Music Series at Overton Square July 16. The free, open air concerts, sponsored by Overton Square Partners and Merit, also featured Larry Raspberry and the Highsteppers and Louisiana's LeRoux on the 23rd.

photos by Mike Malone



Massachusetts native Joanna Connor and her Band bring their Chicago-style blues to Boogie Rock Cafe Saturday, August 19.

Austin band to play free at Antenna



Shoulders will put on a free concert Aug. 6 at the Antenna Club. Pictured are (from left) Allen Williams, Roy Christman, Todd Kassens and Michael Slattery.

Great balls of fire! Shoulders is opening for Mojo Nixon and Skid Roper on their current Southeastern tour.

You read about Shoulders in the April and May issues of the *Star*. A raucous band with "poignant, thinkable" lyrics and something heavy to say, Shoulder was one of the brightest spots at the South x Southwest Music and Media Conference this past March, and is one of Austin's hottest new music bands.

After opening for Mojo at a recent Dallas booking, it is reported that Nixon was so impressed by their performance that he immediately signed them on as opening act for his tour. It might have been a little more ortho-

dox to check with the club management in each of the tour cities first, but . . .

Memphis will get a chance to see Shoulders up close and personal during their Memphis debut at the Antenna Club on Sunday, August 6. It's free music! No cover because the band loves this town and really wants to play here. Their management in Austin is currently shopping their new 10 song release to major labels, and it's gettin' hot, so go out and see them while they are still free agents. The price is right. Just think! These guys can hold their own on a stage with the father of a two-headed love child! They must be somethin' to see!

★

RECORD REVIEWS



Third time's a charm; Jungklas strikes vein with simply mature and uplifting album

Rob Jungklas

Work Songs For A New Moon

(BMG/RCA Records)

by Harold Quick

Picture a dream world. The sound of bagpipes floating over the shrouded mist of early morning mountain valleys . . . Of life breathed into Scotch-Irish ancestry just west of the original 13 American colonies . . . A world where lovers yearn 'neath a fingernail sliver of a moon under the omniscient but neutral hand of a vague but benevolent God.

You should have something of the feel of *Work Songs For A New Moon*. Rob Jungklas' third album and first for RCA. (The second LP hasn't been released due to corporate problems.)

Jungklas, the rocker of "Boystown," and "Memphis Thing," is absent here. He's replaced by either a dewy-eyed romantic or a serious student of mankind's search for love and the seeming immortality

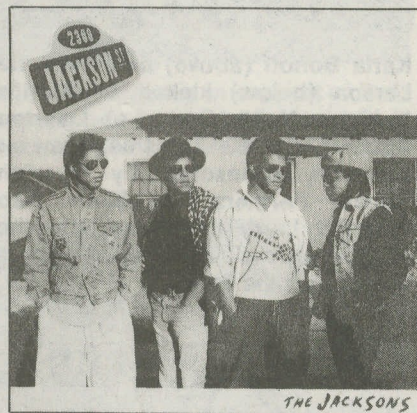
that can be derived from finding it. Though he slips into mundaneness on occasion, on balance, Jungklas succeeds mightily.

The opening cut, "To Be In Love Is To Be In Heaven" is an acoustic ballad with Lou Reed phrasing. Jungklas sets his theme and resolutely follows it through the other ten songs. "By the power of love/I invent myself," he sings in "Streets Are Paved With Gold." Philosophically, man is positioned under God, but on his (or her) own, yet still with the power to strive, and perhaps, succeed.

Along with the moody dance number "Ton Of Bricks," "Gold" is the closest to rock that Jungklas allows himself. This time around his tunes owe more to 19th century English and American folk melodies than to any kind of '80s "grooves." Sadly, this is the biggest drawback to the LP -- it doesn't have a hit single. You're gonna have to buy this one -- you won't hear it on the radio.

To my mind, either "Water Into Wine" or "Lion And The Lamb" would make excellent singles, at least for adult contemporary radio -- though this should be music for teenagers. "Thirsty At The Well," though, is the finest song. Full of stately sounds over a marching beat, Jungklas is at his most reflective. He sees love, even is consumed by it, but at the same time is aware of its limitations. He concludes, "I ask not for consolation but for passion and for grace/I ask not for comfort but for clarity."

Work Songs is a damn fine record. Jungklas shows a maturity in writing that is matched to a confidence in simple tunes and sparse instrumentation. He engages both the body and the intellect, and ultimately uplifts the spirit. ★



The Jacksons

2300 Jackson Street

(Columbia Records)

by Tony Jones

First family of "fonk" returns with a vengeance

The album of the year, plain and simple.

The drama behind this project, the requisite stout clout politically, and the resulting triumph makes this a shoe-in, even with McCartney's comeback and the Grammy committee's fabled myopia.

And merited, sho-nuff.

Solid harmonies atop new jack-swing textures, and lethal songs, unerringly weave the perfect historical mate to *ABC*, the Jacksons' first completely fire album. Already

two singles are pushing this sucker's sales to figures Michael might even notice.

"Nothin' (That Compares 2U)," has kicked off the reverie with a monster sound which creates the groove that Prince, most notably, and nearly everyone else is searching for. The synth bass line is as close as it gets nowadays to real *fonk*, yet light enough not to scare away teenyboppers' and radio's mutual mindset.

Its companion, the title track, has built a head of steam by its lonesome.

Featuring the whole publicly familiar family, including those scamps Michael and LaToya, plus a retinue of off-spring, "2300 Jackson Street" is a power ballad in none of the usual ways. Bereft of melodrama in saluting their parents' fruitful dedication and sacrifice, the tune's honesty and emotion is so sincere that it is disquieting.

"Art of Madness" propulsively kicks off the set with an energy rarely evidenced, on wax, by the Jacksons.

Rock hard, baby. After "Nothin'" and "Maria" (another likely hit) strut by, the upstaging "Private Affair" incredibly saunters into your psyche. So good, voluptuous, direct, it's like having an ivory inlaid, quad barrel .38 derringer in your belt buckle.

Side two is highlighted by Jackie's lead turn on "Alright With Me," a quite, fired-up little number. This is a fitting peak to their career. As a fan, how sad it would have been had *Victory* been their last group effort.

★

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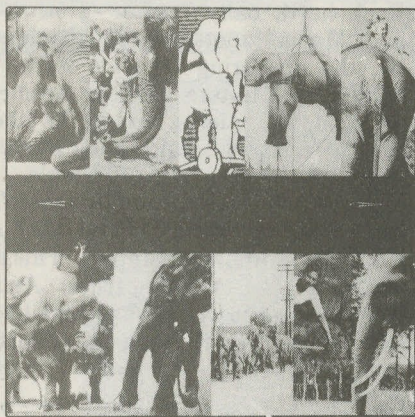
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TICKETS TIL 8

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Blind Man's Zoo
 (Elektra Records)

by Dave Hall

Harmony and content score big points for folk-rock leaders

10,000 Maniacs takes the prize for rock's most misleading name. Sounding as if they should be a b-movie thrash band like the Misfits, 10,000 Maniacs are in reality the most refreshing folkish-rock band in their genre', a cadre' of females that includes Tracy Chapman and Suzanne Vega. Maniacs vocalist Natalie Merchant has a voice easily more accessible than the wispy Vega or the throaty Chapman, and for the most part, the Maniacs have achieved their notoriety through word-of-mouth rather than tons of radio-play, which can't be said for their notable peers.

Blind Man's Zoo is every bit as good as its predecessor, 1987's sleeper hit, *In My Tribe*. Waltzing through eleven folk-rock epics, dealing with topics from the Iran-Contra scandal to chemical spills in the ocean, producer Peter Asher channels Merchant's lyrical insights through the spacious arrangements of the Maniacs' ever-improving musicianship. Their music is not one of instrumental solos, but of poetic picture-taking. Merchant recounts her visit to the Vietnam War Memorial through the eyes of a boy left without his vet-father in "The Big Parade," and imagines herself as a pregnant teen in the delightful "Eat For Two." "Dust Bowl" is a somber ballad about a penniless mother in a

starving farming community, and "Hateful Hate" points up the LP's cover concept, the plight of Africa's countryside and wildlife in the midst of European colonization.

The Maniacs score their biggest points when they achieve harmony in content and melody, a blend of musical lyrical eloquency found within the record's best cuts: "Trouble Me," "Eat For Two," and "You Happy Puppet." Yet as with others in their niche, folk-rockers should be expedient, careful not to preach their causes from a wooden soap-box. For the most part, Merchant and the Maniacs are graceful, worthy of their stature. *Blind Man's Zoo* is a lyrical masterpiece, as easily read as listened to. ★



Kevin Paige
Kevin Paige
 (Chrysalis Records)

by Avis E. Smith

Debut for Memphian sounds as good as it looks.

When Kevin Paige appeared on the cover of the March issue of the *Memphis Star*, over-the-counter sales received a healthy shot in the arm. The photo on the cover of his debut album ought to have a similar effect for Chrysalis Records. Upon closer examination, though, the songs and lyrics from this young Memphian should earn respectable lauds on their own merit.

Recorded and overdubbed at Memphis' Ardent and Kiva Studios, the album is jammed with hard-driving dance music. And while some of his lyrics could've spent

additional time in the cooker, there's not a turkey in the bunch.

Running a fast and furious gamut of styles from soul to funk to rocking pop, Paige destroys all doubt that he can get down. The lead single, "Don't Shut Me Out," snaps and crackles with live passion. He addresses racial stereotypes and social restrictions in such cuts as "Anything I Want," "Black and White" and "Believe In Yourself." "(You Put Me In) Another World" is a happy, little love song that harkens to the golden days of soul when Sam Cooke was king and Otis Redding the heir apparent.

Paige wrote all the tunes on the album, with the exception of "A Touch of Paradise." He also plays all instruments, with some additional guitar work added by longtime Memphis associates Angelo Earl and Joe Duke. He shares producer credits on the project with veteran Fred Maher (Scritti Politti, Lou Reed).

Underpinning the funk Paige places a deep-running current of social awareness and care for his fellow man. In "Believe In Yourself," he confronts the nation's growing teenage drug problem, urging kids to "... believe in yourself/you can make a new start/You can change your destination, you can end up on the top."

He probed his own thoughts and beliefs deeply and came up with the dramatically stark "Black and White." Paige asks a world in turmoil, "How many children is there no future for/They're trapped behind the walls of war/How many songs must be written to say/That 'peace and love' are the only way?"

Paige obviously draws on several influences for inspiration and guidance in his delivery and style, but chooses them carefully from the daring (Prince) and the dramatic (James Brown). As he develops and matures further, borrowed mannerisms, which occasionally border on maudlin, should be eliminated in favor of his own.

