

**Nashville
Intelligence
Report**

issue 12

APRIL

News + views
Review

FREE



LIVE MUSIC - VERY MUCH ALIVE!

THE PSYCHEDELIC FURS

BY THIS TIME you've probably danced your heart away at the R.E.M. and English Beat show but, take a deep breath and gear up for another outasight concert when the PSYCHEDELIC FURS play the WAR MEMORIAL on Tuesday April 12 at 8 PM with the DIVINYLS opening. The show is part of the FURS extended tour promoting their third and latest album FOREVER NOW. As I've reported previously, the FURS are quite excellent on stage (even better than on vinyl). Although their horn section quit the band, they tour with sax and cello players. When I spoke with Martin Cole, their road manager, he commented that the band was really excited about coming to the Music City. Hopefully we will get a chance to chat with the band when they come to town. The DIVINYLS, hailing from the land Down Under, have just released their debut, **DESPERATE**.

There is an unusual twist to this concert. Music City Distributors, which operates Cat's Records and Tapes, has created a new division called Cat's Concerts. Along with WKDA radio, Cat's Concerts is opening up a new door to live modern music by bringing the FURS to Nashville. (When was the last time you heard of a record store presenting a concert?) Sparked by the introduction of the modern music commercial radio outlet, WKDA, Cat's Concerts hopes this will be the first in a number of performances appealing to a progressive music crowd. The success of the FURS show will determine future possibilities. In other words, if you want it, it could happen; if not, you won't get it. Tickets are available at all Cat's Records.

LOREN

**BOARDWALK
formerly
SPANKY'S
reopens as
SOUTHWINDS**

WE knew it would inevitably happen. Maybe you did too. The "beach music-no jeans allowed club", the Boardwalk has folded and left behind is a nicely remodeled new locale, SOUTHWINDS. Formerly Spanky's, the Boardwalk under the management of Tom Rainey could not survive financially and thus former owner Jim Settles has regained control. It appears that SOUTHWINDS will follow a live music showcase route with Actual and Gossit playing this past weekend. The needed improvement of where best to place the stage has been solved. It is now at the far end of the club right next to the dance floor where it oughta be. Check it out and support the (anti)establishment!

NIR BENEFIT UPDATE

This is the old "Bad news/good news" column lurking beneath an innocent, ambiguous headline. The bad news is that for various sundry reasons, our N.I.R. Benefit scheduled for Saturday, April 23 is off. The good news is that this is not a cancelation of this glorious event, merely a postponement. The benefit will be held in May, and will feature the best of Nashville's new new music bands.

The benefit has been postponed for several reasons. As you know (or should know) Jack Emerson is bringing the BANGLES from L.A. to Cantrell's on April 22, a Friday. This was their only free date in the area, and their offer was too good to possibly refuse, Jack and I agreed. A problem, though, the ELDORADOES, a band with a particular thirsty and free-spending following, had been booked for that Friday. We were approached and asked if we would mind putting off our show until later so the Eldorados could be moved to Saturday night. The BANGLES (who I don't intend to miss) would have Friday night, and everybody would be happy. So, nice people that we are, we said sure. Perhaps putting it off is for the best. April has been an awfully busy month here with R.E.M., ENGLISH BEAT, PSYCHEDELIC FURS, DIVINYLS, and the PRACTICAL/STYLISTS show at Cat's. We wouldn't want to wear out everyone right before finals now, would we?

The tentative new date for the benefit is Saturday, May 21. The benefit will also serve as a first anniversary party for the Nashville Intelligence Report with appropriate festivities. We are proud to have on tap for the evening some of the finest bands this city has produced. Featured will be PRACTICAL STYLISTS, YOUNG GREY RUINS, COMMITTEE FOR PUBLIC SAFETY (aka C.P.S.), and CHILDREN OF NOISE!!!! Another band may or may not be added to the bill (we're still arguing about it). Watch for an updated announcement on the Benefit in next month's N.I.R. In it we will confirm the date, time, bands, etc.

People ask me why we're doing this benefit. They say: "Andy, why do you want to do this benefit?", and I tell them: "Because it'll be FUN! The best new bands in town all on the same evening...how could I resist? Plus, the money we make will enable us to expand our photo spreads, improve our layout by buying lots of nice graphix material

and maybe enable us to change into a bit more neater format (one where the ink won't come off in your hands). Finally, this will give me a chance to get rid of all those old issues of N. I.R. that have accumulated in my kitchen.

So, sorry for the delay. Look for our next issue in early May with definite details. Go see the BANGLES, they're hot. SUPPORT THE REPORT! See you in May...



IN THIS ISSUE:

- MINORTHREAT... 2
- LOCAL NEWS... 3
- BASIC STATIC... 4
- DANCE... 4
- VINYL... 6
- Analyzing POP... 7
- MODERN Mannequin... 7
- NRBQ - T Bone... 7



But, it also occurred to me that because I was straight I could watch all this. All these people would like do these stupid things they regretted so much. The whole thing's just so stupid to me; people get killed. Like drunk driving is such a perfect example... To me it's a great waste.

The whole straight-edge thing started out like: "Because I'm straight, and because I'm clear-headed, I have the edge on you." That's where the whole thing started. But, as with all things that gain momentum, there's a great backlash. A lot of people thought straight-edge meant you could not drink, and you could not take drugs, and you could not smoke cigarettes or smoke dope, which was not what it was intended to be. The idea was for it to be a totally personal thing, whether you chose to. I know plenty of people who take plenty of drugs, and I consider them to have the straight edge because they keep it within their limitations. In other words, they're responsible for their actions. They're clear-headed in general. Even though they may get a little f-cked up, in general they've got it together.

Then we did this song "Out Of Step" which says: "Don't smoke/don't drink/don't f-ck/at least I can think! That song hit a lot of people really hard. I thought they were jumping on the "don't smoke/don't drink" thing; it never even occurred to me they would say it was the "don't f-ck" that was getting them. I didn't even think about it, 'cause to me it's a simple statement. I'm not anti-sex at all, but there's this whole obsession factor, and that's the whole "f-cking" thing...I'm not into the scamming thing at all. It goes along with the alcohol and drug thing, 'cause like a lot of people have to get the alcohol happening to get to the sex, etc., etc.. It didn't even occur to me that I was hitting down at everybody's one biological right. Everyone thought I was saying "Don't do this. Don't do that.", but that's not what I was saying. I was saying "I don't do this." It's like when I say "don't drink" I'm not talking about drinking water; the f-ck thing should follow from that. I'm not anti-sex. I didn't realize that one needed an explanation, but it hit hard. Our message is simply anti-obsession, pro positive thinking. Try to benefit from what you do and not just waste your time trying to be cool. That's basically what the idea was...

