



HOT

SUMMER FEATURES



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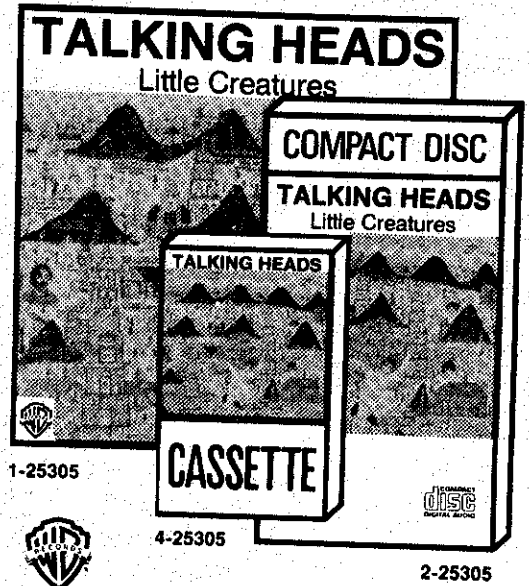
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TALK TALK

TALKING HEADS Little Creatures

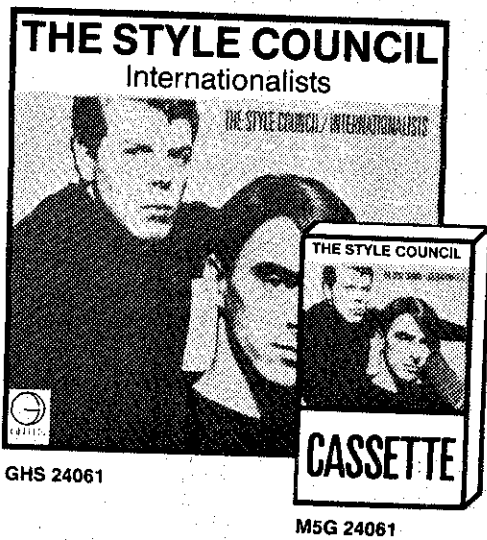


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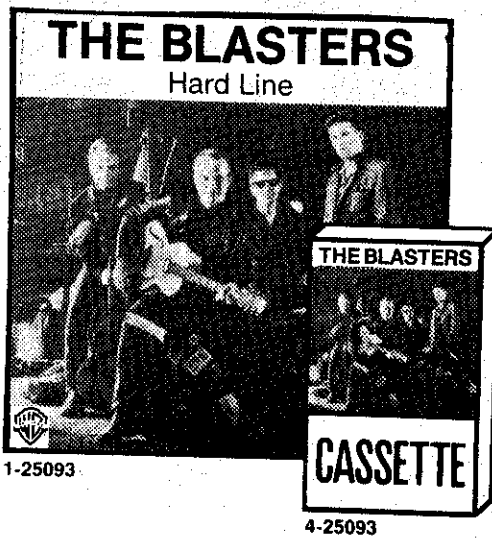
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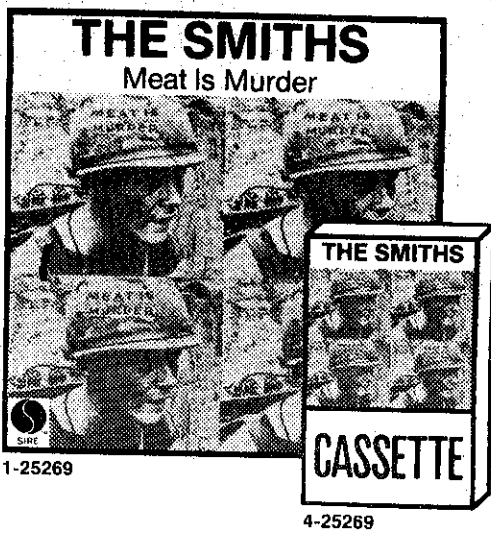
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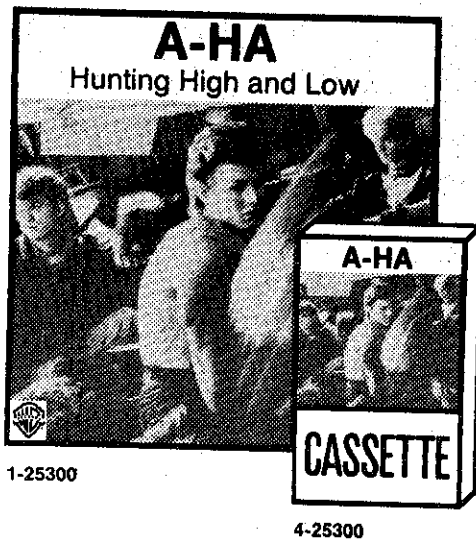
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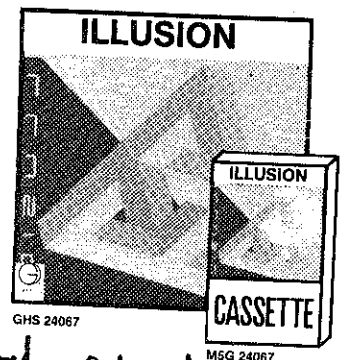
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JASON & THE SCORCHERS

PART 3

the
final
chapter

The
Gutter Twins



by rick champion

The release of the SCORCHERS second LP reveals another strength of the band not much discussed. This strength is the maturing of Jeff and Warner as studio technicians. The "Gutter Twins" are perhaps the most colorful and notorious rockers the Nashville scene has produced. Both Jeff and Warner have been rocking Nashville since before the days of Phrank'n'Steins and were both key members of various groups which made the underground scene in Nashville happen. There are no two people I know who more deserve the success they are now enjoying.

In my conversations with them earlier this year--with Jeff at 12th and Porter and Warner in his apartment one snowy night--I found it most interesting how they have both moved from the garage rock kings of the ELECTRIC BOYS to the serious studio musicians--and more important, producers. If you check the credits on *Lost & Found*, you'll see Warner and Jeff listed as associate producers. This final segment of our SCORCHERS sequence will focus on these self-dubbed "Gutter Twins" as a production team.

Q: You guys obviously have a good relationship with Terry Manning--was it pretty easy to work with him as co-producers?