Word has it Chrysalis Records has launched a unique and massive promotion advance on "Don't Shut Me Out." The single is already receiving airplay from local stations including K-97 and Z-98. From the sound and the looks of things, the rest of the world won't shut Kevin Paige out either. ★

The Call

Let The Day Begin
(MCA Records)

by Dave Hall

The success of 1986's LP *Reconciled* with its hit single "Everywhere I Go," put The Call at the forefront of American music for the first time since their *Modern Romans* LP in the earlier '80s. Their follow-up, *Into the Woods*, was a critical, although not a commercial success, as group leader Michael Been made his acting debut in the controversial *Last Temptation of Christ*. *Let The Day Begin* is The Call's first record for MCA, and a release that could be their biggest success yet.

Its centerpiece is the title track and first 45. Melding irrepressible optimism with a video that solves the band's image problems, the incredible "Let The Day Begin" is the brightest song of the summer. Elsewhere on the record, Been co-writes "Watch" with actor Harry Dean Stanton, and features Stanton's harmonica work on side two's opener,

"For Love." Keyboardist Jim Goodwin co-writes a number of tunes with Been, and collaborates on the LP's production.

The Call, despite their nagging obscurity, are not going to go away, nor should we want them to. *Let The Day Begin*, promises a fresh start from a new record label, as well as a focal point for renewed success. This is a record to be proud of, and a band to match. ★

Love And Rockets

Love And Rockets
(RCA Records)

by Dave Hall

Love and Rockets have often been a noteworthy band, after exiting gothic-rock pioneers Bauhaus and venturing into their own uncharted territory. Their cover of the '60s classic, "Ball of Confusion" was a bright dance hit from '86, and "No New Tale To Tell" was a video and radio success from their last LP, *Earth, Sun, and Moon*, in '87. Their music was dark and murky, like old

T. Rex LPs immersed in a British bog, and their image inspired dedication from an alternative crowd growing weary of R.E.M. and U2 clones.

Their self-titled third LP has given the band its first Top 40 hit, the INXS-like "So Alive," but the rest of the record is quite a distance from what radio is growing used to. The band, with co-producer John Fryer, has created a collection of songs that are often unlistenable because of the harsh grains of their instruments. David J.'s vocals on the LP's first cut, "**** (Jungle Law)" are hideously distorted, and much of the rest of the record follows in the same direction.

Not all of the material is lost, however. Songs like "No Big Deal," "Rock and Roll Babylon," and "No Words No More" are salvagable because of their lyrical axis, but the rescue of the LP's whole is in doubt. If the band's excuse is that their music and image run together, one fitting the other, then it's obvious that it's the music that's suffering. The LP's listeners shouldn't have to. ★



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The Five

from page 31

Coleman bolsters the far end of the stage. The grandfather of the band, bassist Johnny McDonald is, at 27, the most experienced of the band and is most apt to let his emotions control his stage demeanor, working facial and body language concurrent with the sound quality in the particular venue.

Holding sway over it all is the lithe, sloe-eyed Wade Smith. He drapes himself over his microphone stand and stares off at nothing in particular while he sings of open graves and delivers the most honest and sincere rendition of "I Fall To Pieces" since Patsy Cline packed her bags and went home.

Tommy Coleman introduced himself the weekend before at the Antenna Club. Easy-going and likeable, he offers to spring for beer. He's a respectable rhythm guitarist and a genuine human being. Unaffected by trends, despite his baggy shorts, his religion is not in his lipstick.

True, Smith's posturing owes something to Michael Stipe. "They (R.E.M.) are my favorite band," he laughs at the quasi-accusation. "I do think they make people realize that you can do it (on your own). You don't have to put out a big publicity thing. You just have to keep putting out the product and let it sell itself. That's what we're trying to do. Maybe we'll make it and maybe we won't, but we'll have albums."

And while there is an argument that The Five That Killed Elvis *does* indeed put out a big publicity thing, as attested to by their thorough plastering of the city with flyers in advance of every show they perform, it is the grass-roots spirit of that publicity that makes them stand apart. When compared with the other, higher-profile approach of more visible local bands, Bryan queries, "Who makes those decisions? Who's in charge of any music scene?"

The Five's sound is an appealing mixture of melodic guitar lead founded on a base of rhythm fills and solid bass and drums. No fancy keyboards mask the energy and thoughtfulness of their music. Coleman and Bryan employ only the sparest of effects to enhance the natural

ringing guitar sound of what Coleman deems "heavy leather."

Their live shows are an amalgamation of creativity, mixing their own moody and enigmatic originals with an eclectic selection of

"The only goal I have is to release the albums. . . . Even though we had to put up the front money for (The Other Day), it's paid for itself. . . . And that's the important thing -- having stuff recorded well."

— Wade Smith

covers ranging from the aforementioned Patsy Cline, Elvis and the most laid-back and believable cover of Van Morrison's "Brown-Eyed Girl" to come down the pike in a long while.

Words For The Audience

Johnny McDonald is a comparatively older bassist who plays with an affected ennui. He's much nicer in person, although he treats interviews with an off-handedness that leads one to believe he is far more experienced at this than he probably is. He described the band's songwriting process. "Everybody gets to experiment and try what they want to do. If it fits in, we play it, instead of one person saying, 'okay, here's a song. This is your part, this is your part' 'cause I've been in bands like that."

Bryan diplomatically explains the band's influences with a safe and predictable list that includes Jason and the Scorchers and the Rolling Stones, only to have McDonald interrupt laughingly with, "Let's face it. We've

heard from a lot of people that we sound like R.E.M." And while this is true, the band also owes a debt of thanks to innovators such as Guadalcanal Diary and the Velvet Underground.

Their lyrics cover a range of topics such as racism ("Wall of Color") and the widely acclaimed King of rock'n'roll - Elvis Presley ("Open Grave.") A paean to the death and crass commercialization of Elvis, "Open Grave" is a simple memorial that in a way acknowledges their debt both for their name and the musical form itself. Smith sings dreamily over Bryan and Coleman's acoustic guitars: "Without the slightest hint of a pause/I had championed the open cause./And I knew the future and he closed his eyes/And in a naked hole he lies."

"As for the covers," Smith continues. "The good ones stay. The rest fall out. The covers we're doing now are songs we really like. The percentage of originals depends on the venue. At Antenna, it's 80-90%. Anywhere else, it's 30-40% (due to the length of the show)." Shows which begin earlier and run longer require the addition of more covers to flesh out the set.

And the audiences that make getting to the restroom at a Five show a serious bitch are an even more curious mix. The clean-cut, painfully pressed and prepped college twits and their vapid dates chit and chat over sorority business until the band plays something they like. With great attention to the angle of their cigarettes and their imported beers in tow, they sway back and forth like so many lemmings for as long as Biff deems it cool. The more enlightened (and less uptight) individuals of the midtown variety maintain, finding Smith's soaring, slurry vocals and the band's jangly, pop-ish sound worth the effort.

Wade Smith comes across as slightly goofy, but affable. He's charming in a space-cadet sort of way, but is a lot sharper than meets the eye. Kind of a young Harry Lee to Bryan's more cautious John Adams. He laughs as the conversation turns to the local music scene, and specifically, the alternative music scene. As Bryan deadpans, "It's unique unto itself," Smith noncha-

lantly adds, "This is where everybody shoots themselves in the foot."

"We're very happy with the club scene in Memphis. There's mainly only one club in each (other) town, in the same way that bands coming

Tete a' tete —

"It doesn't matter if it's (music) good, what matters is if it's right."

— Doug Easley

"We've heard good things about him (Easley)."

— Felix Bryan

"It just seemed to click."

— Wade Smith

through here will hit the Antenna," he adds. "The club scene here is definitely expanding. We've played here three weeks in a row (at different places) and we've got largely different audiences."

Smarter Than Your Average Band

The Five That Killed Elvis spend a prodigious amount of time on the road, hitting small towns and college communities in other states, along with comparable cities as well. "We play 11 states," allows Bryan. "We bought a new van in August and it's already got 24,000 miles on it. Surprisingly, Alabama - Tuscaloosa, Birmingham, Athens - (give us) absolutely the best (reception)."

It was while on the road they recently made the transition to working with a "real" publicity firm, Nashville's Metrox, under the guiding hand of April Watkins. "We work with an agent, Bill Puryear (also Tony Moon and Bruce Binkley) of Crescent Moon Talent," explains Smith. "He recommended her (Watkins) highly. And then one time

See *The Five* page 50

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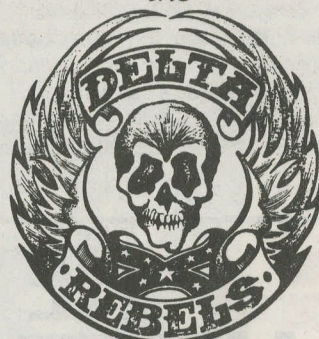
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CONCERT CALENDAR

The *Memphis Star* Concert Calendar is a free listing service for musicians, promoters and club owners.

Deadline for listings is the 10th of the month prior to publication.

An *** indicates an ad in the *Star* that will provide times, dates and locations.

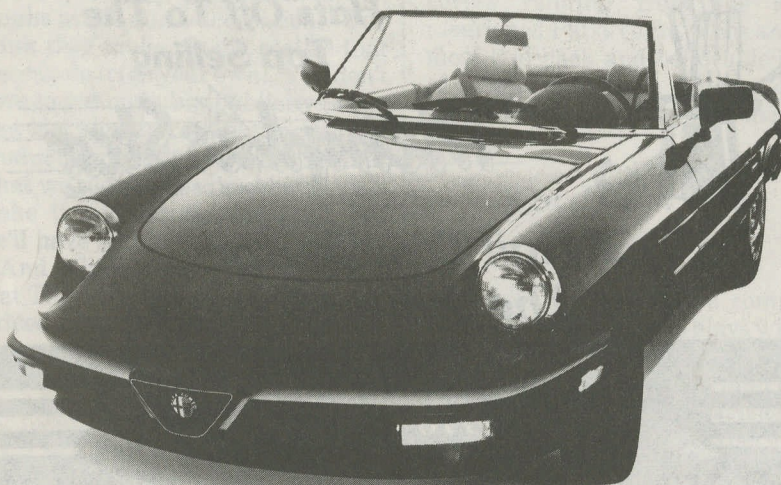
Times, dates, acts and venues are subject to change. For more information, please check with individual locations.

Entertainment listings are classified: (P) Popular Music: Rock'n'Roll, Rhythm & Blues, Dance, MOR, Top 40; (N) New Music: Hard Rock, Experimental, All Original, Reggae & Latin, Unknown Types; (T) Traditional: Blues, Jazz, Folk; (F) Fine Arts: Theatre, Opera, Ballet, Classical; (C) Country: C&W, Bluegrass; (G) Gospel: Any type Religious/Contemporary or Traditional; (V) Variety; (K) Comedy; (U) Unknown or Other.