-ANDY

Ian MacKaye (vocals), Lyle Preslar (guitar), Brian Baker (guitar), Jeff Nelson (drums), and Steve (bass) are MINOR THREAT. MINOR THREAT were at Cantrell's last month. MINOR THREAT were/are great. Led by straight edge skinhead sensation Ian, the band played a very intense set to a wildly enthusiastic crowd. They're young, loud, fast and lots of fun. MINOR THREAT is from Washington, D.C. and Nashville is one stop on a long tour that will take them around the U.S.A. in a big circle; they won't get back home until May. Ian was busy afterwards and had a million things to do, but took time off to talk with us and some fans:

N.I.R.: Can you tell me the Minor Threat story briefly?
 IAN: Jeff and I were in the Teen Idols, and we put out one record and broke up. I was playing bass in that band and wanted to sing so we formed Minor Threat with Lyle and Brian in November, 1980. We played for about a year and went on tour that summer, but we only made it as far as Madison, WI, then Lyle had to go to college. In about April, '82 he called and said "Let's get it back together", so we got it back together, still a four piece, and played and toured last summer. Then we got back and met Steve. Brian had decided that he wanted to play guitar, he was originally a guitarist...so we got Steve in the band and that sparked a lot more out of us and made us a lot more challenging.

N.I.R.: You're how old?
 IAN: I'm 20, I'll be 21 soon.
 N.I.R.: I was wondering how you got into new wave and hardcore since you must have been pretty young when this started back in '76 with the Ramones and Sex Pistols...
 IAN: I came in like you said--Ramones, Sex Pistols--except I hated the Ramones at the time. I have a great appreciation for them now. Sex Pistols I liked a lot, Generation X I liked a lot, Damned, Sham 69, all those bands. What happened in Washington, the whole punk thing... they were into a real posing type of thing, an older thing, much more of a drinking oriented and not kid oriented. I'm real pro-kid; I believe in being happy and doing your own thing and not being serious all the time.

We formed a band called the Slinkys, which were sort of a joke band...not really a joke band, just fun. We did whatever the f-ck we pleased; that was really important to us. After a year of that, we got more into it and formed the Teen Idols which was more serious, but still had a fun edge to it. That was when we started playing fast with a band called the Bad Brains; we hung out with them a lot...That's when the whole hardcore thing started out and we said "Play, play, play! Kids, kids, kids!", and before long we started getting our own identity and were separating ourselves from the older bands. We began getting into a kid-oriented thing...our whole thing was to bust out in our own way... I don't know how, but before long it just formed... It's really great; I don't know how, or why, or whatever. I'm not too much into/too happy with the "hardcore" thing now... What happened was like everyone was saying "Punk, punk, punk!" and we were sick of being associated with Wendy O. Williams or Sid or whoever, so we said f-ck that, we're hardcore punks. That's how we said it: "We're hardcore. We're not just punks." They started calling us "teeny-punkers" and all this shit, and I said, "Man, you're the punk; we're hardcore punks." That's how hardcore came up. I never called myself a "hardcore". Sometimes for lack of a better word I'll say our music is "hardcore", but it's starting to get to the point where it's become more than a label; it's a selling point. You'll see albums saying "HARDCORE!" on them, and I'm not into that. That's not what I'm involved with.

I consider myself a punk, but a punk on my own terms, nobody else. Everyone has their own ideas about that, you know how personal that can get, but that's what I think of myself as, other than just being me or whatever.

N.I.R.: I know you get asked this a lot, but will you talk about the "straight edge"?

IAN: Yeah, I'll talk about the straight edge. It's a question everybody's asked for like the last two years. I'll give you the lowdown on it... Talking about the punk thing earlier, when we first got into it, we were stupid kids from the viewpoint of the 19-25 year old punk who did the whole Stiv Bators things. We were just stupid little kid-teeny-punkers to them, especially because of the fact that we weren't all druggies or whatever. We resented that. Okay, now, I've been straight all my life. That's a personal thing; it just happened to be. The year that all my friends became great druggies or whatever, I just happened to be out-of-town that one year. So I came back and had this great witnessing thing where like I saw all of my friends go to the park every night and drink beer and alcohol until they passed out. All my life when I was growing up I never had any interest in it (drugs & alcohol). It's like I missed that part of my life where you're supposed to experiment with everything. So like the whole straight thing is just the way I am.

AD INFO.. \$ (CHEAP) \$

FOR INFORMATION AND RATES CONTACT:
 Loren Gerson
 2133 Ashwood Ave.
 Nashville, TN 37212
 292-0706

NASHVILLE INTELLIGENCE REPORT
 2108 HAYES STREET, #411
 NASHVILLE, TENNESSEE 37203

1983 All Rights Reserved

EDITOR AND PUBLISHER: Andy Anderson
 STAFF AND HELPERS: Allen Green, Loren Gerson, Sally Reames, Rick Champion, Peter Titus.
 BUSINESS MANAGER: Loren Gerson
 STAFF PHOTOGRAPHER: Chuck Allen
 WE LOVE MAIL!!! SEND LETTERS, ART, ETC.
 WRITE FOR SUBSCRIPTION AND BACK ISSUE INFO.

CANTRELL'S
1901 BROADWAY

APRIL-----
 WED. 13 AUTUMN
 THURS. 14 THE TIMES
 FRI. 15 KOOL RAY AND THE POLAROIDZ from ILL.
 SAT. 16 DREAM 286 AND THE WORKS
 SUN. 17 MALE MODEL from NYC
 WED. 20 JAZZ UNDERGROUND
 THURS. 21 WHITE ANIMALS
 FRI. 22 BANGLES-all girl band from L.A.
 SAT. 23 ELDORADOS
 SUN. 24 WILL RAMBEAUX AND THE DELTA HURRICAINES
 THURS. 28 DOUBLE TROUBLE BLUES BAND AND WHITE WOLF
 FRI. 29 CHILDREN OF NOISE
 SAT. 30 IS/UGHT GAP from Atlanta
 MAY-----
 SUN. 1 NEW MAN from NYC

TUES. thru SUN.