J: Yeal, he really knows how to get sounds and stuff, real quick, so you don't have to go through this agony sitting there for 2 or 3 hours trying to get a drum sound.

W: I was surprised he respected Jeff and my opinions very much and outside of being nice, he didn't need to--There wasn't any reason for him, outside of being courteous but I think somewhere along the line he realized we knew what we were talking about. We couldn't talk knobs and all that but we could get our ideas across and he could do the knobs and do our ideas.

Q: So you didn't feel like he was just putting up with having you guys around?

W: No, it was great. If we did come up with something that was just technically absurd, he'd stop and show us --he'd make the moves we were talking about and show us why it wouldn't work; he'd explain it as best he could and in layman's terms, though most of the time it was way over our heads, but he showed us a lot...it was the best of both worlds 'cause Jeff and I had...the essence of the band and Terry knew how to do everything and between the three of us we were able to cover all the ground we needed.

Q: OK, how long did the recording take?

J: Well, we did it in two segments; first we did about 5 songs within about a week and then we went to Memphis and mixed that in Terry's home studio. It's an attic type thing but it's his board and he knows it--it's all at his fingertips and he knows it pretty well--it was

easier to do it there.

Q: Would you ever want to work with an aggressive producer who wanted to play around and change your sound?

W: (Laughing) I don't know--we're not that kind of a band...I don't think we're the kind of band where someone can come along and play with our sound--first off, we won't stand for it. That's one of the great things about Manning, all he wanted to do was technically get down our performance just the way we play them, just try to get the sound quality level up to everybody else's. To me, the production of an album...a producers only job is to get the individual performers best performance--that's his only job...to me it's a real simplistic thing; you're sitting around with hundreds of thousands of dollars of equipment and you don't even know how to turn it on, but you know when the tape is running, it's either happening or its not, and you either do it again if you can or you let it go.

Most of us are aware that both Jeff and Warner have played together for quite a long time. In my conversations with them I was interested in finding out just how this long-term relationship keeps working so well.

W: I don't know--Jeff and I have always...there's this love/hate thing there you know; it's almost like brothers or something. We can see one thing perfectly eye to eye and see something that sits right next to it totally different--I love it!

It's a weird thing on the personal side, you know, we can argue like cats and dogs and the next day we're the first to call each other and make sure the other is ok. It's become different on a professional level...I look at music really mathematically. I feel I know how to make 3 cord rock'n'roll fit together--as far as the band, I know how to make the band sound the way it ought to. Jeff is so much more aware of the other things, the intricate things, the lyrics, the vocals, the little things that go into a song that makes the difference between a good song and a great song...In a way we come from the same background, we're kind of into the same thing. Jeff's a lot more brighter than I musically, a lot more open. Between the two of us we seem to pick up all the right pieces; we're both paying attention to different things and the end result we want is almost always the same.

And just what does Jeff think about this?

J: Warner and I have been playing together for years, we compliment each other. But it's more of a friendship type thing than it is a musical technique--it's like I can feel things coming from him some time, and I know what he's going to do and I might change a little bit and play something a little bit different, but, it's nothing...it's just kind of carrying on a tradition in a way, you know.

In relation to all this I ask Warner to give me specific examples from the new album of how he and Jeff got exactly what they each wanted.

W: Well, like on the Eddy Arnold song ("I Really Don't Want To Know"), that was particularly a little more my brainchild. It was the one I'd pushed for all along, if there was an iffy song to go on the record, that was like my song. It was go ahead Warner, do what you want to do, do it all (laughs). Just like Far Behind was Jeff's song...I knew he had what he wanted to do in his mind and he hadn't ask me about it--you know, whenever we had a problem about something the first person we ask is each other--He never came to me, he knew exactly what he wanted, so I didn't touch it, I didn't even play on the song.

Q: You obviously feel pretty good about the record--do ya'll as a band feel that your backs are against the wall now?

J: Well, it's, in order to make a good record that's a little bit different, you've got to not make this slick sounding piece of shit...but, no we don't think that at all. I don't really think about things like that.

W: There's truth in that--there's no way to get around it--you know, we got to deliver...but, to me it's no more pressure than it's always been. Everybody always looks at it like when we got signed, we made it--you haven't made it at all; what you did was go from the minor leagues to the major leagues and now you're right back down on bottom...we realize that being signed ain't shit; you still got to get out there and deliver 'cause if you don't, you ain't signed anymore!

Q: What do the SCORCHERS owe your success to--what has held you guys together through all this?

W: Whew! Honesty, integrity, I mean to me our music is just 3 chord rock'n'roll played from the heart the way rock'n'roll was suppose to be. There's no frills, no lies, just 4 guys that want to play and have a good time and people that see the band or hear the band can see that. I think like the SCORCHERS, the sum of the parts is a hell of a lot larger than the individuals; for some reason we all seem to bring out the best in each other--we can perform better as a group than any of the individuals can play and people can see that.

J: Because we're stubborn--just stubborn--I'm not gonna let the snow beat me (laughs).

The SCORCHERS have just returned from a most extensive and a very successful tour of Europe. They are planning now to once again take the States by storm. Hopefully, these articles we have presented can help enlighten their hometown fans to just how much blood, sweat and tears have gone into the SCORCHERS success. It is not by magic and it is definitely something to be taken very seriously. What the SCORCHERS have done for the Nashville scene is to finally validate that this is indeed a rock music center. Once again, I'd like to thank the folks at Praxis, especially Kim Buie, for giving me the chance to do this extensive interview. Also I sincerely thank the band for taking time out of their busy schedule this past winter to share their story.

THE ENEMY

WITH ENEMIES LIKE US...

BY Keith A. Gordon

Trends take a long time to come to Nashville, even longer to effect and create local participants; by the time musical styles have been filtered through the mindsets of both coasts, traveled across the country and hit the great wide heartland most of us live in, the signals have been altered, the wavelength slightly changed. The resulting mutation often times produces a completely original and fresh illustration of style. Such is Nashville's The Enemy...

The Enemy are perhaps the Music City's hottest young band. Formed in October 1984 by guitarists Joey Offbeat (a local scene legacy, by way of The Ratz) and Lee Carr, The Enemy chose to ignore the emerging undercurrent of a country punk/C & W revival by performing a daring mixture of hardcore, powerpop and metal-edged, drop-forged instrumentation. Trendy, unfair pigeonhole labels such as thrash or "three-chord-rock" fall before The Enemy's twin scythes of energy and humour.