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- David Wade (P) - Class Reunion Bar & Grill
- Debbie Elrod (P) - Class Reunion Bar & Grill
- DeeDee McCarver/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors***
- Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe***
- Jan Walker (P) - Omni Hotel
- Jimmy Davis & Junction (P) - Mallards (Peabody)***
- Live Blues (T) - Handy Park
- Mike Strickland (P) - Chelsea St. Pub***
- Pro Boxing (U) - New Daisy Theatre***
- The Breaks (P) - Peabody Plantation Roof***
- The Funn Brothers (P) - Boogie Rock Cafe***
- Toy Jester (N) - Stage Stop***
- Yarbrough's Bluegrass Jam (T) - Yarbrough's Music

2 Wednesday

- Bill Strom/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors***
- Brenda Kelley (P) - Circle Cafe
- Charlie Feathers, Jr. Band w/Terry Bailey (C) - Americana Club
- Cut Outs (P) - Poplar Lounge
- David Wade (P) - Class Reunion Bar & Grill
- Debbie Elrod (P) - Class Reunion Bar & Grill
- DeeDee McCarver/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors***
- Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe***
- Fred Sanders & the Cadillacs (T) - Mallards***
- Herman Green & the Green Machine (T) - King's Palace Cafe***
- Jan Walker (P) - Omni Hotel
- Klaudia Kroboth Trio (P) - North End
- Live Blues (T) - Handy Park
- Mike Crews (P) - Rascals
- Mike Strickland (P) - Chelsea St. Pub***
- Steve Reid (P) - Union Place
- The Bluebeats (N) - Boogie Rock Cafe***
- TNA & Thunder All Ages Show (N) - Studio G
- Toy Jester (N) - Stage Stop***

3 Thursday

- Bill Strom/Lou Roberts/Vapors Band (C) - Americana Club
- Brady (P) - Circle Cafe
- Charlie Feathers, Jr. Band w/Terry Bailey (C) - Americana Club***
- Come In Berlin (N) - Mallards***
- David Wade (P) - Class Reunion Bar & Grill

DeeDee McCarver/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors***
 Don McMinn & the Rum Boogie Band (T) - Rum Boogie Cafe***
 "Fables For Friends" (F) - Little Theatre
 Gunbunnies (N) - Juanita's (Little Rock)
 Herman Green & the Green Machine (T) - King's Palace Cafe***
 Jan Walker (P) - Omni Hotel
 Joe Norman (P) - Union Place
 Live Blues (T) - Handy Park
 Mama Terra (P) - Rascals
 Mike Strickland (P) - Chelsea St. Pub***
 The Bluebeats (P) - Boogie Rock Cafe***
 The Rattlers (P) - Peabody Plantation Roof***
 Toy Jester (N) - Stage Stop***

4 Friday

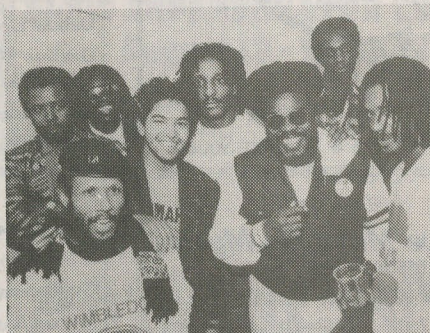
Bill Strom/Lou Roberts/Vapors Band (C) -Bad Bob's Vapors***
 Cate Brothers (P) - Juanita's (Little Rock)
 Charlie Feathers, Jr. Band w/Terry Bailey (C) - Americana Club***
 Dash Rip Rock (N) - Pyramid Club
 David Wade (P) - Class Reunion Bar & Grill
 Debbie Elrod (P) - Class Reunion Bar & Grill
 DeeDee McCarver/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors***
 Del Tones (P) - Boogie Rock Cafe***
 Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe***
 "Fables For Friends" (F) - Little Theatre
 GTO (P) - Alfred's on Beale
 Jan Walker (P) - Omni Hotel
 Joyce Cobb (T) - King's Palace Cafe***
 Kaya & the Weldors (N) - South End
 Live Blues (T) - Handy Park
 Mama Terra (P) - Rascals
 Mike Strickland (P) - Chelsea St. Pub***
 Mojo Buford & Blues All-Stars (T) - Handy Hall
 R.T. Scott (P) - Night Moves
 Riverside Dukes (P) - Poor Red's
 Rock House (P) - Omni Club***
 TBA (Live Music) (P) - Omni Club***
 Rock House (P) - OmniClub***
 TBA (Live Music) - New Daisy Theatre***
 The Hurricanes (P) - Mallards***
 The Scam (N) - New Daisy Theatre***
 The Touchtones Moonlight Cruise (P) - Memphis Queen III
 The Willys (P) - Alfred's East
 Toy Jester (N) - Stage Stop***
 "What's Going On?" (F) - Blues City Cultural Center
 Willie Nelson (T) - Mud Island***

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- 5 - Dotz
- 10 - August Music Party
- 11 - Private Party
- 12 - Thunder • Darq Horse
- 18 - TBA
- 19 - Delta Rebels/Mama Terra/TNA
- 25 - Y B Normal
- 26 - Thrust



THE OMNI CLUB

- AUGUST
- 4 - Rock House
 - 5 - Human Radio & 5 That Killed Elvis
 - 6 - Fat Man and the Maniacs
 - 11 - TBA
 - 12 - Voyager
 - 13 - Fat Man and The Maniacs
 - 18, 19 - TBA
 - 20 - Fat Man and The Maniacs
 - 27 - Fat Man and The Maniacs

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5

Saturday

- 5 That Killed Elvis (N) - Omni Club***
- Air Supply (P) - Mud Island***
- Bill Strom/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors***
- Charlie Feathers, Jr. Band w/Terry Bailey (C) - Americana Club***
- Cut Outs (P) - Mallards***
- Debbie Elrod (P) - Class Reunion Piano Bar & Grill
- DeeDee McCarver/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors***
- Del Tones (P) - Boogie Rock Cafe***
- Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe***
- Dotz (N) - New Daisy Theatre***
- Elmo & the Shades (P) - Circle Cafe
- "Fables For Friends" (F) - Little Theatre
- Gunbunnies (N) - South End
- Human Radio (N) - Omni Club***
- Live Blues (T) - Handy Park
- Mama Terra (P) - Rascals
- Mike Strickland (P) - Chelsea St. Pub***
- Mojo Buford & Blues All-Stars (T) - Handy Hall
- Reba & the Portables (T) - Poor Red's
- Rin Tin Horn (N) - Pyramid Club
- The Plunge (N) - Juanita's (Little Rock)
- The Touchtones Moonlight Cruise (P) - Memphis Queen III
- The Willys (P) - Alfred's on Beale***
- Toy Jester (N) - Stage Stop***
- "What's Going On?" (F) - Blues City Cultural Center

6

Sunday

- Charlie Feathers, Jr. Band w/Terry Bailey (C) - Americana Club***
- Charlie Feathers, Jr./Terry Bailey/Getalong Gang (V) - Bad Bob's Vapors***
- Chicago (P) - Mud Island***
- Don McMinn & Rum Boogie Band w/Dee Fisk (T) - Boogie Rock Cafe***
- Edwin Hubbard (T) - Peabody Skyway***
- Fat Man & the Maniacs (T) - Omni Club***
- Herman Green & the Green Machine (T) - King's Palace Cafe***
- James Govan & Rick Harvey (T) - Rum Boogie Cafe***
- Lannie McMillan Quartet (T) - Boogie Rock Cafe***
- Live Blues (T) - Handy Park
- Memphis Songwriters Association Jam (V) - Bad Bob's Vapors***
- Side Winder (All Ages) (P) - Night Moves
- Steve Reid (P) - Rascals
- Tom Hackenberger (V) - Crowne Plaza

7

Monday

- Bill Strom/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors***
- David Wade (P) - Class Reunion Bar & Grill
- Debbie Elrod (P) - Class Reunion Piano Bar & Grill
- DeeDee McCarver/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors***
- James Govan & Rick Harvey (T) - Rum Boogie Cafe***
- Jan Walker (P) - Omni Hotel
- Live Blues (T) - Handy Park
- Live Music & Old Movies (V) - Overton Park Shell
- Live Rock/Local Bands (N) - Stage Stop***
- Reed Boyd (P) - Chelsea St. Pub***

8

Tuesday

- Arkansas Blues Connection Jam (T) - Juanita's (Little Rock)
- Bill Strom/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors***
- Cut Outs (P) - Peabody Plantation Roof***
- David Wade (P) - Class Reunion Bar & Grill
- Debbie Elrod (P) - Class Reunion Bar & Grill
- DeeDee McCarver/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors***
- Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe***
- Jan Walker (P) - Omni Hotel
- Jimmy Davis & Junction (P) - Mallards***
- Live Blues (T) - Handy Park
- Live Rock/Local Bands (N) - Stage Stop***
- Reed Boyd (P) - Chelsea St. Pub***
- The Funn Brothers (P) - Boogie Rock Cafe***
- Yarbrough's Bluegrass Jam (T) - Yarbrough's Music

9

Wednesday

- Bill Strom/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors***
- Charlie Feathers, Jr. Band w/Terry Bailey (C) - Americana Club***
- Cut Outs (P) - Poplar Lounge
- David Wade (P) - Class Reunion Bar & Grill
- Debbie Elrod (P) - Class Reunion Bar & Grill
- DeeDee McCarver/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors***
- Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe***
- Every Mother's Nightmare/Thrust (All-Ages) (N) - Studio G
- Fred Sanders & the Cadillacs (T) - Mallards***
- Herman Green & the Green Machine (T) - King's Palace Cafe***
- Jan Walker (P) - Omni Hotel
- Jeff Healey Band (T) - Mud Island***
- Klaudia Kroboth Trio (P) - North End

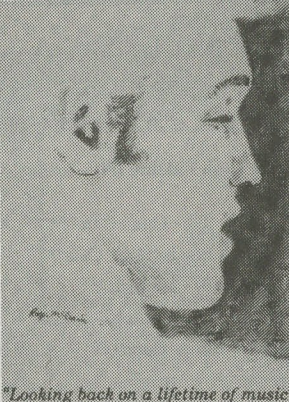
Little Feat (P) - Mud Island***
 Live Blues (T) - Handy Park
 Live Rock/Local Bands (N) - Stage Stop***
 Mike Crews (P) - Rascals
 Reed Boyd (P) - Chelsea St. Pub***
 Steve Reid (P) - Union Place
 The Bluebeats (P) - Boogie Rock Cafe***

10 Thursday

August Music Party (N) - New Daisy Theatre***
 Bill Strom/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors***
 Brady (P) - Circle Cafe
 Charlie Feathers, Jr. Band w/Terry Bailey (C) - Americana Club***
 Come In Berlin (N) - Mallards***
 David Wade (P) - Class Reunion Bar & Grill
 Debbie Elrod (P) - Class Reunion Bar & Grill
 DeeDee McCarver/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors***
 Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe***
 Drivers Eye (P) - Rascals
 Even Steven (P) - Peabody Plantation Roof***
 Government Cheese (N) - Juanita's (Little Rock)
 Glass Eye (N) - Juanita's (Little Rock)
 Herman Green & the Green Machine (T) - King's Palace Cafe***
 Jan Walker (P) - Omni Hotel
 Joe Norman (P) - Union Place
 Live Blues (T) - Handy Park
 Live Rock/Local Bands (N) - Stage Stop***
 Reed Boyd (P) - Chelsea St. Pub***
 The Bluebeats (P) - Boogie Rock Cafe***