Phone 327-2356

MUSIC
 begins at 9:30

Local News

Since Bruce Fitzpatrick, formerly of Spanky's, went to work at Cats's Records, Nashville's alternative music scene has been given a shot in the arm so to speak. For one thing, Cat's Concerts came to be. They're the ones who are bringing us the PSYCHEDELIC FURS, and on Friday, April 22nd, they're bringing West Coast female pop-group THE BANGLES (described by at least one person as being "what the GOGOS should be..." admittedly that's a bold claim, but it should give wary Nashvillians an idea of what to expect) to Cantrell's. For another thing, they've planned a series of monthly parking lot concerts at their various locations around town, starting in a few weeks with FACTUAL and PRACTICAL STYLISTS. The Boardwalk, formerly Spanky's, has bitten the dust, and is scheduled to reopen as The Southwind Lounge...even though the name is country as corn, Southwind plans to be a "new-music" disco with bands on the weekends...I guess they now realize what a good thing they had going last fall. There's even a possibility that Bruce may be helping out in the booking department. A couple of hot rumours for you readers: Bryan D'Beane, whose credits include such notables as GLOVERBOTTOM, IO4, CALL MY LAWYER, and most recently CHILDREN OF NOISE, and Andy Byrd, whose credits include THE HOYS, and producing PRACTICAL STYLISTS, as well as the live recording of the 91 rock benefit show, have teamed up on something referred to only as "the project"(mystery after mystery). With these two in league, expect some awesome results, and THE RATZ, in the wake of last Valentine's Days successful reunion show, have mentioned the possibility of more reunion gigs from time to time ("nothing serious, just for the money"). Sounds like fun!

JASON & THE NASHVILLE SCORCHERS have about 10 dates in Texas and Oklahoma opening for THE RAMONES, so the story goes. NIR congratulates the boys on this significant milestone in their promising career.

FREEDOM OF EXPRESSION, a "new reggae/ska band"(their description), plays MAINSTREET in Murfreesboro on Friday, April 29. Check 'em out...Also, mark April 16 on your calander if you like reggae(and who doesn't?). That's when Vanderbilt Concerts will present a free reggae festival featuring local favorites AFRIKAN DREAMLAND. Also appearing will be DALLOL, a group of young musicians that originated in Ethiopia and is known for their original compositions that couple traditional Ethiopian melodies with staggered reggae beats and beats and rhythms. Rounding out the bill will be CARLTON BRYAN & CROSSROADS, a group of seasoned Jamaican reggae players who have performed individually with the likes of Bob and Rita Marley and Max Romeo. This begins at noon, unless it rains(in which case it'll be at 7:00pm in Memorial Gym). Should be fun.

GOT a call (they love to call us) from David Eskin of MALE MODEL in NYC and they "can't wait" for their return to Nashville on Sunday April 17 for a show at Cantrell's. They've just recorded a 3 song cassette which David says is even closer to their live sound. "We also hope the weather is nice". Catch 'em!

CAT'S STYLE-----

ON APRIL 25 Cat's Records and Tapes will hold it's first in a series of outdoor CAT'S SUMMER CONCERTS. Performing the debut show will be PRACTICAL STYLISTS and FACTUAL at the West End store. Each concert will be held at a different store location. Tentatively set for May will be the WRONG BAND and the TIMES at the Nolensville Rd. store. The series will end with the LAST CHANCE DANCE PARTY on Labor Day. The April 25 show starts at 7 PM and is FREE. Strut by.

MUSICIANS****MUSICIANS****MUSICIANS****MUSICIANS***
The Nashville Intelligence Report runs a free referral system to help bands find musicians and musicians find bands. For your FREE listing send your name, address, phone number, etc. to our address.

If you're a unique guitarist we may be interested in you. Call Allen at 833-3093.

Lead vocalist(very showy)-pop, rockabilly, R & B.
Contact Roza DiMeola, 1711 Woodland St., Nashville, TN, 37206; phone number--(615)-227-7870

NIR readers will be interested in an article slated to appear in a forthcoming issue of Trouser Press. It's a scene report on Nashville Tn. in the America Underground column and all of your favorite bands are mentioned, and unlike another recently published Nashville scene report, it doesn't put everything down. The report was written by NIR staffer Allen Green (me) and he would like to thank everyone who supports alternative music in Nashville and especially Glenn Hunter, Bruce Fitzpatrick, and Andy Anderson for making Nashville's scene what it is (otherwise, there might not have been anything to write about!). Now that I'm through editorializing, back to local news....Chip Staley, ex-PUPPET, announces the formation of THE EVIDENCE (this is the band that was known as THE TOYS at one time). GO, JIMMY, DUB are planning to do a video for their Triple XXX Sex cassette in the near future for submission to MTV's Basement Tapes competition (one can't help but speculate what kind of visuals will be incorporated into a Triple XXX Sex video that would be usable on MTV...perhaps footage of lower Broad?). The White Animals are also looking into the world of video as they promote their forthcoming single...speaking of singles, YOUNG GREY HUINS have begun recording with assist-

ence from former FACTUAL, ACTUALS, and even further back GLOVERBOTTOM drummer John Elliot...Ell's been in town lately. NEON BUSHMEN have been recording lately with SUBURBAN BAROQUE keyboardist A.Green sitting in on one cut...their own keyboardist now resides in Oklahoma. When JIM BOB AND THE LEISURE SUITS played here recently, celebrity watchers noticed actress Lauren Hutton bopping to the beat and apparently enjoying herself thoroughly. THE SUITS next ad campaign will include something to the effect of "Lauren Hutton Has Seen Us Have You?" Remember MISSION OF BURMA? If you were one of the few people who saw them when they were here, you may have been among the last. According to Trouser Press, there guitarist Roger Miller now suffers from a persistent ringing in the ears known as tinnitus. Miller and BURMA soundman Martin Swope are working on an album called Birdsongs of the Mesozoic (I love that name!) which features Miller on classical piano. April 12th is the release date for REM's first album...April 12th is also the release date for BOWIE's next album... BOWIE will then began a US tour. He's never missed Nashville before so it's a safe bet to assume he'll be in town soon...save your money because this will be one show not to miss..... Until next month, stay happy & see a band.