"We came together rather fast," says Lee Carr, "the first night we met, introduced by a mutual acquaintance, we were at Cantrell's and just got up and played a set of Ramones' songs. Later, we all discovered that we all wanted to play the same sort of material and move in the same direction, so we began practicing, playing and working together as a band."

Carr continues, "we began by opening for everybody and their brother...bands that you wouldn't want to come out and see if you saw their name in the paper. As we developed a larger following, we started opening for better acts, such as The dB's and Alex Chilton. People would come out to see those artists and we'd get to play for them."



The bulk of The Enemy's material is made up of original songs. Says Joey Offbeat, "we've got fifty or sixty songs we can do during a show, and only a half a dozen or so are covers." Offbeat pens the lyrics and designs the skeletal structure of the songs, with the rest of the band, fellow guitarist Carr, bassist Erich Hubner and drummer Chris "Fuzz" Mekow adding to the arrangements.

The band quickly recorded their first song, titled "I Can't Quit", which received steady airplay from Vanderbilt's 91 ROCK. As encouraging as was the response that "I Can't Quit" received, it was a unique throwaway tune instead that created the band's amazing widespread local reputation...

Music City street musician Gregory Mauberrret; a sidewalk serenader, prophet and prolific songwriter penned an interesting ditty by the name of "Jesus Rides A UFO", had the lyrics printed in poster form (with the unlikely visage of pop stars Wham adorning the top of the sheet) and plastered them all over the city, on telephone poles, walls, and any object that remained stationary long enough for this wandering visionary to slap some glue onto.

"We found the lyric sheet on a pole somewhere," says Offbeat, "and Lee said, 'We ought to play this...ha,ha,ha!' We did it as a joke, playing it live one night. The crowd loved it! WRVU's Adam Dread asked us to record it, so we did a four track version that has received an amazing response."

The song caught on, becoming a sort of in-crowd favorite. "We attracted a following of nubile teenage girls," says Carr, as the band's newfound status moved them into a headlining position. Says Offbeat, "we were booked seven or eight straight weekends in various local clubs, with everybody tossing us a pessimistic 'you'll never draw crowds playing all the time'. We had so many songs, though, that we could play a different set every week without having to repeat songs. As a result, our audience grew even larger and more varied."

The Enemy will be exploding out of Nashville this summer, wandering the Southeast with their aggressive and flamboyant live show. "We'll be playing across Kentucky, Georgia and Alabama," says Offbeat, "With occasional trips to Chicago and other Northern metro areas. We've sent out press kits and demo tapes to a lot of clubs and booking agents... we'd like to play anywhere and everywhere!" The band also has plans to release a four song EP this fall.

"With Enemies like us...who needs friends!" is the band's motto. Talented enough to be exciting, young enough to be reckless, the electric hybrid that is The Enemy will be around to, in the words of Joey Offbeat, "have some serious fun!" Bet on it...

12TH & PORTER

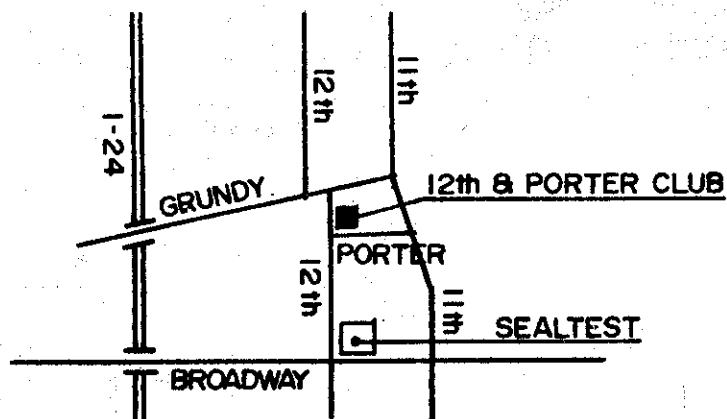
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AUGUST 30th-FRI:	PAT McLAUGHLIN
AUGUST 31st-SAT.:	WILL RAMBEAUX & THE DELTA HURRICANES with THE CASSET BROTHERS
SEPTEMBER 6th-FRI.:	JOHN JACKSON & THE RHYTHM ROCKERS
SEPTEMBER 7th-SAT.:	JIMMY HALL & THE PRISONERS OF LOVE w/ KENNY GREENBERG
SEPTEMBER 13th-FRI.:	WALK THE WEST and THE BEATNECKS
SEPTEMBER 14th-SAT.:	THE WRONG BAND
SEPTEMBER 20th-FRI.:	JOHN JACKSON & THE RHYTHM ROCKERS



12TH & PORTER

Landmark



If you're up on your Music City New Music History you should be familiar with John Elliott. John was a founding member of three of this town's most acclaimed bands: CLOVERBOTTOM, ACTUALS, and FACTUAL. John drummed with CLOVERBOTTOM and co-mixed their 1980 "Anarchy In Music City" EP, Nashville's first indy new music release. After leaving CLOVERBOTTOM John introduced electronic percussion to the city with the ACTUALS. When they broke up and reformed as FACTUAL, John was there, sticking with the group until early '82 and playing on "Wound In Time" on Jack Emerson's "Never In Nashville" compilation.

After becoming disgruntled with the alternative scene here, John relocated in Chicago where he made his mark with STATIONS. STATIONS caught the ear of British wonderkid MARTIN HANNETT (JOY DIVISION, NEW ORDER, U-2, PSYCHEDELIC FURS, etc.). Hannett did record the band, but the results have never been released and are probably still in Manchester where Hannett makes his home.

In April of 1984 John found himself back in Nashville with a desire to create new sounds, so he and his new wife Kim Ervin Elliott began to work on John's song ideas at various studios around town, laying the groundwork for John's new band DESSAU. DESSAU was primarily a studio band, although they did play live some. As John recalls: "We opened for FACTUAL & CIVIC DUTY, then we did a date in Atlanta. We made a lot of mistakes live... it just didn't seem like we were attracting a following... It was summer too; Vandy wasn't in session, so we just decided to stop." DESSAU is back in action now, though, with a 3-song Martin Hannett produced demo tape to shop around (more on that later) and a new lineup for live shows (their first was at Cantrell's August 17).