11 Friday

AC/DC Tribute w/High Voltage (P) - Stage Stop***
 "Anything Goes!" (F) - Playhouse on the Square
 Bill Strom/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors***
 Billy & the Who Dogs (P) - Alfred's on Beale***
 Charlie Feathers, Jr., Band w/Terry Bailey (C) - Americana Club***
 David Daniels Blues Band (T) - Miller's Cave
 Debbie Elrod (P) - Class Reunion Piano Bar & Grill
 DeeDee McCarver/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors***
 Drivers Eye (P) - Rascals
 Elmo & the Shades (P) - Circle Cafe
 Fat Man & the Maniacs (T) - Union Place
 Fifth Cliff (N) - South End
 Humble Pie (P) - Night Moves
 Intents (N) - Alfred's East
 Jan Walker (P) - Omni Hotel
 Live Blues (T) - Handy Park



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Mojo Buford & Blues All-Stars (T) - Handy Hall
Reed Boyd (P) - Chelsea St. Pub***
Ruby Wilson & the Black Tie Trio (T) - King's Palace Cafe***
Sean Holt & High Fidelity (N) - Juanita's (Little Rock)
TBA/Live Music (N) - Omni Club***
The Breaks (P) - Boogie Rock Cafe***
The Hurricanes (P) - Mallards***
The Scam (N) - Pyramid Club
The Unknown Blues Band (T) - Rum Boogie Cafe***

12

Saturday

AC/DC Tribute w/High Voltage (P) - Stage Stop***
"Anything Goes!" (F) - Playhouse on the Square
Bill Strom/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors***
Bobby Lawson (P) - South End
Charlie Feathers, Jr. Band w/Terry Bailey (C) - Americana Club***
Darq Horse (N) - New Daisy Theatre***
David Daniels Blues Band (T) - Miller's Cave
Debbie Elrod (P) - Class Reunion Bar & Grill
DeeDee McCarver/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors***
Drivers Eye (P) - Rascals
Elmo & the Shades (P) - Circle Cafe
Fat Man & the Maniacs (T) - Union Place
Good Question (P) - Mallards***
Gunbunnies (N) - Pyramid Club
Intentions (N) - Alfred's On Beale***
Larry Raspberry & the Highsteppers (P) - Boogie Rock Cafe***

Live Blues (T) - Handy Park
Mojo Buford & Blues All-Stars (T) - Handy Hall
Reed Boyd (P) - Chelsea St. Pub***
Rhythm Hounds Moonlight Cruise (P) - Memphis Queen III
Ruby Wilson & the Black Tie Trio (T) - King's Palace Cafe***
The Beach Boys (P) - Mud Island***
The Unknown Blues Band (T) - Rum Boogie Cafe***
Thunder (N) - New Daisy Theatre***
Voyager (P) - Omni Club

13

Sunday

3rd Annual Elvis Impersonators Contest (V) - Bad Bob's Vapors***
"Anything Goes!" (F) - Playhouse on the Square
Avalanche (All Ages) (P) - Night Moves
Charlie Feathers, Jr. Band w/Terry Bailey (C) - Americana Club***
Charlie Feathers, Jr./Terry Bailey/Getalong Gang (V) - Bad Bob's Vapors***

David Sanborn (T) - Mud Island***
Don McMinn & Rum Boogie Band w/Dee Fisk (T) - Boogie Rock Cafe***
Edwin Hubbard (T) - Peabody Skyway***
Fat Man & the Maniacs (T) - Omni Club***
Herman Green & the Green Machine (T) - King's Palace Cafe***
James Govan & Rick Harvey (T) - Rum Boogie Cafe***
Lannie McMillan Quartet (T) - Boogie Rock Cafe***
Live Blues (T) - Handy Park
Steve Reid (P) - Rascals
Tom Hackenberger (V) - Crowne Plaza

14

Monday

3rd Annual Elvis Impersonators Contest (P) - Bad Bob's Vapors***
Bill Strom/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors***
Charlie Musselwhite (T) - Juanita's (Little Rock)
David Wade (P) - Class Reunion Bar & Grill
Debbie Elrod (P) - Class Reunion Bar & Grill
DeeDee McCarver/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors***
Intentions (P) - Stage Stop***
James Govan & Rick Harvey (T) - Rum Boogie Cafe***
Jan Walker (P) - Omni Hotel
King Swamp (P) - Night Moves
Last Stand (P) - Chelsea St. Pub***
Live Blues (T) - Handy Park
Live Music & Old Movies (V) - Overton Park Shell

15

Tuesday

3rd Annual Elvis Impersonators Contest (P) - Bad Bob's Vapors***
Arkansas Blues Connection Blues Jam (T) - Juanita's
Bill Strom/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors***
David Wade (P) - Class Reunion Bar & Grill
Debbie Elrod (P) - Class Reunion Bar & Grill
DeeDee McCarver/Lou Roberts/Vapors (V) - Bad Bob's Vapors***
Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe***
Good Question (P) - Peabody Plantation Roof***
Intentions (P) - Stage Stop***
Jan Walker (P) - Omni Hotel
Jimmy Davis & Junction (P) - Mallards***
Last Stand (P) - Chelsea St. Pub***
Live Blues (T) - Handy Park
The Funn Brothers (P) - Boogie Rock Cafe***
Yarbrough's Bluegrass Jam (C) - Yarbrough's Music

16

Wednesday

- 3rd Annual Elvis Impersonators Contest (P) - Bad Bob's Vapors***
- 5 That Killed Elvis (N) - Pyramid Club
- Bill Strom/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors***
- Charlie Feathers, Jr. Band w/Terry Bailey (C) - Americana Club***
- Cut Outs (P) - Poplar Lounge
- David Wade (P) - Class Reunion Bar & Grill
- Debbie Elrod (P) - Class Reunion Bar & Grill
- DeeDee McCarver/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors***
- Del Tones (P) - Boogie Rock Cafe***
- Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe***
- Fred Sanders & the Cadillacs (T) - Mallards***
- Herman Green & the Green Machine (T) - King's Palace Cafe***
- Intents (N) - Stage Stop***
- Jan Walker (P) - Omni Hotel
- Klaudia Kroboth Trio (P) - North End
- Last Stand (P) - Chelsea St. Pub***
- Live Blues (T) - Handy Park
- Mike Strickland (P) - Rascals
- Steve Reid (P) - Union Place
- Thunder/Blacklist All-Ages Show (N) - Studio G

17

Thursday

- 3rd Annual Elvis Impersonators Contest (P) - Bad Bob's Vapors
- "Anything Goes!" (F) - Playhouse on the Square
- Beanland (N) - Juanita's
- Bill Strom/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors***
- Brady (P) - Circle Cafe
- Charlie Feathers, Jr. Band w/Terry Bailey (C) - Americana Club***
- David Wade (P) - Class Reunion Bar & Grill
- Debbie Elrod (V) - Class Reunion Bar & Grill
- DeeDee McCarver/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors***
- Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe***
- G.L. Wesley's Tribute to Elvis (V) - Alfred's on Beale***
- "Graceland" (F) - Harrell Arts Center (Collierville)
- Herman Green & the Green Machine (T) - King's Palace Cafe***
- Jan Walker (P) - Omni Hotel
- Joe Norman (P) - Union Place
- Last Stand (P) - Chelsea St. Pub***
- Live Blues (T) - Handy Park
- Lord Tracy (Tracy Lords) (N) - Stage Stop***
- The Coolers (P) - Boogie Rock Cafe***
- The Willys (P) - Peabody Plantation Roof***
- Three Way w/Mike Strickland (P) - Rascals
- "West Memphis Mojo" (F) - Circuit Playhouse

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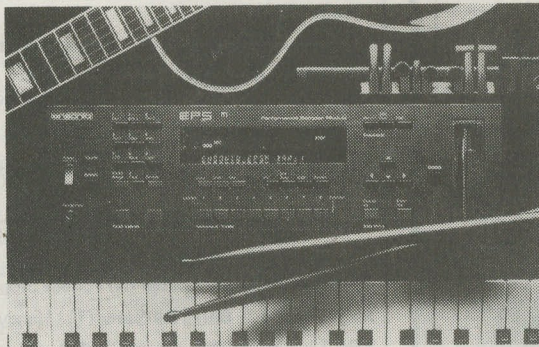
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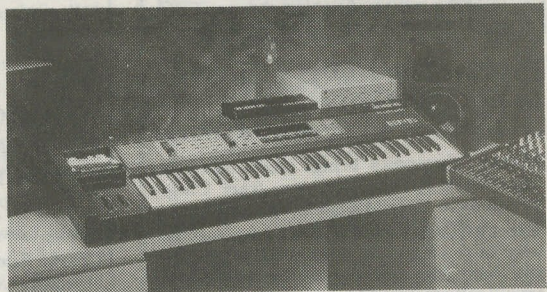
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CONCERT CALENDAR

18

Friday

- 3rd Annual Elvis Impersonators Contest (V) - Bad Bob's Vapors***
- 5 That Killed Elvis (N) - South End
- "Anything Goes!" (F) - Playhouse on the Square
- Ben Shaw & Shaw Boys (P) - Union Place
- Bill Strom/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors***
- Billy & the Who Dogs (P) - Alfred's East
- Bobby Lawson Band (P) - Poor Red's
- Charlie Feathers, Jr. Band w/Terry Bailey (C) - Americana Club***
- Debbie Elrod (P) - Class Reunion Bar & Grill
- DeeDee McCarver/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors***
- Del Tones (P) - Rum Boogie Cafe***
- Elmo & the Shades (P) - Circle Cafe
- G.L. Wesley's Tribute to Elvis (P) - Alfred's on Beale***
- "Graceland" (F) - Harrell Arts Center (Collierville)
- Jan Walker (P) - Omni Hotel
- John Kilzer (P) - Night Moves
- Joyce Cobb (T) - King's Palace Cafe***
- Kaya & the Weldors Moonlight Cruise (N) - Memphis Queen III
- Last Stand (P) - Chelsea St. Pub***
- Live Blues (T) - Handy Park
- Lord Tracy (Tracy Lords) (N) - Stage Stop***
- Mojo Buford & Blues All-Stars (T) - Handy Hall
- TBA Live Music (N) - Omni Club***
- TBA/Live Music (U) - New Daisy Theatre***
- The Coolers (P) - Boogie Rock Cafe***
- The Freds (N) - Juanita's (Little Rock)
- TNA (N) - Rascals
- "West Memphis Mojo" (F) - Circuit Playhouse