& WKDA

Bring the rock of the 80's to Nashville

LIVE

BANGLES

with Special Guest

CANTRELL'S

Friday, April 22

Show begins at 9:30

Hear "The Real World" on KDA

BASIC STATIC

- RICK CHAMPION

The lack of new bands popping up around town is one serious threat to the stability of Nashville's New Music scene. However, the four young men that make up Basic Static are doing their part to combat this threat. Consisting of two veterans--Tom, rhythm guitar & vocals; Gary, bass--and two novices--Lynn, drums; Doug, lead guitar--Basic Static has already developed a following while playing only three gigs.

It seems that Tom and Greg have been working together for quite a while focusing on writing songs and developing music they find personally exciting. As Greg put it, "100% of our reason to exist is for original music." In a sense then, Basic Static is the extension of Tom and Greg as a songwriting team. After working for several months they started looking around for musicians. Yet, all four members are quick to point out that B.S. is not a singer/songwriter with back-up band. In no way is this unit Tom Littlefield and Basic Static: "We'd all quit," says Lynn. While Tom is the main writer of the band, which should be no surprise, there is genuine input from the entire group.

The two shows which I saw verify this "bandness" even before any of the members affirm it. On stage, Basic Static is a unit that generates high-energy pop music. The songs are well crafted and forceful; their delivery is powerful and provoking. One immediately wants to draw some inference to Nick Lowe, but this is a mistake. This is no one-man show or collection of songs. Their song, "Wanna Be a War Hero" recalls the dynamics of the Vapors and could easily be a radio hit.

Actually, the band seems to be infatuated by R.E.M. with Doug, Lynn and Tom citing them as strong influences. For Lynn, other influences are the Furs and the Jam; for Doug, it's Buddy Holly, the Pretenders and the Monkees. Tom reveals his influences more in terms of songwriting. He too includes Holly along with Elvis Costello (lyrically) and the Raspberries; Greg however, looks at this question much like most musicians who don't like to be compared to or

compare themselves to other bands--he "can't really hit on any one band."

It is important to realize that these guys do take themselves seriously. For Greg, Basic Static is as important to him as a musician as the Dayts. Although he admits that working in two bands can be tough, he wants to keep it rolling along: "I wouldn't do it if I didn't want to." Fortunately no major problems have arisen as is sometimes the case in these situations, and he seems committed to working with both bands. The other members also are excited with their expectations of B.S. For Doug it's wherever it goes--"I like the songs; it's what I want to do." For Lynn this is "the exact type music I want to play." Tom, however, has clear-cut immediate goals: "To keep the band tightening up and to get something recorded."

The plan for recording is very specific. They hope to put out a six-song cassette in the near future. The reason for this approach is simple. It's interesting enough to last as opposed to the typical four-song EP; easy to manufacture and the least expensive. There is some discussion of working with Dayts' leader Richie Owens at his eight-track studio. Along with recording, the band wants to play around town more, possibly even at the Bluebird Cafe. Yet, their most immediate goal is to "play the main room at Cantrell's"

As with most new bands, Basic Static is also concerned with that fine line between playing enough to establish themselves and get the stage experience they desire against playing themselves out and becoming boring. Currently they are working on three new songs; one by Tom and Greg, one by Doug and another by Tom alone. All of the band seems possessed with the idea of wanting to constantly have new material and plan to have another full set by the first of May. They also want to play with more of the established bands in town and "spread things around--get more exposure."

Hopefully Basic Static can gain the support of more New Music enthusiasts in Nashville. They generate the power and energy to satisfy the hardcore lover while maintaining a professional quality of songwriting. They could possibly be the best no-frills pop band in Nashville. These guys definitely fill a space which has been lacking with genuine excitement and commitment. They should be playing again soon and it's to your benefit as a fan to catch their show.

Vanderbilt Concerts presents N R B Q



With special guest
T-BONE BURNETT

Wednesday April 13
8 p.m. in Langford Auditorium

- Tickets Available
Sarratt Student Center, Cat's West End
- \$5 to public, free with V.U. student I.D.

DANCE!

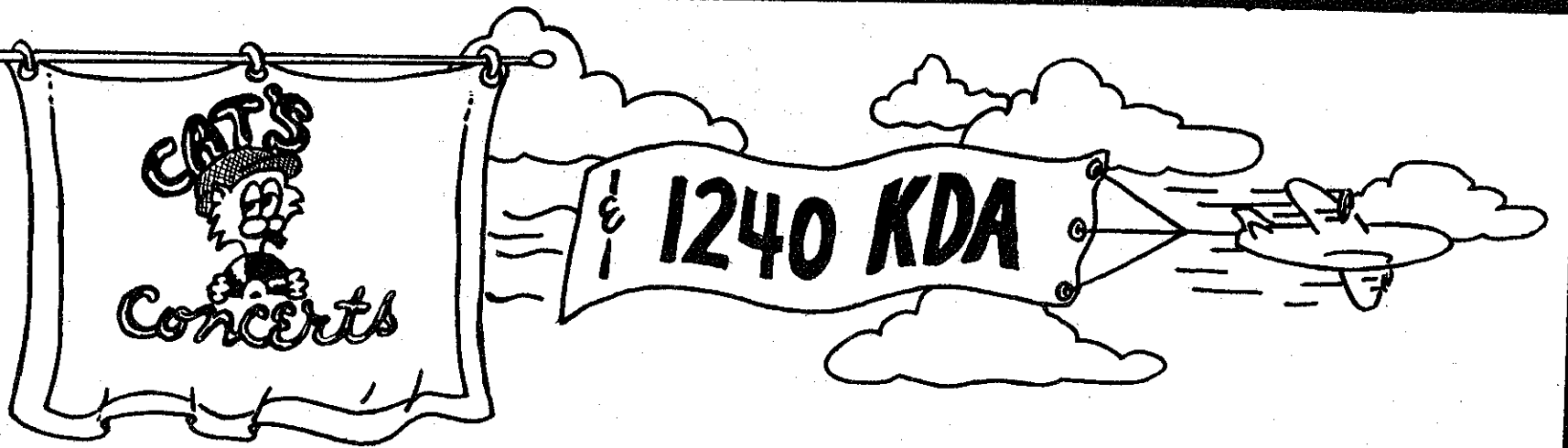


by Allen Green

Imagine this: You play in a new-music band. Your songs are up-tempo and solid, and everywhere you play people dance. One weekend, you load up your gear and drive about three-hundred miles to Nashville Tn. to play a Saturday night show at Cantrell's. There is a fair turnout and the people seem up for a good time. You take the stage and start playing and everyone applauds enthusiastically and taps their feet and yells alot, but no-one gets out of their chair... they just sit there and sip their beers. It's not that you're no good...too many people have had too much fun dancing to your music at too many places. It's just that Nashville audiences apparently don't know how to show a band that they're having a good time.....