John points out that DESSAU never was conceived as a static band, but rather as an ongoing evolutionary project. The lineup on the Hannett demo tape includes, in addition to John and Kim, the talents of Skot Nelson (bass, guitars); Kevin Hamilton (guitars); James Horn (bass); Mike Orr (bass); and Patrick Benson (drums). As to how John persuaded one of the most sought-after producers around today to go into the studio with DESSAU and what those sessions were like, let's turn to the man himself:

"It was the first part of the year, and I really didn't have any direction... then in February I got this call. First he (Hannett) called over at Robb Earls', 'cause in the summer of '83 Robb and I had sent him a demo of "Psychotic Romance", and he had the FACTUAL number. He called there one night after I'd just left from doing carpentry at the studio. When I walked in at home Kim said, "Martin Hannett just called for you at Robb's," and I just started laughing... Then I talked to Robb and he said he'd given Hannett my home phone... so I sat there for 5 hours and the phone never rang. Finally, on Monday evening the phone rang and it was: "Elliott." "Hannett." "I want to come to Nashville," he said, and started talking about Factual, me, Jason & the Scorchers... I think he just wanted to come, check things out, see what was going on. So he said he was going to come; he and his fiance had a deal to fly to Disneyworld and then fly here to kick around..."

"And I'm going, "Great! Well, I can line up some studio time," and I told him about DESSAU, and he said, "Ah... I've been in the studio a lot lately... I'm not really in the mood." So I picked up his vibes and said, "Okay. Fine."

"He called back about a week later and said: "Well, we've finally made our plans... we've decided to come and get married in Nashville. Would you be best man? Can you set this up?" So I called the blood test place and the courthouse and they said, "No problem"... We went to one of those medical places

and got the \$10 blood test and went down to the courthouse. At first, they wanted to get married in Lynchburg, because of Jack Daniels, and I told him that would be a little harder, because it's not my county, then I told him it's a dry county, and he said, "Well, fuck that. Nashville will be fine."

"Again I mentioned something about the studio, and he was kinda vague. I just came back with: "Damn it, I was in this band once before, and you came, and you took our tape and nothing ever happened..." He started apologizing, saying "Well, I had some problems..." I said, "I'm not getting down on you right now, but hey, I've got some songs to release, and I'm a musician, and I want to do something. Here you are calling me to help you get married, gimme a break." He warmed up a little bit and didn't say yes, but at the end of the conversation he said, "Elliott, I'm going to owe you one." So I didn't say anything more, but I knew then that it was going to happen.

---HANNETT'S ARRIVAL---

"Right away they wanted to stop and get a six-pack of beer. I guess he was on vacation. The first night we ended up drinking a bunch of beer over at my apartment, and around 2:00, it was on a Friday night, he just said, "Let's go to Cantrell's and get a nightcap." He was real drunk. We never made it, though, we ended up at the Goldrush...

"The next day I had a session at noon, and Skot was going to come over to get them so they could come down to the studio and just hang out, but I guess it was a bad day. They took about three days to recover before they got mobile. It was about Tuesday before they could get out and do anything."

He came down to the studio, walked into the control room, muttered "I hate studios", and went out. A couple of days later, I remember him saying, "How many digital delays can you get?" I looked at him and said: "As many as you want." We'd been over to Robb's studio the day before, and he saw this thing called "The Space Station", a reverb unit. He told Robb, "I've got that on every record I've ever done." So we got Robb's space station and a bunch of digital delays and some studio limiters and compressors and things that, I really don't know what they do, but they do stuff. We got all the gear into Studio 19 and went in around midnight. It took probably 1 1/2 hours to hook everything up. He came in with this big list and gave it to Tom, our engineer, and said, "Hook this up," and went into the back. He wasn't being cocky. It was like, "Here, this is what I need." It's his sound...

---MARTIN IN THE STUDIO---

"It was: Vacation! Party! Martin Hannett in the studio! If that was what it took to get him there, though, I'd do it again..."

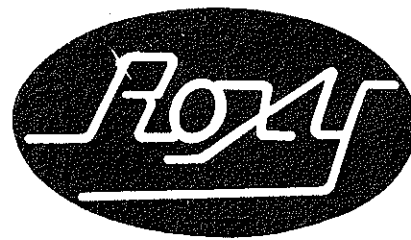
"Right when we got in there with "Red Languages" the first thing he said, right off, was "The bass guitar is not in it. I can't work with it. We've got to recut it." He threw his hands in the air, and I'm going, "What's wrong?!" He says, "Call Skot, Skot can play bass on this," 'cause he kinda liked Skot. So, okay, two in the morning. I call Skot: "Skot, come down to the studio. Martin Hannett wants you to play bass..." He was there in about two minutes... Finally, we got the bass laid down, got Hannett, and started to mix...

"It was bizarre. He was doing weird stuff, like taking the guitar from all the way down to all the way up. A couple of times he had it up so loud the fuses on the big speakers were starting to flicker red... We thought we were going to blow the system. Then he turned it down, looked around, and said, "That was a bit loud, wasn't it?" Then he settled down and we did the "First Year" mix that night..."

"We went in again Thursday night. His wife and him were going back to Orlando early Friday morning; their flight was booked at 6:30. They said they wanted to go all night and have me drive them out to the airport. We got into the studio about 12:30, and it took a couple of hours to set everything up again. We went in and did "Red Languages", and he was kinda thinking that I only had it and "First Year"; he didn't know about "Crutch Of Utility". We got done with "Red Languages", and it ("Crutch") suddenly started playing on the tape. He goes "What's this", and his wife is going, "Martin, I like this one!" So it was real wild. He sat right down and said: "Okay, let's do it." We just found everything and he said, "Roll the fucking tape." That song ended up with really bizarre drums. As soon as we were done, he was throwing stuff in his suitcase..."

In spite of the frantic circumstances surrounding "Crutch of Utility" and the party atmosphere that existed during the sessions with Hannett, it and the other two songs on DESSAU's resulting demo tape sound just fine. The Hannett touch is hard to describe, but it's here, and it enhances songs which are well written and played. In spite of only being intended as demos, the songs are quality product and have been attracting a lot of interest and favorable comments. John is shopping the tape around now to several labels, waiting to see what happens before deciding when to release it. DESSAU won't be on hold until then, however. The band has been back in the studio recording some of Elliott's newer material and will undoubtedly be playing live again in the near future. DESSAU is a band to watch.