19

Saturday

- "Anything Goes!" (F) - Playhouse on the Square
- Beanland (N) - South End
- Bill Strom/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors***
- Bobby Lawson Band (P) - Poor Red's
- Charlie Feathers, Jr., Band w/Terry Bailey (C) - Americana Club***
- Cut Outs (P) - Mallards***
- Debbie Elrod (P) - Class Reunion Bar & Grill
- DeeDee McCarver/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors***
- DeGarmo & Key (P) - Libertyland
- Del Tones (P) - Rum Boogie Cafe***
- Delta Rebels (N) - New Daisy Theatre***
- Elmo & the Shades (P) - Circle Cafe
- G.L. Wesley's Tribute to Elvis (V) - Alfred's On Beale***
- "Graceland" (F) - Harrell Arts Center (Collierville)
- Joanna Connor's Chicago Blues Show (T) - Boogie Rock Cafe***

- Joe Norman & the Breakers (P) - Union Place
- Kaya & the Weldors Moonlight Cruise (N) - Memphis Queen III
- Last Stand (P) - Chelsea St. Pub***
- Live Blues (T) - Handy Park
- Lord Tracy (Tracy Lords) (P) - Stage Stop***
- Mama Terra (P) - New Daisy Theatre***
- Mojo Buford & Blues All-Stars (T) - Handy Hall
- TBA/Live Music (N) - Omni Club***
- The Freds (N) - Juanita's (Little Rock)
- TNA (N) - New Daisy Theatre***
- TBA (N) - Rascals
- "West Memphis Mojo" (F) - Circuit Playhouse

20

Sunday

- Alabama (C) - Millington Naval Station***
- "Anything Goes!" (F) - Playhouse on the Square
- Bubil (All Ages) (P) - Night Moves
- Charlie Feathers, Jr., Band w/Terry Bailey (C) - Americana Club***
- Charlie Feathers, Jr./Terry Bailey/Getalong Gang (V) - Bad Bob's Vapors***
- Don McMinn & Rum Boogie Band w/Dee Fisk (T) - Boogie Rock Cafe***
- Edwin Hubbard (T) - Peabody Skyway***
- Fat Man & the Maniacs (T) - Omni Club***
- Herman Green & the Green Machine (T) - King's Palace Cafe***
- James Govan & Rick Harvey (T) - Rum Boogie Cafe***
- Kathy Mattea (C) - Millington Naval Air Station***
- Lannie McMillan Quartet (T) - Boogie Rock Cafe***
- Live Blues (T) - Handy Park
- Marshall Tucker Band (P) - Millington Naval Air Station
- Steve Reid (P) - Rascals
- Tom Hackenberger (V) - Crowne Plaza
- "West Memphis Mojo" (F) - Circuit Playhouse

21

Monday

- Bill Strom/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors***
- Centorian (N) - Stage Stop***
- David Wade (P) - Class Reunion Bar & Grill
- Debbie Elrod (P) - Class Reunion Bar & Grill
- DeeDee McCarver/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors***
- James Govan & Rick Harvey (T) - Rum Boogie Cafe***
- Jan Walker (P) - Omni Hotel
- Last Stand (P) - Chelsea St. Pub***
- Live Blues (T) - Handy Park
- Live Music & Old Movies (V) - Overton Park Shell

CONCERT CALENDAR

22

Tuesday

Arkansas Blues Connection Blues Jam (T) - Juanita's (Little Rock)
Bill Strom/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors***
Billy & the Who Dogs (P) - Peabody Plantation Roof***
Centorian (N) - Stage Stop***
David Wade (F) - Class Reunion Bar & Grill
Debbie Elrod (P) - Class Reunion Bar & Grill
DeeDee McCarver/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors***
Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe***
Jan Walker (P) - Omni Hotel
Jimmy Davis & Junction (P) - Mallards***
Live Blues (T) - Handy Park
The Funn Brothers (P) - Boogie Rock Cafe***
Yarbrough's Bluegrass Jam (C) - Yarbrough's Music

David Wade (P) - Class Reunion Bar & Grill
Debbie Elrod (P) - Class Reunion Piano Bar & Grill
DeeDee McCarver/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors***
Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe***
Herman Green & the Green Machine (T) - King's Palace Cafe***
Jan Walker (P) - Omni Hotel***
Joe Norman (P) - Union Place
Killbilly (U) - Juanita's (Little Rock)
Last Stand (P) - Chelsea St. Pub***
Live Blues (T) - Handy Park
Rev. Horton Heat (U) - Juanita's (Little Rock)
Steve Ingle & Triple X (P) - Rascals
The Bluebeats (P) - Boogie Rock Cafe***
The Hot Shots (P) - Peabody Plantation Roof***
"West Memphis Mojo" (F) - Circuit Playhouse

23

Wednesday

Bill Strom/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors***
Centorian (N) - Stage Stop***
Charlie Feathers, Jr. Band w/Terry Bailey (C) - Americana Club***
Cut Outs (P) - Poplar Lounge
David Wade (P) - Class Reunion Bar & Grill
Debbie Elrod (P) - Class Reunion Bar & Grill
DeeDee McCarver/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors***
Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe***
Fred Sanders & the Cadillacs (T) - Mallards***
Herman Green & the Green Machine (T) - King's Palace Cafe***
Jan Walker (P) - Omni Hotel
Klaudia Kroboth Trio (P) - North End
Last Stand (P) - Chelsea St. Pub***
Live Blues (T) - Handy Park
Mike Crews (P) - Rascals
Ron Caldwell (P) - Circle Cafe
Steve Reid (P) - Union Place
Sweet Cheeta (All Ages) (N) - Studio G
The Bluebeats (N) - Boogie Rock Cafe***

25

Friday

"Anything Goes!" (F) - Playhouse on the Square
Ben Shaw & Shaw Boys (P) - Union Place
Bill Strom/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors***
Bobby Lawson & Shades of Blues (T) - Circle Cafe
Centorian (N) - Stage Stop***
Charlie Feathers, Jr. Band w/Terry Bailey (C) - Americana Club***
Debbie Elrod (P) - Class Reunion Piano Bar & Grill
DeeDee McCarver/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors***
Del Tones (P) - Alfred's East
"Fiddler on the Roof" (F) - Germantown Comm. Theatre
Fift & Cliff (N) - Pyramid Club
Gunbunnies (N) - Juanita's (Little Rock)
Jan Walker (P) - Omni Hotel
Jimmy Davis & Junction (P) - Night Moves
Jr. Markem & the Jukes (T) - Rum Boogie Cafe***
Last Stand (P) - Chelsea St. Pub***
Live Blues (T) - Handy Park
Mojo Buford & Blues All-Stars (T) - Handy Hall
Reba & the Portables (P) - Boogie Rock Cafe***
Ruby Wilson & the Black Tie Trio (T) - King's Palace Cafe***
Steve Ingle & Triple X (P) - Rascals
TBA/Live Music (N) - Omni Club***
The Crime Moonlight Cruise (N) - Memphis Queen III
The Hurricanes (P) - Mallards***
The Willys (P) - Alfred's on Beale***
Touchtones (P) - South End
"West Memphis Mojo" (F) - Circuit Playhouse
YB Normal (N) - New Daisy Theatre***

24

Thursday

"Anything Goes!" (F) - Playhouse on the Square
Bill Strom/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors***
Brady (P) - Circle Cafe
Centorian (N) - Stage Stop***
Charlie Feathers, Jr. Band w/Terry Bailey (C) - Americana Club***
Come In Berlin (N) - Mallards***

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Saturday

"Anything Goes!" (F) - Playhouse on the Square
Bill Strom/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors***
Centorian (N) - Stage Stop***
Charlie Feathers, Jr. Band w/Terry Bailey (C) - Americana Club***
David Daniels Blues Band (T) - Horn Lake Festival
Debbie Elrod (P) - Class Reunion Bar & Grill
DeeDee McCarver/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors***
Del Tones (P) - Alfred's on Beale***
"Fiddler on the Roof" (F) - Germantown Comm. Theatre
Good Question (P) - Mallards***
Gunbunnies (N) - Juanita's (Little Rock)
Human Radio (N) - South End
Joe Norman & the Breakers (P) - Union Place
Jr. Markem & the Jukes (T) - Rum Boogie Cafe***
Last Stand (P) - Chelsea St. Pub***
Live Blues (T) - Handy Park
Mojo Buford & Blues All-Stars (T) - Handy Hall
Music Software Clinic w/Joe Dixon (O) - Raleigh Computers***
Reba & the Portables (P) - Boogie Rock Cafe***
Ruby Wilson & the Black Tie Trio (T) - King's Palace Cafe***
Steve Ingle & Triple X (P) - Rascals
TBA/Live Music (N) - Omni Club***
The Crime Moonlight Cruise (N) - Memphis Queen III
The Wailers (N) - Peabody Alley***
Thrust (N) - New Daisy Theatre***
"West Memphis Mojo" (F) - Circuit Playhouse

27

Sunday

"Anything Goes!" (F) - Playhouse on the Square
Charlie Feathers, Jr./Terry Bailey/Getalong Gang (V) - Bad Bob's Vapors***
Don McMinn & Rum Boogie Band w/Dee Fisk (T) - Boogie Rock Cafe***
Fat Man & the Maniacs (T) - Omni Club***
"Fiddler on the Roof" (F) - Germantown Comm. Theatre
Herman Green & the Green Machine (T) - King's Palace Cafe***
James Govan & Rick Harvey (T) - Rum Boogie Cafe***
Lannie McMillan Quartet (T) - Boogie Rock Cafe***
Live Blues (T) - Handy Park
Lois Lane (All Ages) (P) - Night Moves
Steve Reid (P) - Rascals
Tom Hackenberger (V) - Crowne Plaza
Tony Barron & His Orchestra (T) - Peabody Skyway***
"West Memphis Mojo" (F) - Circuit Playhouse

28

Monday

Bill Strom/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors***
David Wade (P) - Class Reunion Bar & Grill
Debbie Elrod (P) - Class Reunion Bar & Grill
DeeDee McCarver/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors***
"Fiddler on the Roof" (F) - Germantown Comm. Theatre
James Govan & Rick Harvey (T) - Rum Boogie Cafe***
Jan Walker (P) - Omni Hotel
Live Blues (T) - Handy Park
Live Music & Old Movies (V) - Overton Park Shell
Live Music (P) - Chelsea St. Pub***
Live Rock/Local Bands (N) - Stage Stop***
Pat Metheny (T) - Robinson Auditorium (Little Rock)

29

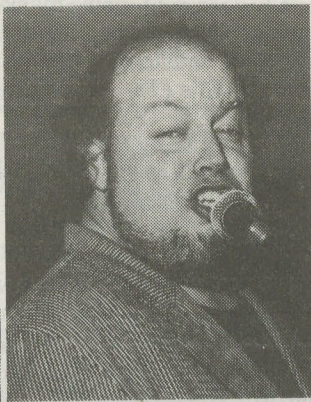
Tuesday

Arkansas Blues Connection Blues Jam (T) - Juanita's (Little Rock)
Bill Strom/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors***
David Wade (P) - Class Reunion Bar & Grill
Debbie Elrod (P) - Class Reunion Bar & Grill
DeeDee McCarver/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors***
Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe***
Jan Walker (P) - Omni Hotel
Jimmy Davis & Junction (P) - Mallards***
Live Blues (T) - Handy Park
Live Music (P) - Chelsea St. Pub***
Live Rock/Local Bands (N) - Stage Stop***
The Funn Brothers (P) - Boogie Rock Cafe***
The Rhythm Hounds (P) - Peabody Plantation Roof***
Yarbrough's Bluegrass Jam (T) - Yarbrough's Music

30

Wednesday

Back to School Bash/All-Ages Rock Show (N) - Studio G
Bill Strom/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors***
Charlie Feathers, Jr. Band w/Terry Bailey (C) - Americana Club***
Cut Outs (P) - Poplar Lounge
David Wade (P) - Class Reunion Bar & Grill
Debbie Elrod (P) - Class Reunion Piano Bar & Grill
DeeDee McCarver/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors
Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe***
Every Mother's Nightmare (N) - Studio G



The Radiators (center) delighted a Peabody Alley crowd July 15 with their spicy, New Orleans-style rock'n'blues. Keyboardist Ed Volker (inset) provided lively vocals. Jamaican reggae legend The Wailers (below) will appear at the Alley Aug. 25.