This is not an isolated event, it's a common occurrence. Though you may not realize it, alot of good bands won't be coming back to Nashville anymore because they don't enjoy playing to lethargic audiences. With so much emphasis placed on beat in so much new-music today, bands have to depend on audience reaction to gauge how well they're coming across, and though you may really get into what the band's doing up there, if you don't get up and show them how good they are, then they may get the feeling that they're not getting through. Granted, there are occasionally lousy bands, but for the most part, the bands that come here are damn good, and we owe them some positive feedback i.e. **DANCE YOU LAZY JERKS!**

P.S. This editorial also applies to our numerous excellent LOCAL bands.



PRESENT

PSYCH
THE
FEDERIC
FURS

and their special guests:

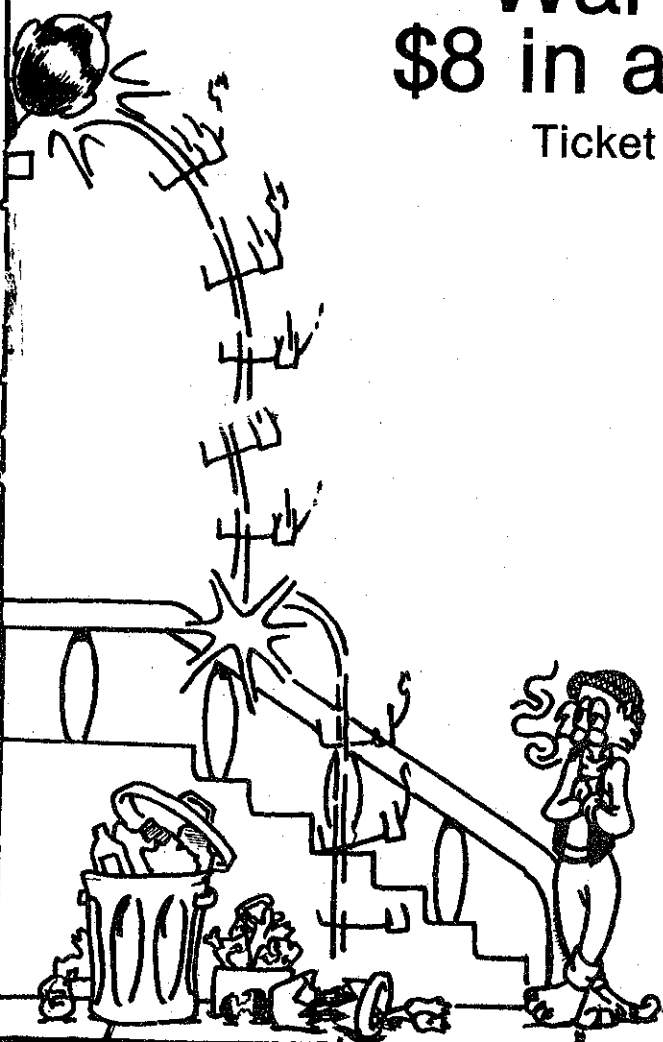
Divinyls

Tuesday, April 12 at 8:00 PM
War Memorial Auditorium
\$8 in advance, \$9 day of show

Ticket stubs redeemable at Cat's for \$1.00 Off
a Regular Price album or tape.

Tickets on sale now at all 4
Cat's Records & Tapes locations:

2814 West End	329-CATS
100 Oaks	292-CATS
McHenry Center	868-CATS
4022 Nolensville Rd.	834-CATS



VINYL

-ANDY

Here we go again with another column of my opinions of local and regional new music releases. The title "VINYL" is inappropriate this time as the first two items to be reviewed are cassette-only releases. Perhaps the term "Product" would be more encompassing and all, but it sounds funny. Cassettes are a nice format for musical product: they're small, don't get scratched, can be played in your home, your, or Walkman, and you can always tape over the group on them if you get tired of it. Cassettes can compete with records successfully when they try (see Reach Out International Record's (ROIR) cassette only albums with elaborate liner notes and documentation), but it remains to be seen whether they will succeed on a regional level for relatively unknown bands. The cassette-only releases here by Practical Stylists and Go Jimmy Dub are quite good and will go a long way towards establishing the format as a viable one.

PRACTICAL STYLISTS- "Rahm"/"Swing Your Arms Around"-- Two excellent originals from one of the hottest bands Nashville has seen in quite some time. Everyone is raving about Practical Stylists and for good reason-- They're a talented group with a dynamic, determined sound all their own (forget, please forget the jam comparisons). They're fantastic live, and this hastily issued cassette (the product of studio work for a still-to-come EP with more of their songs) is welcome on my Walkman anytime. Producer Andy Byrd has done an excellent job in getting the group's sound onto tape. It's no wonder WREK decided to put "Swing Your Arms Around" on their upcoming compilation cassette; it's great. No need to wait for Practical Stylists' next live date, you can (and should) hear them now. Highly recommended.

GO JIMMY DUB-Where Do You Get Your Coconuts?-- The wait is over. After all the delays and pre-release hype, the Go Jimmy Dub cassette-only EP is out and sitting in your record store waiting for your purchase. Was it worth the wait? You bet. Judge for yourself, but I love it, and (regardless of what the group might think) I think you'll like it too. A very unique and new sound, unlike any other Nashville band, and a must for your ears. "Triple X Sex" & "J.J.'s Place" are rockers; the former employs massive drums, noises, and chants and the latter has one hell of a bass riff and dub effects. "Other Lovers" & "Bamboo Bay" aren't as upbeat in terms of tempo, but are very catchy...and are perfect listening for a Spring day. Packaging is superb, and the sonic quality is excellent. Go Jimmy Dub aren't performing live yet, so this tape is required listening. Highly recommended.

KIMBERLY REW- The Bible Of Pop-- I have only a vague idea of who Kimberly Rew is (he used to play in the Soft Boys, a superb neo-psychedelic band), but this low-priced (\$5.98 list) 8-song mini-compilation of Rew with the Soft Boys, dB's, and his new group the Waves, is a must have. "My Baby Does Her Hairdo Long" and "Nightmare" are simple, straight ahead rock and roll tunes that connect solidly. The softer stuff is nice too. Keep an eye on this guy. Recommended.