---ANDY ANDERSON



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GOSTBIT

GOSTBIT

--Allen Green

According to the theology of certain African tribes, God plays a drum. He always plays on the downbeat, a regular pulse, like a heartbeat. When the tribal drummers play, they avoid the downbeat. It would be sacrilegious to play over God's drum. So while you don't actually hear the downbeat, it is always present, like a ghost, invisible yet dominant. This is what is known as the ghost beat... or in African phonetics, Gostbit.

Gostbit is Bryan Tilford, guitar, keyboards, percussion, vocals, etc.; Jane Tilford, percussion, vocals, keyboards, mandolin; and Mark Pilkinton, percussion, percussion, percussion. Bryan is the primary writer and driving force behind Gostbit. Their music is a complicated aggregate of driving quasi-African drumming, percussive bursts of synth and guitar, and smooth, melodic vocals weaving in and out of the background.

When Gostbit was formed approx. two years ago, there were a few more members and they played a number of local shows, building a local following and refining their ethnic-American dance rock sound. Now, pared down to three core members with a unified musical focus, Gostbit is again contemplating live performance. With key backing tracks on tape to flesh out their sound, the band will soon be hitting area stages. Plans are in the works for slides, films, and other visuals to accompany their performances.

Gostbit's first single is out now. The "A" side is a song written by local video producer Chip Woody, "The Yardsale" but more on that later. The "B" side is more in the Gostbit tradition, a rhythmic piece called "Chasing The Wind". Gostbit is currently working on an LP. "Yardsale" was written by Chip Woody as a soundtrack for a bizarre video concept he had. He enlisted the members of Gostbit to provide the musical backing while he sang. In return, he financed the release of the song under the Gostbit banner. He produced his video centered around a guy who goes from rags to riches on the profits reaped from his perpetual yardsale, all the while dodging the ever-craftier IRS man. Though the song is not the usual Gostbit fare, it's still a delightful little piece of ethno-pop. ARTS records Yardsale - 2902 Belmont Blvd. is available from: Nashville, Tn. 37212

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Local NEWS

HI READERS! It's been a long time so I'm just going to jump right on into the LOCAL NEWS. Let me begin by saying that our recent Benefits were a big success, raising a tidy sum of money which should keep the NIR going on a more regular basis than in the recent past. Anyway, let me just take this time to say THANK YOU to the performers, ROWDY YATES, CHAPEL OF ROSES, WALK THE WEST, 69 TRIBE, JOE BIDEWELL, THE VALUE, THE WAYOUTS, BILL LLOYD, SCOTT SULLIVANT, JIM HODGKINS, DAVID RUSSELL, WILL RAMBEAUX, THE ENEMY; the clubs 12th & PORTER and CANTRELL'S; ROBB EARLS; KEITH GORDON; REGINA GEE; GIGI GASKINS; RICK CHAMPION; the tireless soundmen; and of course YOU, all of whom made everything work.

We'll begin by commenting on the happenings in clubland: ROOSTERS is the new kid on the block and has a lot going for it: a capacity of 500, a nice stage, good lighting and sound, and air conditioning! Its location above the Cannery is a little out of the way, but it's worth checking out...12th and PORTER recently knocked out part of the wall between the bar and the music room, greatly improving the arrangements there...while there's still no AC, I am proud to report that CANTRELL'S did repaint their bathrooms recently...It's a start...WAREHOUSE 28(2529 Franklin Rd.) has begun to feature "progressive programming" for their dance floor every Thursday night, 9pm - 3am, \$1 cover...also wanted to commend WKDF for the series of shows that they've been doing Friday & Saturday nights on the Delta Queen Riverboat. The 3 hour cruises have featured WILL RAMBEAUX, WALK THE WEST, RAGING FIRE, and others. So, now this city has 3 clubs and a boat for bands to play...

MTM looks to be setting its sights on pure pop for now people. BILL LLOYD, singer/songwriter/guitarist/all round nice guy has been signed as a songwriter for MTM Publishing. Bill plans to release a six song EP in early fall. MTM has also signed that hard-working trio IN PURSUIT to a 5 year recording contract. IN PURSUIT has a New York showcase set for later this month to debut their first efforts under the deal, a 6-song 12" EP which is drawn lots of favorable remarks from those who've heard the tapes. NIR congratulates both of these fine artists.

RAGING FIRE have had a HOT August. Their Family Thing EP has been picked up for nationwide distribution by Important, Rough Trade, and Dutch East India, and it's been getting airplay and good press across the country. The band's "Hell Out Of Dodge" summer tour has taken them to Pittsburg, Detroit, Chattanooga, Athens, Atlanta, Savannah, Indianapolis (with the Replacements), and Richmond (with our own Scorchers). They'll be back here for an Aug. 30 gig.

If you haven't been able to pick up Vandy's 91 ROCK in your neck of the woods, try again. The station has finally boosted its power to over 10,000 watts. FREEDOM OF EXPRESSION's first record, a nicely packaged 6-song 12" EP called For Lack Of A Better Word is out. The band produced it with Joe Funderburk at Creative Workshop while keeping up their steady live appearances (including a date at Chattanooga's Brass Register). In addition to originals like "Forward We Stumble" and "Stranded In Babylon", FREEDOM OF EXPRESSION there's an intensified version of "I Heard It Through The Grapevine". You can catch their record release party at Cantrell's on Friday, August 30th.



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SUBURBAN BAROQUE have just released their second tape, "Just Looking". The 45 minute 11-song cassette was previewed at the band's August 2nd Cantrell's show and is now available at the usual outlets. One song, "Out Of Hand", is in rotation on 91 Rock. SUBURBAN BAROQUE also have completed editing their "Just Looking" video performance they taped last spring at 100 Oaks Mall. It will begin showing on Viacom's Community Access Channel 35 in the near future...check your cableguide...