Radiators photos by Mike Malone



"Fiddler On the Roof" (F) - Germantown Comm. Theatre

Fred Sanders & the Cadillacs (T) - Mallards***

Herman Green & the Green Machine (T) - King's Palace Cafe***

Jan Walker (P) - Omni Hotel

Klaudia Kroboth Trio (P) - North End

Live Blues (T) - Handy Park

Live Music (P) - Chelsea St. Pub***

Live Rock/Local Bands (N) - Stage Stop***

Mike Strickland (P) - Rascals

Steve Reid (P) - Union Place

The Hour (N) - Boogie Rock Cafe***

31 Thursday

"Anything Goes!" (F) - Playhouse on the Square

Bill Strom/Lou Roberts/Vapors Band (C) - Bad Bob's Vapors***

Brady (P) - Circle Cafe

Charlie Feathers, Jr. Band w/Terry Bailey (C) - Americana Club***

Charlie Sexton/The Waggoneers (N) - Juanita's Little Rock

Come In Berlin (P) - Mallards***

David Wade (P) - Class Reunion Bar & Grill

Debbie Elrod (P) - Class Reunion Bar & Grill

DeeDee McCarver/Lou Roberts/Vapors Band (V) - Bad Bob's Vapors***

Del Tones (P) - Boogie Rock Cafe***

Don McMinn & Rum Boogie Band (T) - Rum Boogie Cafe***

"Fiddler on the Roof" (F) - Germantown Comm. Theatre

Herman Green & the Green Machine (T) - King's Palace Cafe***

Jan Walker (P) - Omni Hotel

Joe Norman (P) - Union Place

Live Blues (T) - Handy Park

Live Music (P) - Chelsea St. Pub***

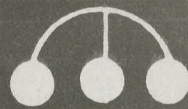
Live Rock/Local Bands (N) - Stage Stop***

The Coolers (P) - Peabody Plantation Roof***

The Hour (N) - Antenna Club

Three Way w/Mike Strickland (P) - Rascals

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The Five

from page 39

when we were gigging up there we stopped in and had a meeting. She impressed us."

Felix Bryan greeted us at a show with an eagerness which belied the thoughtful caution he displays later

sacrifices they've made. Not many young men would be willing to forsake home and all its comforts for a life living out of a van, not knowing if the people in the next town would rather listen to your music or chuck longneck bottles at you.

"The only goal I have is to release the albums," says Smith. "It's nice to

have a bigger deal, more marketing, more people hearing them. Even though we had to put up the front money for this (*The Other Day*), it's paid for itself. So we could keep doing this as many times as we want to. And that's the important thing - having stuff recorded well."

"We're full time, if that's what you're asking," stresses Smith. "We'll play anytime and anywhere we're gonna come out financially ahead." McDonald adds, "We've gotta look at it realistically. We do put the work into it."

The band universally attests to the uniqueness of life as musicians. Though young (all are 23, except for McDonald, whom Smith qualifies with "bass players age better onstage"), they know only too well of the hardships that life throws back in return. "It's a great way of life," says Bryan. "But as much as we travel, you don't see your home forever. We do 16-18 dates a month, and most of those are on the road."

Smith agrees with "It takes up so much of your time. The more you try to do, the more it unbalances you... if you're ever going to try to live any kind of normal life... I can't see myself doing rock'n'roll, the way it should be done, when I'm 30. I think



The Five That Killed Elvis formed in 1986 when Tommy Coleman (left), Felix Bryan and Wade Smith, then college students, got together to play and write songs.

in interview. Seated at an ad-man's desk, he carefully examines the desktop paraphernalia while searching his thoughts for responses which are neither non-committal nor self-incriminating. The obvious brains behind the outfit, he is a bit more reticent with his praise, adding "So far everything's been okay. We haven't seen any *big* results, but it's worthwhile to have a good promo kit."

Getting It Right

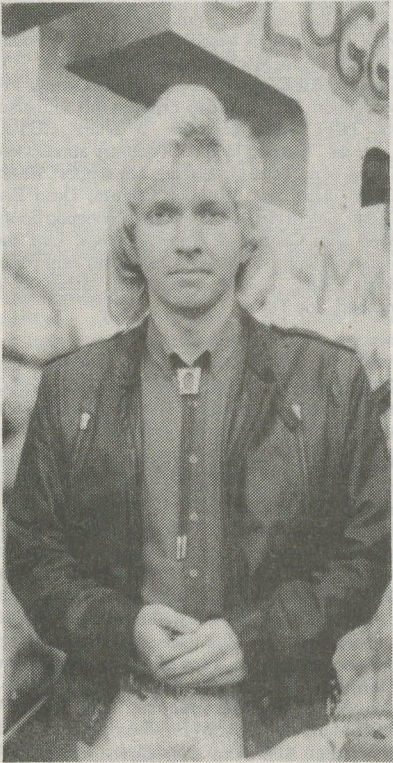
Promo kits notwithstanding, The Five That Killed Elvis are undeniably one of the hardest working bands from Memphis. Their dedication to their music is visible in their performance and the

"We're very happy with the club scene in Memphis. The scene... here is definitely expanding. We've played here three weeks in a row and we've got largely different audiences."
— Wade Smith



life'll be great at 30 . . . but it's not going to be performing."

That may sound like a negative attitude, but then The Five That

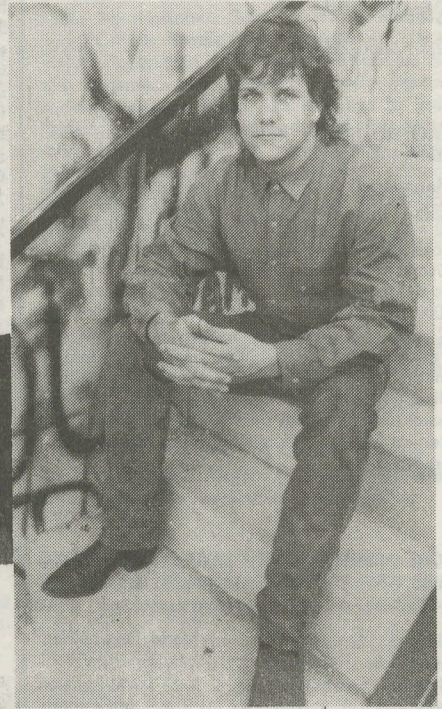


"Everybody gets to experiment and try what they want to do. If it fits in, we play it, instead of one person saying, 'okay, here's a song. This is your part'."

— Johnny McDonald

"But as much as we travel, you don't see your home forever. We do 16-18 dates a month, and most of those are on the road."

— Felix Bryan



Killed Elvis are obviously not constrained by any "accepted" rule of the music biz. They've earned their accolades and answer for whatever errors they may make only to themselves.

Engineer/producer Doug Easley once said, "It doesn't matter if it's (music) good, what matters is if it's right." What's right for The Five That Killed Elvis is doing it their own way. ★



The drum kit has in the past been something of a revolving chair. The recent addition of Ross Lester has changed that.

photos by
Kim Elliot Paulson

Studio Guide

from page 23

PRO AUDIO STUDIO - 2012 Madison Ave., Memphis, TN 38104

Manager: Dave Smith. **Engineers:** Dave Smith, Dan Ward. **Studio Dimensions:** Control Room 10 x 12, Cutting Room 19 x 13. **Tape Recorders:** Fostex B-16D Recorder, Otari 5050 2 track, Teac U-670 cassette. **Mixing Consoles:** Tascam 520. **Outboard Equipment:** Yamaha Rev 7, Roland SRV-2000, Korg DRV-2000, Art Multiverb, AudioLogic Comp/Limiter, BBE. **Monitors:** Yamaha NS-10. **Microphones:** AKG, Shure, Sennheiser. **Instruments Available:** Guitars, Amps, Drums, Etc. **Studio Specialties:** Pre-production rehearsal space, Record quality demos. **Rates:** \$35 per hour. **Recent Clients:** Georgia Satellites, Law & Order, Tragically Hip.

THE PRODUCTION GROUP - 5050 Poplar Ave., Suite 818, Memphis, TN 38119, (901) 761-3439.

Manager: Sparrow Holt Tom Mann, Don Lawler. **Engineers:** Tom Mann, Don Lawler, Sparrow Holt. **Studio Dimensions:** (2) 4' x 5' vocal/isolation booths; (1) 9' x 12' studio; (1) 9' x 9' MIDI room. **Tape Recorders:** Tascam 238 8 track; Tascam 388 open reel 8 track; Tascam 122 MK II; Tascam 32 2 track open reel (3); Tascam 112 cassette master; Sony ES DAT (2). **Mixing Consoles:** JBL Studio 5 (4); JBL 4612 (2). **Microphones:** Shure, Sennheiser, AKG. **Instruments Available:** DX7 II FD with EI, AKAI S1000 Digital Sampler; Yamaha TX 1600 Digital Sampler; Ensoniq Synthesizer. **Studio Specialties:** Audio and audio for video; original music production and publishing; music beds, jingles, radio production; duplication; contemporary Christian music production and publishing. **Extras:** Digital mixdown; SMPTE Read/write (30 frame drop and non-drop); 256 track, unlimited event sequencing; manuscript/transcription services. **Rates:** Please call. **Recent Clients:** Baptist Memorial Hospital, Good Advertising, Encounter Ministries, Federal Express, McDonald's, U.T., Audio Digest, Excedrin, John Malmo Advertising.