RICHARD BARONE AND JAMES MASTRO- Nuts And Bolts-- What we've got here is 1/2 of the BONGOS (who you should still be kicking yourself for missing when they were here about a year ago) with each a side to play with. Mitch Easter also had a hand in the production and performance of the tunes here. Together, they have come up with one of this year's more pleasant delights. This isn't quite as "rock and roll" as the Bongos (more accoustical and less electric guitar), but the songs and performance (superb throughout) make this a must have. There hasn't been a record this good in years; you owe it to yourself to check it out. Highly Recommended.

THE YOUNG NASHVILLIANS- Metropolitan Summer-- The Young Nashvillians? What the hell, are these guys for real? This is a joke isn't it? That's the typical reaction I've gotten from people when I've played them this album. The Young Nashvillians really are young (ages range from 15-21) and really are from Nashville (surburbia to be exact). Are they good? Check out their debut album Metropolitan Summer and judge for yourself; I think they're great. The band plays garage rock ala Johnathan Richman and the Modern Lovers. This album was originally a semi-joke demo tape, recorded in a member's basement and sent to the White Animals. Kevin Gray saw the true vision of the band and saved these classics from oblivion on the shelf. The songs here are played in a cute, folksy sort of way and pay light-hearted tribute to life here in Music City (i.e. "Green Hills"; Vanderbilt In France"). Nothing here is exactly what I'd call serious rock and roll, but it's upbeat and lots of fun. Sure, lots of this is simple and dumb, but the Young Nashvillians somehow make it all work. Highly recommended, even if it is a little too simple for some people's tastes.

MINOR THREAT- Minor Threat EP; In My Eyes EP; Out Of Step EP -- Picked up these goodies by Minor Threat when they were here. This is primo hardcore speed-rock thrash from D.C. that puts other bands of this genre to shame. I recommend ordering these from the band's DISCHORD label if you like excellent music at an excellent price (all EP's only \$2 except for the 12" Out Of Step which is \$3.50. All prices include postage.). In My Eyes was claimed by many critics to be the best independent EP of last year, and the just released 8-song Out Of Step EP finds our straight edge boys still on the cutting edge. This is great for getting going in the mornings. DISCHORD's address is 3819 Beecher St. N.W.; Washington, D.C.; 20007. Write for a free catalogue and pick up the complete Minor Threat collection while you're at it. Highly Recommended.

DAYTS-"I Don't Want You Around"/"Never Wanted To Leave You"-- This isn't exactly new, and the DAYTS have changed personnel since it was out, but it deserves a mention. Two very nice, very well done originals in a Beatles/Vapors/Records mold. A bit slow for my tastes compared to the group's live rave ups, but well worth picking up if you're a fan. Also boasts a Tiger Beat heart-throb photo of the Blondes on the picture sleeve. Recommended.

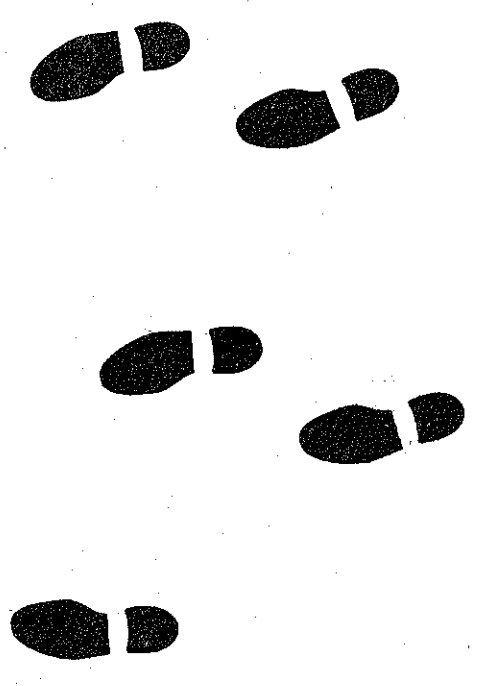
CHRIS STAMEY- It's A Wonderful Life-- This is a simply marvelous little album, one I urge you to seek out for your turntable. If you haven't heard of Chris Stamey, you should know he plays guitar and writes for the dB's, the most fantastic pop band around. This, his first solo album, was recorded during a lull between his production chores for the new Fyion LF and his work on the third dB's album. It's A Wonderful Life was recorded with Mitch Easter's Drive-In Studio in North Carolina and features the "Groovegate" system (a method of treating keyboard and guitar sounds by funneling them through the drum kit. Don't ask me how it's done, just enjoy the groovy sounds that result). All the songs here are well structured in melody and effects; this is a delight for the ears. "Get A Job/Tobacco Road" should be a big hit on the dance floor; the way the ambient "Still Life #3" meshes into Stamey's voice beginning "Depth Of Field" is no less than breath-taking. Get this before your friends do and impress them. Highly Recommended.

LITTLE TIGERS-"Ska City"/"Thank You Andrew"-- Lookout! It's yet another hot band from Athens, GA. I wish we had room to run this 45's sleeve; it's worth buying the single for it alone (very impressive graphics and packaging). The music in the grooves is no letdown either. This 4-piece group combines dance rhythms with a ska/reggae beat and connect on both tunes. Little Tigers may just be the best kept secret in Athens, but not for long if they can reproduce the energy of "Ska City" live. Let's get them up here and find out for ourselves. Meanwhile, you owe it to yourself to check this out. Available from The Pants Shop, 351 E. Clayton St., Athens, GA., 30601 for \$2.50 (includes postage). Highly recommended.

IN THE
NEXT ISSUE
of
N.I.R.

English Beat
R.E.M.
Rubber Rodeo
Psychedelic
Furs

ONE WAY →



THE

JUST Arrived - Lots of VINTAGE Clothing

40's, 50's, 60's
Costumes
MINIS

**P
A
R
T
Y**

HATS
chiffons
sequino

120 20th Ave N.
(2 blocks from Deli Junction)
10 - 4:30
closed Mondays

WITH THIS AD
\$1 off for \$5
or more purchase

NRBQ, T-Bone Burnett

NRBQ (with the Whole Wheat Horns) and T-Bone Burnett will bring some steadfast American rock and roll to Vanderbilt Wednesday, April 13 at 8 p.m. in Langford Auditorium.