The WHITE ANIMALS were back in town from their heavy summer touring to play a well attended concert/dance at War Memorial on August 16th. The new WHITE ANIMALS' album, a collaboration with veteran rock producer BUSTA JONES (whose previous credits include Brian Aug, Talking Heads, Bush Tetras, & the Ramones) will be out this fall.

The ENEMY have been turning in some frenzied performances around town recently and will soon be releasing a 10 song cassette. It will, of course, include the legendary "Jesus Drives A UFO". The ENEMY's JOEY OFFBEAT is the brilliantly demented mind and artist behind this month's cover by the way...

SHADOW 15 have been back in the recording studio (Studio 19 to be exact) and have completed the songs that will make up their second release. While the band's first cassette sold remarkably well, it remains to be seen what form the product of these latest sessions will be. SHADOW 15 plan to continue playing live while shopping the tape around; if no one picks it up they'll release it themselves, perhaps on vinyl....

NIR hopes its readers will extend a welcome to JOE BIDEWELL, a very talented musician, singer, and song writer who's recently moved here from New York. Joe did an excellent job opening the Saturday Benefit if you'll recall. In the past, he's worked with NICO, JOHN CALE, and others in the New York avant-garde scene, and that influence is still present in his lyrics and style. Watch the papers and make an effort to catch JOE BIDEWELL at an upcoming show (he's been playing the Bluebird Cafe)...

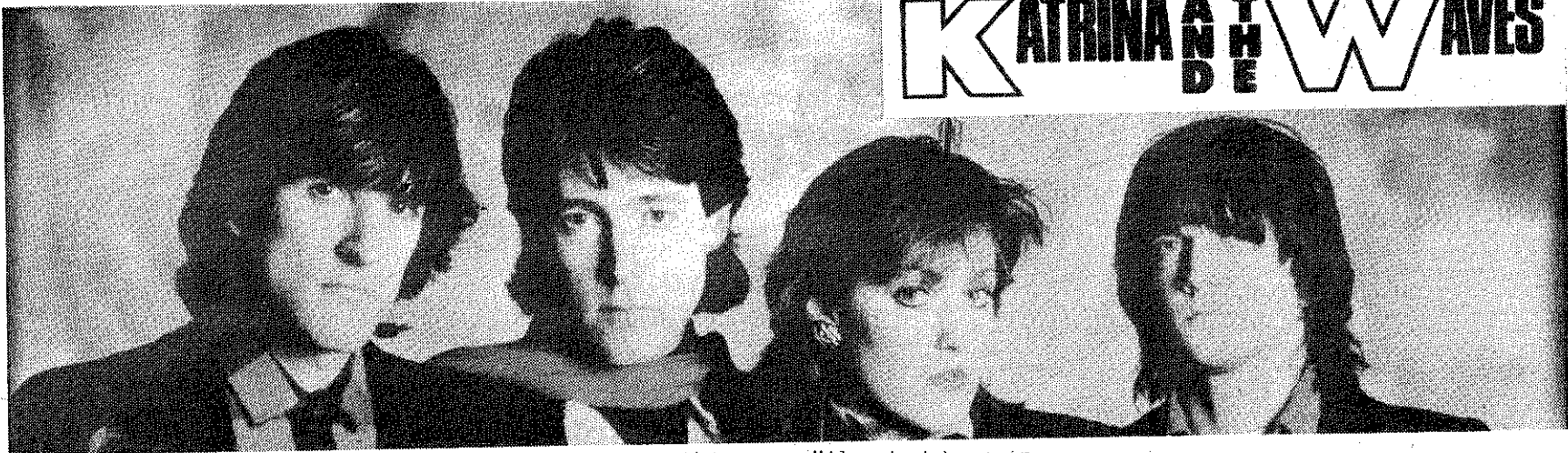
How about some more news on JASON & the SCORCHERS? Where to begin? The group is finally back in town following a few American dates which followed their extensive European tour. Some highlights of the tour: In Brighton, the SCORCHERS literally brought the house down when the 2nd story club's floor began to collapse from fan gyrations 30 minutes into their set...In London, the band sold out the 2500 seat Electric Ballroom for their show with the BLASTERS...At Festival Roskilde (in Denmark) LINK RAY jumped up on stage with the SCORCHERS for a 10 minute work-out of "Tear It Up". Warner was thrilled...in Paris, Jeff Johnson and Ronnie Douglas went to the studio where the Rolling Stones are recording their next LP and set their idol, Keith Richards... The boys are back here for a while, though, to work on songs for their next album. Rumor has been going around that the band will play this year's Last Chance Dance Party at CAT'S on West End Labor Day.

That's about it for this installment of local news. Hopefully we won't have such a long time between

And now, some scattered reports to close out this installment of local news! The original members of BASIC STATIC--Tom Littlefield, Greg Herston, Hunt Waugh, Doug Lancio-- are planning to preform together again, though not as "Basic Static". They will be doing new and old material and intend to polish and perfect the songs and the band before playing. We can hope it will be in our lifetime...Glenn "John Dog" Hunter has formed ROUGH CUT PRODUCTIONS to bring out-of-town acts to various clubs. ROUGH CUT is also working with the ultra-fab WAYOUTS...TIM KREKEL has signed with Arista Records out of New York and will be going into the studio soon...Look for TEARS FOR FEARS in concert September 25th... Can't end local news without reporting on what was dubbed "Cakstock". Held July 19th in a back yard with a makeshift stage at 2801 Oakland, the party featured The WAYOUTS, RAGING FIRE, ROWDY YATES, and CHAPEL OF ROSES. Despite inadequate sound the crowd (many underage and obviously thrilled) and bands managed to enjoy themselves...