12 TRACK

OUTBACK STUDIO 3803 Faxon Ave. Memphis, TN 38122 (901) 458-8446

Manager: Alan Wyse. **Engineers:** John Scott, Frank Wilson, Alan Wyse, Jacen Touchstone. **Studio Dimensions:** 24 x 18, Control Room: 16 x 18. **Tape Recorders:** (2) Akai MG 1214 Multi-track recorders, synched together by Adams Smith Zeta-three, Sony 8 mm digital 2 track. **Mixing Consoles:** (2) Akai MG1214 Consoles, (2) Yamaha DMP 7 Digital mixing consoles. **Outboard Equipment:** (6) Yamaha Dpx90 (2) DMP 7S0, Yamaha Rev5, Roland SDE 2500, Roland SRV 2000, Valley People De-esser, DBX161, Audio Logic PA88A, Audio Logic

MT44, Yamaha GC2020, Roland ME-5, etc. **Monitors:** Yamaha NS10, JBL 4410, EV Studio enclosures. **Microphones:** AKG, Audio Technica, Crown, Sennheiser, Shure, Neumann and Tube mics, etc. **Instruments Available:** (2) Akai S-900, (1) Akai S-1000, (1) Baldwin 9' concert grand piano, E-mu systems Emax, Hammond Porta B-3, Hammond B-3, Moog Minimoog, Moog Source, Oberheim Expander, Roland MK5-30, Roland D-110, Yamaha DX7s, Yamaha DX7IIFD with E1, update, Yamaha TXB1Z, Yamaha TXB02, Yamaha TX16W, Yamaha CP70M electronic piano, Fender Rhodes electronic piano, Marshall, Fender, and Mesa Boogie amps, Showburn Pedal Stee, Banjo, Gibson, Fender, Ibanez and Takamine guitars. **Studio Specialties:** Arranging, engineering, and producing master product with inhouse musician for a total product. Especially great for songwriters who don't play an instrument. We also do demos for bands, album projects, jingles, post production for video. **Rates:** Call for information. **Recent Clients:** Mitch Craig Productions, Sam Samudio (p.k.a. Sam the Sham), Jimmy Davis and JCT., Sparrow Holt, Fifth Cliff, Save Rite Productions, Tika and Julie, Station KZYP, Willie Bearden Co., Kevin Dukes of Jackson Browne, Warren Haynes of Dickey Betts Band, MCA Publishing, Martin Briley (singer/songwriter - "Salt In My Tears").

8 TRACK

CHERRY ROAD STUDIOS - 1550 Cherry Rd., Memphis, TN 38117 (901) 767-6736.

Manager: Kevin Holloway. **Engineers:** Kevin Holloway. **Tape Recorders:** Tascam 38, Tascam 32, Master 1/2 track, Dench cassette decks with Dolby HX-Pro. **Mixing Consoles:** Tascam M-308. **Outboard Equipment:** DBX Noise Reduction, Yamaha multi-digital effects, Audio Logic compressor/limiter, QSC amplification. **Monitors:** JBL Professional Series/Model 4333A. **Microphones:** Sennheiser, AKG, Shure. **Instruments Available:** Pearl Live Drums, Korg DDS-1 digital sampling synthesizer, Ovation electric/acoustic and electric guitars, Peavy "Special 150" amplifier, Roland TR-626 drum machine. **Studio Specialties:** Demo Tapes, Pre-production, master tapes for 45s or EPs, etc. Photography. **Extras:** Small-quantity duplication, occasional musician availability/drummer on staff, 35 mm promotional photography. **Rates:** Rates vary according to types of work performed, but are most affordable. **Recent Clients:** "The" Chase, Solomon Kelly, Cris Rogers, John Shepherd, Randy Yates, "Revelation."

CROCKETT SOUND LABORATORIES - Route #2, Box 385, Alamo, TN 38001, (901) 696-4163.

Managers: Tony Mac Crutchfield, Barry Lee Earnheart. **Engineers:** Barry Lee Earnheart, Larry Scallions, Mark Williams. **Studio Dimensions:** 20 x 30. **Tape Recorders:** Fostex M80, Nakamichi MR2, Teac V35-33405, Nikko ND590II. **Mixing Consoles:** Sound Tech ST244. **Monitors:** Electro-Voice MC 82/TMCI. **Outboard Equipment:** Yamaha SPX 90II-REX 50, DeltaLab Effectron, DBX 163X. **Microphones:** Shure SM57, 58, 59, Beyer Dynamic M380, Electro-Voice PL6-1976. **Instruments Available:** 1955 Strat, 1957 Fender Bass, 1950 Fender Super Amp, Ampeg B15, 2 1959 Fender

4x10 Bassman, Vox Little David Leslie, 1965 Fender Delux Reverb Amp, 1962 Martin D28, Gibson Mastertone Banjo, M60 Dobro, Rickenbacker Electro Lap Steel, Gibson A50 Mandolin, Fender Sound Expander, 1935 Shulgh Mark Violin, 1955 Fender Tremlux, 1965 Fender Showman, Tama Drums, 1960 Lafayette Stereo Master, Ensoniq Mirage DSK Sampler, Korg Poly 800II, Hybrid Arts MIDI track II-Atari based, Yamaha FB-01, Roland TR 707 Drum Machine, Kenwood KD5100 T.T.-Stanton 681EE. **Studio Specialties:** Demos, Pre-production, jingles. **Video Equipment:** 3 Emerson 966 Hi-Fi VHS recorders, 3 Sharp CD142X Cameras. **Extras:** Laid back country atmosphere, full line of musicians available, tech support. **Rates:** \$25/hr, \$150/day. **Recent Clients:** Dead Beat Daddy, Samm Hayes, No Xcuse, Nankiepo Boogie Band, Jim Cantrell & Robin Thomas, Lisa Joe, Marshal Hendrix, Donnie Castleman, Jam Miller, Bruce Steel, Baobab, Tom Bell, Simmons & Masoud, Joe Taylor.

CRUX STAR INTERNATIONAL, INC. - P.O. Box 280385, Memphis, TN 38168 (901) 386-3115.

Manager: Bob Holden. **Engineers:** Bob Holden, Bill Hale, James Reyle (freelance engineers). **Studio Dimensions:** 25' x 30'. **Tape Recorders:** Teac 8 track, 4 track, 2 track, 122 cassette, JVC cassette, Ampex 2 track. **Mixing Consoles:** Teac Model Five (modified). **Outboard Equipment:** DBX noise reduction, Orban echo, Peavy digital delay, SPX-90, Rev 7, Aphex Aural Exciter, DBX-166 compressor, Dyna-Mite Valley Audio Limiter/Compressor, Harmonizer, Tape Echoplex, Analog Delay. **Monitors:** JBL 4312, Realistic Minimus 7, Mach I, Yamaha NS-10. **Microphones:** AKG, Shure SM-53, SM-57, SM-58, SM-59, Electro-Voice Re-20, Sennheiser 414, Sony condenser, Crown PZM, Beyer. **Instruments Available:** Drum kit, DX-7, Box guitar, Amps. **Studio Specialties:** Voice overs, demos, BMI publishing company, advertising commercials, radio programs, sound effects, music beds, custom music. **Video Equipment:** Sony broadcast camera and 3/4" deck, lights, audio equipment, VHS copies. **Extras:** Studio band available on request. Will take on freelance projects. **Rates:** Available on request. **Recent Clients:** WREC Radio (Focus On Racing), Cordell Jackson, Eddie Ruth, The Sun Connection, Horizon Band, G.K. Band, Earl Randle, Rick Provov Puppets, In House Publishing projects, Jimmy Church, Bob Salley, Opus Advertising, WQOX-FM.

FLASHBACK PRODUCTIONS - 1015 Suncrest Drive., Oxford, MS. 38655 (601) 236-1756.

Manager: Steve Moore. **Tape Recorders:** Tascam 388, Toshiba 1/4" 2-track, Mitsubishi VHS, Yamaha and Teac. **Mixing Consoles:** 8, 24 channel boards avail. **Outboard Equipment:** Yamaha SPX-90, DeltaLab Effectron, Fostex Stereo Compressor/Limiter, 27 Band Mono and 10 Band Stereo Graphic Equalizers, Spectrum Analyzer, BBE 802, and Various Digital and Analog Multieffects Processors. **Monitors:** JBL Studio Monitors, Teac, Bose 301. **Microphones:** Sennheiser, Shure, RCF, PVM. **Instruments Available:** Alesis HR-16 Drum Machine, Fender Guitars (Precision Bass, Stratocaster, Telecaster), Takamine (6 & 12 string acoustic), Gretsch and Peavy Guitars, Hammond Acoustic Piano, Various Percussion Instruments. **Extras:** Publishing, Regional Booking, Copyright and Contract Negotiations. **Rates:** Call for quotes. **Recent Clients:** The New South, Jett Screamer, Hurricane Creek, Dr. Kinsey and the Swelltones.

USC SOUND ENTERPRISES - P.O. Box 11211, Memphis, TN 38111-0211.

Manager: Rodney Peppenhorst. **Engineers:** Rodney Peppenhorst, Bruce Leek, Demetrios Seros. **Studio Dimensions:** Location Recording Only - one van and 10 professional set ups. **Tape Recorders:** Digital: Sony 1630, DBX CPDM 700 (2), Analog: Technics 1520, Scully 280B, Otari 5050B, Studer 810 and A80. **Mixing Consoles:** Ramsa, Quantum Series 22. **Outboard Equipment:** Lexicon, DBX NRU, Dolby NRU, Urei/DBX Limiting, AudioArts EQ. **Monitors:** Custom designed bi and triamped with new Radian drivers. **Microphones:** Neumann: KM 84, 86, 88, U67, U64, Schoeps CMC 33, Sony C-37A, Telefunken 251, AKG C-12, C-414E, 414EB, 414P48, 414ULS, 460, 451, C-24 stereo tube. **Studio Specialties:** Small quantity custom album production, real-time tape duplication on MR1 Nakamichi decks/shape shell. **Video Equipment:** Sony U Matic/4 VHS Hi-Fi machines. **Rates:** Quotation per project and economic means of individual. Serious inquiries only. **Recent Clients:** Florida State, Memphis Symphony, MSU Bands, University of Alabama Wind Ensemble, LA Tech Bands, NLU Bands, Overton Chorus/Band, Knoxville Choral Society, UCA Chorus, UT Marching Band, Ole Miss Chorus, Briarcrest School System, Troy State University, Lindenwood Church, Germantown Baptist, LSU Wind Ensemble.

2 TRACK

1221 - 1221 Faxon Ave., Memphis, TN 38104 (901) 276-6590.

Manager: Alan Hayes. **Engineer:** Alan Hayes. **Studio Dimensions:** Control Room 14 x 21, Studio 14 x 16. This studio is basically a MIDI-studio and most recording is done from the control room. **Tape Recorders:** MIDI sequencer. **Mixing Consoles:** Soundcraft 200B, Yamaha DMP-11. **Outboard Equipment:** Lexicon 200, Art Multiverb, Roland DEP-5, Yamaha SPX-90II, Symetrix 522. **Monitors:** Urei 811B time aligned monitors, Westlake Nearfields. **Microphones:** Sennheiser, Shure, AKG. **Instruments Available:** EMU-systems, Kurzweil, Oberheim, Roland, and Yamaha Synthesizers. **Studio Specialties:** Specializing in MIDI sequencing, pre-production and electronic music. **Extras:** Sony 501-ES PCM digital 2-track recorder. **Rates:** \$20/hr.