After years of rocking and mystifying audiences throughout the country, NRBQ (the "New Rhythm and Blues Quartet") have begun to gain worldwide recognition for their unique brand of music. Elvis Costello, Dave Edmunds and Bonnie Raitt are among the many fellow musicians who have sung their praises; Raitt has, in fact, recorded two of their songs and is taking the band on tour this spring. NRBQ is a problem to categorize, since they play a variety of styles equally well, from straight rock to jazz and pop, from rockabilly to swing and bop.

T-bone Burnett, who just released an EP that's been lauded by critics in publications like the *Village Voice*, made his mark early on the Texas rock scene through wideranging associations with everyone from Major Bill Smith and the legendary Stardust Cowboy to Doug "Sir Douglas" Sahm and Delbert McClinton. Mika Gilmore of *Rolling Stone* wrote of Burnett, "To my mind, nobody else is creating a more eloquent, more memorable body of work in contemporary American rock and roll."

Tickets for the concert cost \$5 to the public but are free with a Vanderbilt student ID. They may be picked up at Cat's Records, 2814 West End, or at Sarratt Student Center, 322-2425



Practical
Stylists

CASSETTE SINGLE
AVAILABLE AT:
CAT'S - WEST END
DISCOUNT - ELLISTON PLACE

Analyzing Pop

c/o Peter Titus, 250 W. 99 St., No. 6D, New York, NY 10025

Peter Titus is a writer whose work has appeared in *OP* and *New York Rocker*. What follows is the first in a regular series of columns that will engage in "radical cultural criticism". Read on and see what he means by that. *Nashville Intelligence Report* is proud to present this syndicated column and invites readers to write to Peter Titus, 250 W. 99th Street, No. 6D, New York, NY, 10025 with any comments they might have.

Analyzing Pop #1

ISN'T IT TIME WE STARTED ANALYZING POP?

It's 1983 and pop music is careening through territory never dreamed of by earlier waves of rock and rollers. It is a rich and incredibly diverse landscape, stretching from the experimental orchestrations of Britain's new-music impresarios to thrash-rock L.A. expressionism.

Just think of the peaks last year: Public Image's "Mad Max" homage, or the furious rhythm realism of Grandmaster Flash. Then add the explosion of grass-roots activity by thousands of local performers.

However, as to why this is happening, most of our ideas lag behind the music itself in both imagination and sophistication. And that's wrong.

If we were talking about a simple resurgence of rock and roll creativity, then traditional assumptions would be fine. But we are witnessing a massive shift in the very bedrock of cultural life.

I can name a hundred new groups with the power to move or inspire or in some way aesthetically assault my imagination. I'll also bet that you know at least as many. But can you name a hundred contemporary authors with a similar power? Or even a dozen? How about filmmakers, poets, painters or playwrights? Yet these professions enjoy a wealth of scrutiny unheard of in the world of pop music where young Fellinis and Mayakovskys proliferate like mad.

Considering the insipidness of most mainstream "culture columns", that may be no big loss. The point is rather that the new wave in music deserves a new wave of brain power commensurate with its breadth and depth.

Who has yet made a credible assessment of what pop music is, or where its energy comes from. That's a simple question, but it hasn't generated much serious debate. And the stakes involved in its answer are high. They have to do, for example, with the death of American literature as the pre-eminent carrier of cultural expression. Traditionally, every revolution in modern sensibility has been pioneered by writers, and their work popularized by way of the book publishing establishment. That industry, however, has been scrutinized for some time by organizations like the 1981 Writers Congress and the Authors Guild, which has warned against the threat to a diverse cultural life posed by economic concentration.

In a 1977 statement, the Guild argued that: "Conglomerate-owned publishing firms and publishing complexes which have expanded by acquisition appear to be basing their publishing decisions more and more on the 'bottom line,' rather than on the

professional standards that guided publishers when the industry contained many more independently owned firms."

In fact, the pressures of competition in our for-profit society have so shaped the book industry that new writers find it virtually impossible to get their work published in significant volume (enough at least to generate the income necessary to finance further work). Most never break into a market dominated by tired old hacks who make rock's "dinosaurs" look like flag-waving revolutionaries. And that is saving a lot about the wealthiest, most massively educated society in the world.

So where does creative energy go? Where, in other words, do the mammoth contradictions rampant in our world find expression? Isn't one place the world of pop music? Unlike the arid wasteland of writing, there do exist—in local nightclub circuits—material incentives for performers, even though they are pitifully meager.

This is not to say that your average punk rocker is a failed novelist, or that the recording industry is any less repressive than publishing. The idea is rather that grinding material forces have effected such immense changes in the cultural landscape, so rapidly, that our understanding of them has lagged somewhere in the past. Not the smallest reason for this is a conservative critical establishment blind to everything but its own comfort and prestige.

Future observers will look to our time as a cauldron of creative energy. They will marvel at a dramatic verve of Elizabethan intensity, and an aesthetic boldness to rival German Expressionism or the Russian avant-garde.

And it is no small significance that this eruption of creativity takes place where it does—in the midnight world of pop music—due to the decrepitude of traditional institutions. Their bankruptcy, and the fact that they've rendered impossible any kind of cultural life, as known up to now, is an integral part of the rock and roll renaissance. Indeed, it is this dialectical character—of being torn by opposites—that helps give the music its power. By its very existence it challenges the industrial machine in which it is trapped, and in its battle-cry vitality you can almost feel the changing face of the future.

Writers can't substitute themselves for this role. What we can do is help blow away some of the smoke surrounding pop music, draw out its dynamic, and maybe spotlight our own destiny up on the stage.

That is exactly what my aim will be in future columns on the record industry, home taping, night club economics, and other topics key to a more incisive understanding of modern music.