<h1>ROOSTER'S</h1>		NOW! <i>Mixed Drinks</i>
NASHVILLE'S ALTERNATIVE ENTERTAINMENT SHOWPLACE	<p>FRIDAY 8-30 RAGING FIRE 7:30 PM all ages show No Alcohol served until 9 PM 9:30 RAGING FIRE & The Way Outs</p> <p>SATURDAY 8-31 Jeanne Anne Chapman & Invasion of Privacy IN CONCERT BC AND THE DARTS 242-0880</p>	EVERY THURSDAY Writers Night Music Begins 9:00 PM
<p>ROOSTER'S AND 91 ROCK ARE PROUD TO ANNOUNCE:</p> <p>-----FRIDAY, SEPT. 13th-----SATURDAY, SEPT. 14th-----</p> <p>WALK THE WEST THE ENEMY INVASION OF PRIVACY WILL RAMBEAUX & THE DELTA HURRICANES</p> <p>A COUPLE OF COWBOYS & AN INDIAN and lots more...</p> <p>-----WATCH OUT FOR THE----- 91 ROCK BACK TO SCHOOL JAMS AT ROOSTER'S -----LISTEN TO 91 ROCK FOR DETAILS-----</p>		
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KATRINA & THE WAVES



ROCK'S NEW SUPERSTARS

By Keith A. Gordon and Andy Anderson

Very seldom is there an authentic overnight success in the wild and wacky world of rock and roll; often times, merely scratching beneath the surface of such an instant sensation will reveal several years of struggling on the part of band members. Such is the case with rock originals Katrina and the Waves who's debut American single and album, WALKING ON SUNSHINE have unexpectedly rocketed up the charts.

Says vocalist/guitarist Katrina Leskanich, "all we knew for years was going out and doing gigs where people really didn't like us and we didn't make any money." The band played clubs and armed forces bases while, says Katrina, "we all worked at what we could. I bagged groceries while Alex (Cooper) worked with an undertaker, Kim (Rew) was a postman, and Vince (de la Cruz) drilled holes in bowling balls!" A rather inauspicious beginning for one of 1985's major musical success stories.

The band's roots reach back, dating to the late seventies. The daughter of an U.S. Air Force officer, the American born Leskanich moved about Europe, beginning her musical career at an early age. "When I was sixteen," she says, "I was in a band with Vince, who I had met in the church choir. Several years later, Alex called me up...he heard that I was a singer. I asked him, "Can I bring my friend Vince, we come as a package deal," and he agreed. So the three of us were in a band called Mama's Cooking."

Continuing, she says, "Alex had been in a band called the Waves with Kim before we had met. Kim had run out of things to do with the Soft Boys (Editor's Note: The Soft Boys were a near-legendary late-seventies English band that held two young talents, guitarists Rew and Robyn Hitchcock) and his solo career wasn't happening; so Alex invited him to one of our rehearsals. Kim said, "I really like your voice," and wrote a song for me called "Saturday Week". Kim is a real genius."

The band recorded their first, self-produced album in 1982, simply titled KATRINA & THE WAVES. Katrina remembers, "it cost us about three hundred pounds to make, which is the equivalent of four hundred American dollars--absolutely nothing. The back cover photos were taken in the back yard by Vince's little brother, and we all designed and did the cover artwork ourselves."

Later, the band came to the attention of Canada's Attic Records. "A friend of Alex's heard our rehearsal tape and paid for us to go into the studio and make a demo. She took it to the music festival in Medea, France, where industry people meet, and she got us a deal with Attic. They reissued the first album as WALKING ON SUNSHINE. It didn't sell...neither did the second one (KATRINA & THE WAVES II). It was because we went to Canada and toured in the blizzards last winter that we were discovered by Capitol."

The band was signed to Capitol just before last Christmas, with their debut American release actually being a compilation of material from their two Canadian albums, remixed and polished up for stateside consumption. "It was a joint decision," says Katrina of the cuts they chose to include on the album, "we wanted to add "Brown Eyed Son" and "Spider Man"...those were our other two faves. We just couldn't fit them in. We had to go for a more straight forward rock sound."

The infectious "Walking On Sunshine" was the first single released, with, of course, the accompanying video. For those who have yet to see the lively and enjoyable result, it features the lovely and charismatic Katrina bopping and dancing along England's river Thames, with the overcoat-clad band members following behind, on their way to a gig, the video closing with them on stage, finishing the song.

"We were real happy that nobody forced us to act...I'm no actress and the guys no actors," says Katrina. "It was filmed in February and we were absolutely freezing. I've never been so cold in my life. I couldn't even feel my fingers." Laughing, she says, "the reason we look so happy on stage is because we were finally warm!"

The band began a short solo tour last May, playing clubs and small venues, such as the WKDF-sponsored show at the Brasserie in Rivergate last month, receiving a great response. "No one expected it," says Katrina, "but the audiences know the words to all the songs and they're singing along. It's quite a pleasant surprise!" They'll be supporting former Eagle Don Henley on his current tour through the end of September, after which the band will be visiting Japan, Australia and then return to Europe for a homecoming tour.

Can we expect another album soon? "Our next LP has been ready for a long time," says Katrina, "we just have to record it. We usually guinea pig our material live and make sure we're happy with it...then we go into the studio, plug in and do it. We're anxious to get on with something new!" After witnessing the Waves' amazing, energetic live show and eroding the grooves of their albums down to a smooth surface, the fan can only be anxious for something new from this extraordinary group of performers, also.

Raging Fire

A FAMILY THING



Distributed by **Rough Trade & Dutch East India**

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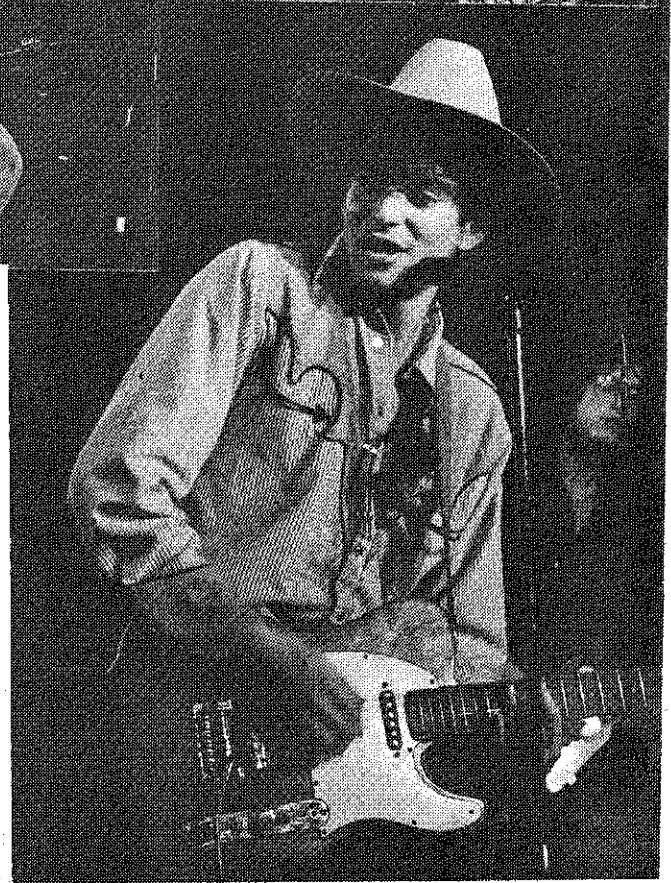
NASHVILLE INTELLIGENCE REPORT