MIDILAB OF MEMPHIS - 4981 Cole Rd., Memphis, TN 38117 (901) 761-4189.

Manager: James Stelter. **Engineers:** James Stelter, David Bodkin. **Studio Dimensions:** 17' x 17'. **Tape Recorders:** Tascam, Pioneer, Denon. **Mixing Consoles:** Tascam, Yamaha. **Outboard Equipment:** Alesis, Audio Logic, ADC, TAPCO. **Monitors:** EV, Yamaha. **Microphones:** EV, Shure. **Instruments Available:** IBM Personal Computer, Yamaha, Roland and AKAI MIDI Keyboards, Yamaha RX5 Drum Machine, Guitars, Amplifiers and Effects. **Studio Specialties:** Sequencing demos using computers and MIDI. **Rates:** Please call for quotes. **Recent Clients:** Rodney Smith, Terry Aiken, David Maynor, The Agency.

RIVER CITY SOUND PRODUCTIONS - P.O. Box 750786, Memphis, TN 38175-0786 (901) 794-7277.

Manager: Bob Pierce. **Engineer:** Steve Wenger. **Tape Recorders:** Tascam 48 & 32, Fostex 2-track, TEAC/ONKYO/Nakamichi/AKAI cassettes. **Mixing Consoles:** TASCAM. **Outboard Equipment:** Valley People compressors, Delta Lab Delay, Nikko EQ, Yamaha & Alesis digital reverbs. **Monitors:** JBL QSC amps, Minimus 7 reference monitors. **Microphones:** RE-20, MD-420U, SM-57. **Instruments Available:** DX-7, D-50, RX-15, QX-7, Mirage (large sample library available). **Studio Specialties:** Broadcast jingles, TV post-scores, radio voice-overs and song demos. We cater to the advertising community and our own in-house productions. We occasionally do songwriter demos and vocals for singers if the studio is available. **Extras:** Production and arranging available. **Rates:** Call. **Recent Clients:** American Airlines, Levi Strauss & Co., CITGO Petroleum Corp., Goldsmith's Dept. Store, various advertising agencies throughout the Southeast.

ONYX RECORDING STUDIO - 2272 Deadrick, Memphis, TN 38114. (901) 452-ONYX (6699).

Manager: Robby Turner. **Engineer:** Robby Turner. In the process of remodeling - call for details and opening date.

The following studios did not respond to our questionnaire. We have listed them in the interest of completeness.

GALAXY SOUND STUDIO - 1508 Harlem, Memphis, TN 38108. (901) 274-2726.

MAKIN' TRAX - Nesbit, MS 38651. (601) 682-2759.

SHOE PRODUCTIONS - P.O. Box 12025, Memphis, TN 38112. (901) 754-5643.

3-ALARM - 200 Linden Ave., Memphis, TN 38103, (901) 525-0225.

Memphis Area Video Studios

API PHOTOGRAPHERS, INC. - 3111 Stonebrook Circle, Memphis, TN 38116

Manager: Robert D. Carrier. **Studio Dimensions:** Studio A - 2000 sq. ft., Studio B - 4000 sq. ft. **Tape**

Recorders: Betacam, Nagra. **Monitors:** Sony 3600. **Microphones:** Schoeps, Sennheiser 414, Sony ECM 50s. **Studio Specialties:** Music Videos. **Video Equipment and Facilities:** Betacam SP with Angenieux lens, HMI and Tungsten lighting packages, dimmer board, 120' hard cyc 16' high. **Extras:** 1500 sq. ft. workshop, billiard table, steam room/shower, 2 dressing rooms, green room, loading room. **Rates:** Quotes available - contact: Robert D. Carrier - producer, lighting director; Bill Carrier III - director. **Recent Clients:** Human Radio, Megajam Records, PolyGram, Dick Clark Productions.

ARDENT TELEPRODUCTIONS - 2000 Madison Ave., Memphis, TN 38104 (901) 725-0855. See larger heading in Studio Guide.

CROCKETT SOUND LABORATORIES - Route #2, Box 385, Alamo, TN 38001. (901) 696-4163. See larger heading in Studio Guide.

CRUX STAR INTERNATIONAL, INC. - P.O. Box 280385, Memphis, TN 38168 (901) 386-3115. See larger heading in Studio Guide.

DRAGONWYCK TELEPRODUCTIONS 3314 Poplar Ave., Memphis, TN 38111

Manager: Charles Hollbrook. **Engineer:** Don Headrick. **Studio Dimensions:** Shooting facility 20 x 20/total sq. ft.: 3400. **Tape Recorders:** (2) Sony "SP" U-matic, Sony BVU-850, Sony BVU-870. **Mixing Consoles:** Sony MXP-29 interfaces with Sony BVE-900 (editing controller). **Monitors:** Sony PVM-1270. **Studio Specialties:** Television Broadcast - commercial and TV programming. **Video Equipment and Facilities:** Complete on-line editing suite using Sony SP U-matic including Dubner Paint Box graphics, DVE, and ABC Roll editing. Fully equipped location van. **Rates:** On-line editing - \$140, on-location - \$110. **Recent Clients:** Dobbs International, Tyson Foods, Shelton Harrison Chevrolet, Nichols Ford.

STRINGS AND THINGS PRODUCTIONS - 1492 Union Ave., Memphis, TN 38104 (901) 278-0461/0500.

Manager: Bill Simmers. **Studio Specialties:** Jingles, sound effects for video, film, recording. Video production and editing. **Rates:** Please call for quotes and more information. **Recent Clients:** NAACP, The Peabody Hotel.

USC SOUND ENTERPRISES - P.O. Box 11211, Memphis, TN 38111-0211.

See larger heading in Studio Guide.

REAL TO REEL PRODUCTIONS - 100 N. Main Building, Memphis, TN 38101 (901) 525-3281.

ZETA VIDEO - 3365 One Place, Memphis, TN 38116 (901) 332-1500.

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DRUM MACHINE: Yamaha RX-15. Memory holds 80 complete songs and 800 patterns. Excellent condition. Michael Ethridge, (501) 737-3755.

Guitar, 1962 Gibson SG, R.I. Burgundy. Excellent condition. Marshall lead 12 practice amp and brand new Gibson Hardshell case, \$500. (901) 873-4468. Leave name and number, I'll call.

RECORDING EQUIPMENT for sale: Fostex 8-track recorder and board, ART Pitch Transposer. All like new. Delta Recording Service, 232 Sunflower, Clarksdale, MS 38614. (601) 627-2209. Will trade for studio quality keyboard.

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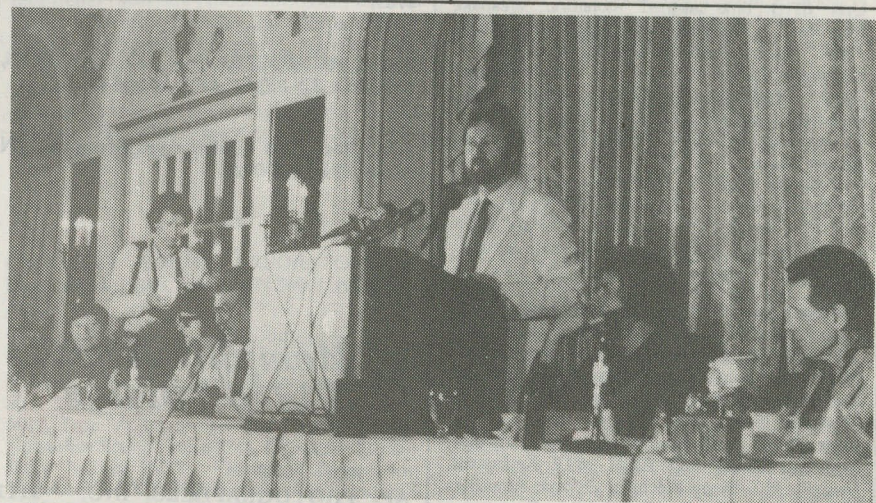
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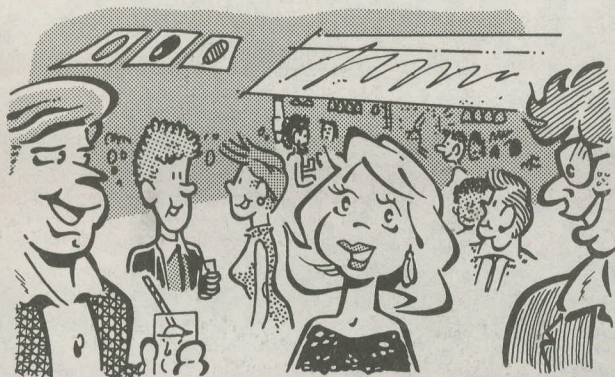
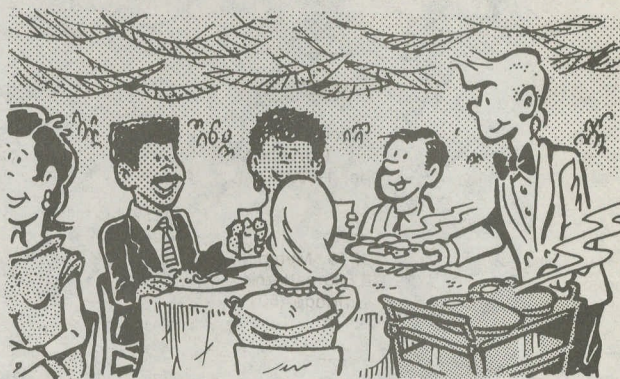
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Mercury Records announced recently the reissue of the *Class of '55* album recorded in Memphis in 1986. Shown here at the press release announcing the initial release are, from left, producer **Chips Moman**, the late **Roy Orbison**, **Carl Perkins**, **Main Events' Bill Carpenter**, **Johnny Cash** and **Jerry Lee Lewis**.

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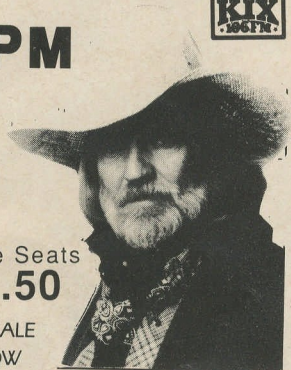
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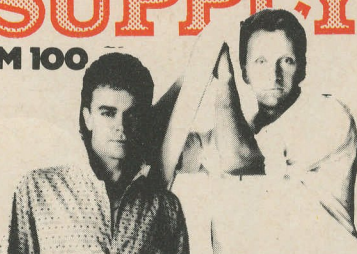
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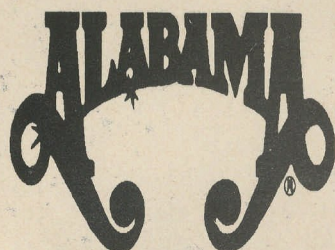
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August 1989
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