--Peter Titus

MODERN MANNEQUIN

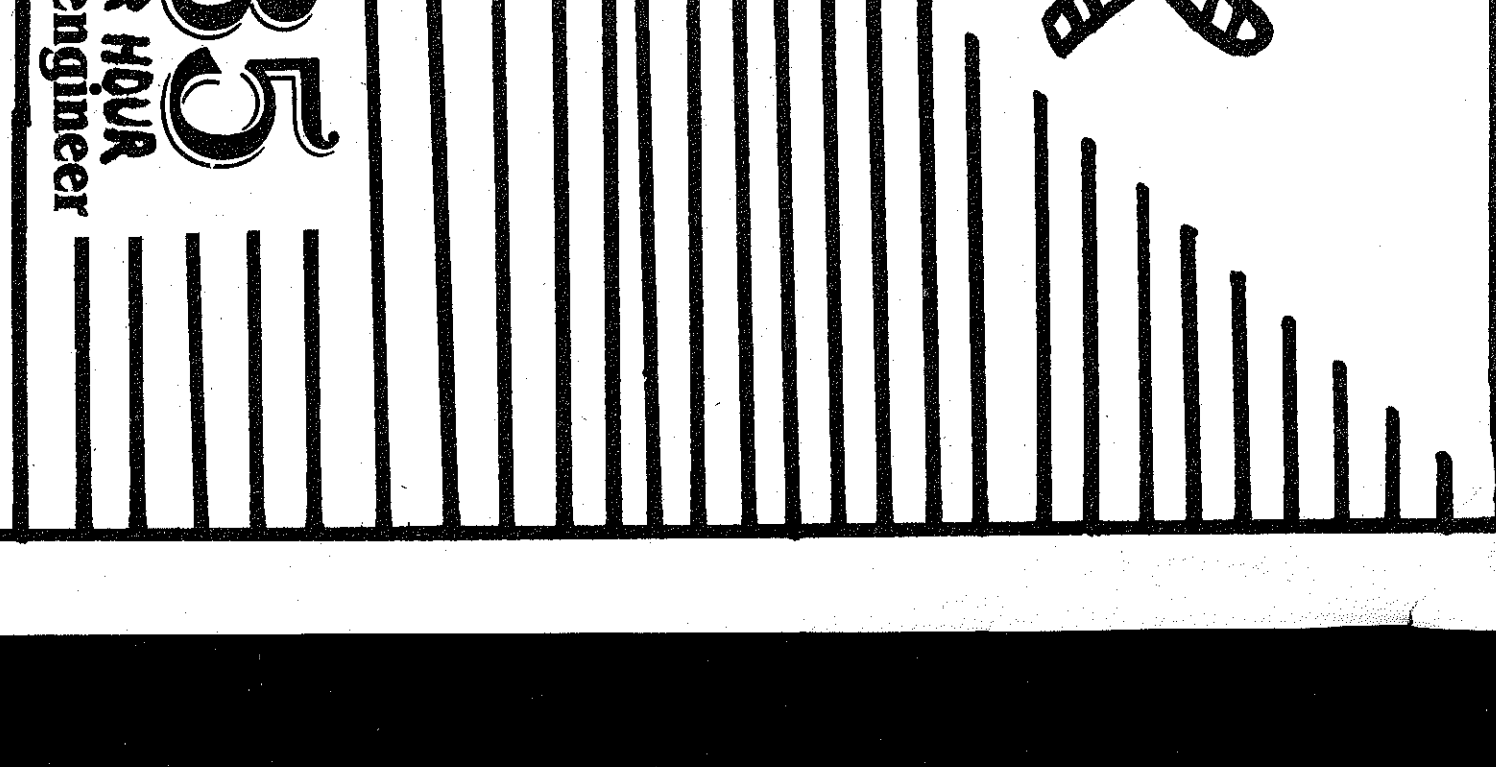
By Allen Green

Alert NIR readers will recall the mention of "Florida's favorite synth-poppers", Modern Mannequin. While the synth-pop part was essentially correct, the Florida part was about three or four hundred miles off. How this misunderstanding came to be is not quite clear... something about the band's "half-a-manager" mentioning that the band may play in Florida someday, and the message getting confused somehow. In fact, the Mannequin's hail from Atlanta, and their popularity there is growing by leaps and bounds. They've been together in their present line-up for about four months now. That line-up consists of Michael Patrick on synths, other keyboards, lead vocals, and drum machine (which he plays with his well-trained right foot); Rick Booher on synth and bass guitar (approximately half and half); Jayn Ward on synth; and two backing vocalists, Sindy and Jill Thompson. They are very vocal about the fact that they have no guitar (other than Rick's bass), but in an earlier incarnation of Modern Mannequin, Michael and Rick were joined by half keyboardist/half guitarist Paul Melton. It is this three piece line-up that plays on Modern Mannequin's first single on their Bizarre Tones label, *Seasons of the Year* b/w *Standard of Attention*. Despite the guitar on "Seasons of the Year", this single has the same feel that Modern Mannequin's live show has: an infectious 4/4 drive, machine-like bass line, catchy melodic hooks. Their vocals are more like melodic chants that serve to augment the total sound, than standard synth-pop vocals. A typical Modern Mannequin song starts with a bass and keyboard riff which repeats itself over and over, broken occasionally by a one meter pause and drum fill, or by a variation on the original melody. This cycle continues until every bit of life that can be squeezed from the initial riff is gone. This is not to imply that Modern Mannequin is boring... they're anything but, it's just that their songs don't contain any rude surprises, and when you're caught up in their music's motion, this is nice.

Michael is the groups principal writer and figurehead. Onstage, he sets up over to one side and to the back. Jayn is dead center in the back and her cool charm serves as an anchor for the rest of the bands stage persona. Her synth parts serve to flesh out the principal riffs of the songs, and sometimes one has trouble picking her parts out from the overall sound since they blend in so well. Rick is all over the place as he fills out the bottom end of The Mannequin's live sound. Most of the melodies come from Michael, however. Jill and Sindy, on either side of the stage, generate the most energy onstage as they bop around and sing with their little-girl voices. The electric drums were an integral part of the formation of the group. Michael himself used to be a drummer until he decided that the electronic sound was the mood he was after. Modern Mannequin is a self-described "middle-tech" group with their feet firmly in the 1980's, as they say: "we're not old fashioned mannequins, we're modern". This minimalist electronic group's future holds plans for another single to be released in a few months on Bizarre Tones. Though they would like a label deal in the future, they don't intend to sacrifice their individuality to get it.

For a copy of their highly recommended first single, write them at:

575 Park Dr. N.E.
Atlanta, Ga. 30306



Hand-drawn musical notes and instruments including a trumpet, a saxophone, a drum set, and a guitar, all rendered in a sketchy, hatched style.

ROCKS

38 Music Sq. E., Rm. 213

Nashville, Tennessee

(615) 244-5539

\$35
PER HOUR
with engineer

24 TRACK RECORDING STUDIO