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PHOTOS: BEVERLY BLACK

WRITE US



WALK

the

WEST

CHAT WITH Regina

PHOTOS BY
BEVERLY
BLACK

The following are comments on some of their better known songs:
Living at Night:

Paul: That never should have gone on at WRVU. It wasn't ready. There's a drum machine on it. We're redoing it with real drums, more guitar, a whole new arrangement.

Backside:
Paul: That's about not looking too harshly at things...taking the flip side...the back side.

Do you Wanna Dance:
Paul: It's kind of a joke. "Seventeen years old, just a baby", it's about child molesting. We were thinking about releasing it to WRVU as Dexter and the Molesters.

John: Now we'll have the vice squad following us.

Walbash Cannon Ball:
John: To understand the wierd tempo changes, you'd have to come to some of our late night jams. Things get strange.



Regina: I want to start by getting the record straight on how this band got together. Apparently it has been around a long time in different forms...what was Rebel Bite?

Paul: A Southern garage band.

Regina: Who was in it?

Paul: Me and John and Will, and a guy named David and a guy named Ron.

Regina: How did Rebel Bite become Walk the West?

Paul: It just kinda merged into Walk the West, except we had a different drummer and keyboard.

Richard: I used to go catch Rebel Bite at a local dive in Hendersonville. I'd get beaten up for going to these Southern rock gigs.

John: Yeah, he was still with the Resistors, and the punk patrol would go after him.

Regina: So Rebel Bite was a Southern rock band? What kind of songs did you do?

Paul: We'd do, you know, Skynnard and Zeppelin...

Regina: Did you have long hair?

Paul: (laughing) yeah.

Regina: Richard, last autumn you dropped a Walk the West tape by WRVU; it was a song called the Law of Gravity. It didn't sound anything like the current band, it had a synthesizer and a different singer.

Richard: That was Rob Earl. It was a four track we had just done.

Regina: What happened to Rob Earl?

Richard: We just realized there were some changes we had to make to get the sound we wanted...to create a presentable sound for the progressive crowd.

Regina: So the band made a conscious decision to change the sound into something more progressive.

Paul: It was a better direction, a better feel for us on stage.

John: It's a better feel with just the four of us on stage, something clicked and our audience reaction was ten times better.

Paul: Than anyshow we'd ever played. I think we were called Gun for Hire that night.

Richard: Then we started coming out as Walk the West. I came over with this gig and Paul was embarrassed about coming out as Walk the West, he said it wasn't ready, you know, it was his baby, and he wasn't ready to bring it out in the show.

Regina: So the name of the band came from the song Walk the West.

Paul: Yeah, that song was written about two years ago.

Regina: It was about this time that you got rid of the synth player and the vocalist. Paul what were you doing in the band before you sang?

Paul: I was playing lead guitar.

Richard: Paul has only been singing since this band has gotten together.

Regina: Paul do you see yourself more as a singer or a guitarist?

Paul: I really see myself as a songwriter. I don't think I'm much of a singer or a guitarist.

Regina: Walk the West seems to be very conscious of moving in a specific direction, both musically and in terms of long range plans.

Paul: Yeah, we think a lot about having a definite direction.

Richard: If we could plan it we'd probably all be record producers.

John: Right now our plan is to get as much live experience as we can. The we're going to hit the road and cool it around here for a while.

Regina: Are you afraid of overexposure?

Paul: Yeah, we think about that

Richard: But they don't have to come out to see us if they're tired of us. It hasn't happened yet.

Regina: Richard want to talk to you about what you did before Walk the West. I know you were with thr Resistors a while back. Did you play with anyone else?

Richard: No, just myself. I'm a few years older than anyone else, I've got a few years more club experience that I try to relate to them. John and Paul are great songwriters, and I think I can keep my eye on the direction.

Paul: Richard is the one who kind of came in and got us rolling. We were sitting in our rooms jamming. He got us our first shows.

Regina: I know bands hate being labeled, but if you were trying to describe your sound to someone who hadn't heard it, what would you say?

Paul: Not country punk.

John: New Western

Richard: Southern Rock of the 80's.

Regina: Does anyone ever confuse you with the other bands with west in their names?

Richard: What other bands?

Regina: True West, Go West. Nuvo West...

Richard: We're the only ones from the east.

Regina: Have you heard any of them?

Paul: Yeah. Go West.

Richard: A couple of Wham rejects.

Regina: Is the band going to be releasing anything soon?

John: Yeah, but we're not sure how we're going to go about it, whether we're going to do it ourselves or send demos to record companies to see the reaction.

Regina: I understand you've already had some record label interest.

John: There are labels wanting tapes. Island asked for a tape, and Electra has heard about us.

Regina: If you put out a 45, what two songs would be on it?

Paul: Living at Night and Backside.

Regina: Paul, I know you're not from Nashville originally. How did you get here?

Paul: I'm from Albuquerque .We moved to Nashville because my dad is a songwriter. He's worked with George Jones, Merle Haggard.

Regina: Is he the reason you're a musician?

Paul: Yeah, I guess it's bred into me.

Richard: It shows in his hands.

Regina: What about you and Will, John?

John: We're from Shreveport ,Louisiana, we moved here when we were little kids. My dad wanted to be a country writer too.

Regina: John, how did you and your brother Will hook up with Paul?

John: In high school we were in the same P.E. class. Will was playing banjo at that time. We started talking and hanging out together. Rebel Bite was born.

Paul: I lied to them, told them I had been playing for twenty years. I was eighteen at the time.

Regina: John, does the fact that you and Will are brothers cause any problems in the band?

John: No, I'm bigger than he is.

Paul: We all get along together real well. We run around together when we're not playing or rehearsing.

