

Nashville
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PRAC TICAL STYLISTS

- Loren Gerson

"WE could sit here and say all sorts of just bullshit about it. That we play because we have a statement to make...and because we love Rock'n'Roll and all that. I mean we do... we wouldn't be doing it otherwise. But, we want a record deal. We're taking steps, not that it's calculated but, we think about things before we do them. We try not to do anything that's going to hurt us", comments Scott Sullivant of Practical Stylists.

If there's one thing to be said about Nashville's mod power popsters, PRACTICAL STYLISTS, it's that they are indeed "practical stylists". A brash rawness of energy combined with crafted hooks that catch and a wild paced beat that forces movement would describe their "stylistic" sound. Their approach toward succeeding with the music is what is practical. Beyond the fury of sound lies a pragmatic trio conscious of direction with a commitment to achieve. But let this self-consciousness become too practiced and the Stylists become wary of word continually prefacing answers with "Now, off the record I think..." However, the band told me they were only practicing for the "big time" (did I mention that the Stylists were conscious of direction?), but I believe they are simply a cautious group. And foresightfulness is a good thing especially when you can brash out a slew of originals that hold potential for national attraction.

Formed in the summer of '82, Practical Stylists are Scott Sullivant, bass and vocals; David Russell, guitar and vocals; and Jimmy Hodgkins, drums.

Scott: We came out about 5 or 6 months after the SCORCHERS did and we saw what they did to a crowd, that crazy snit, and so we tried to do the same idea...with the intent of really making people get up and listen. We had to make people notice, so we played loud, we played hard and we played fast.

Practical Stylists have just released their debut vinyl: the independently produced single GENERAL BEAT b/w MY BED. The production is much crisper than before and the songs are top notch Stylists material (A must purchase item. For further raves see pg. 10 for NIR review) Sales have been impressively good and airplay includes commercial (WKDA-Nashville and KXLU-LA) and college (WRVU-locally plus others in the area). Scott explains how the single came about: "We wanted to go out of town and play and we didn't see a whole lot of sense in doing that until we had some vinyl out. That's the whole idea of playing live; to support what you do in the studio."

The Stylists have come a long way from their earlier years of playing "discreet covers" at proms and dances. In Feb. of '83 they released their first material, the cassette single of SWING YOUR ARMS AROUND b/w RALPH as David recalls, "At the WRVU Benefit Show... at about 11 o'clock or so..." Thus, we pause here for a brief (and comical) histoire.... NIR: How did you meet each other? David: We went to a computer band place where they put people together. Scott: On every one of our cards we said we love the Jam so they stuck us together. David/Jimmy: Shhhhhh.

Jimmy: Scott and I had known each other since Kindergarten. David: And I met them 3 months ago. We've been together for a year but, nobody introduced us.

NIR: When did you guys start playing formally together?

Scott: About a month before we started playing formally in public. Actually the only reason we even wrote a song to begin with was because we won a battle of the bands and we wanted to record a record and we didn't have any original songs. It was an accident.

ON SONGS THESE DAYS:

Jimmy: Either Scott or Dave come up with something out of their heads and introduce it most of the time when it's in its raw stages. Not many things we've written have been prepared and dictated.

Scott: It's not like I play a tape and say this is the way it is...We all arrange it.

IDEAS FOR SONGS:

Scott: I get a lot of mine from Reader's Digest....No statements though....

Jimmy: Well they may be statements but, they're very simple everyday statements.



Scott: As far as I'm concerned there's no place for politics in music...To me music is kind of escapism. It's an outlet. There are a lot of bands that are good musically that I really don't have a lot of respect for because I think they're full of shit...like the Clash... Jimmy: I really love the Clash but, I think sometimes they really embarrass themselves. Scott: To be quite honest, I think Paul Weller's full of shit too and you can print that! I think he probably could be quite a bastard if you knew him...just from the way he comes off and I don't want to come off that way. Let's put it this way, what if we had a number of hit songs and we were complaining about no nukes, okay. We have automatically divided our audience. You can't have a number 1 hit making real heavy statements. If that's what other people want to do that's fine but, see, we don't want to do it. The way I see it, there's not a hell of a lot of good it's gonna do for me to make a statement anyway.

Jimmy: But, it's not like we never say anything in the lyrics. I like to go for personal meanings or something you can relate to on an everyday situation.

Scott: In London when the Sex Pistols came out, unemployment among youths in England was just unbelievably high and they had something to rebel against. There's really nothing to rebel against in Nashville.

Jimmy: I'd rather have people getting their own opinions off of our songs than us 4 sing an opinion. We might make a statement but, we don't absolutely preach it. We let people disagree.

Scott: Like in GENERAL BEAT if you think about it as being about the U.S. it comes off political; put "she" as being a country. Or put "she" as your own mother. It can come off teeny-boop...either way...having different interpretations is the most important thing. When I write lyrics I make statements about myself. I guess I feel it's more important for people to know about me...to try to understand where we're coming from...

CONT'D ON PG. 7

THE BEAT & THE BO!



ANOTHER great day of rock, pop and pop went down in American History when legendary rocker (Hey!) BO DIDDLEY and mod popsters BEAT RODEO shared the bill along with CUB KODA and band at the American Music Festival held outdoors on the Vanderbilt campus Saturday October 1. Look for stories in next NIR issue. PHOTO credits to Clay K. Smith.



TALKING HEADS

Loren Gerson
 JUST when you thought the long hot summer draught was over, here come the TALKING HEADS ready to ("three hundred sixty five de-grees" burn down the house. Or more accurately, here come the HEADS to cool the draught and whet your parched appetite once again for a nationally reknown progressive act. On the somewhat recent news of the latest album "SPEAKING IN TONGUES", the first studio album since their solo escapades of '82, the HEADS will hit Nashville for one show at Muncipale Auditorium Saturday October 15. Last year at about this time, the Heads played Nashville on "The Name of the Band is..." tour at VU's Memorial gym smashing out one of the best shows of '82 (as voted by NIR readers). Full of energy and power, the HEADS proved themselves to be an inspiring intelligent dance band. And this tour is said to be as good if not better; a performance not to be missed. Accordingly David Byrne appears on stage playing solo while the other members join him one by one until the band complete, crashes into their set. Although no opening act has been slated on the bill, the NIR has learned from a reliable source that the TOM TOM CLUB (including Heads bassist Tina Weymouth and drummer Chris Frantz) will perform a limited set with the Talking Heads throughout the night. The TOM TOM CLUB were a possible opener for last years HEADS concert but, due to Weymouth's pregnancy, the band had to cancel, which makes this October show their debut appearance for Nashville. "CLOSE TO THE BONE", Tom Tom Clubs second album is currently gaining national attention with the funky dance track "The Man with the 4-Way Hips". Prepare yourself for a fulfilling night of movement!

So, if you've survived the summer draught thus far, you can't help but do better getting scorched in the fire of the TALKING HEADS/TOM TOM CLUB) on stage. As David Byrne chants "AHHHHH Watch out, You might get what you're after..."

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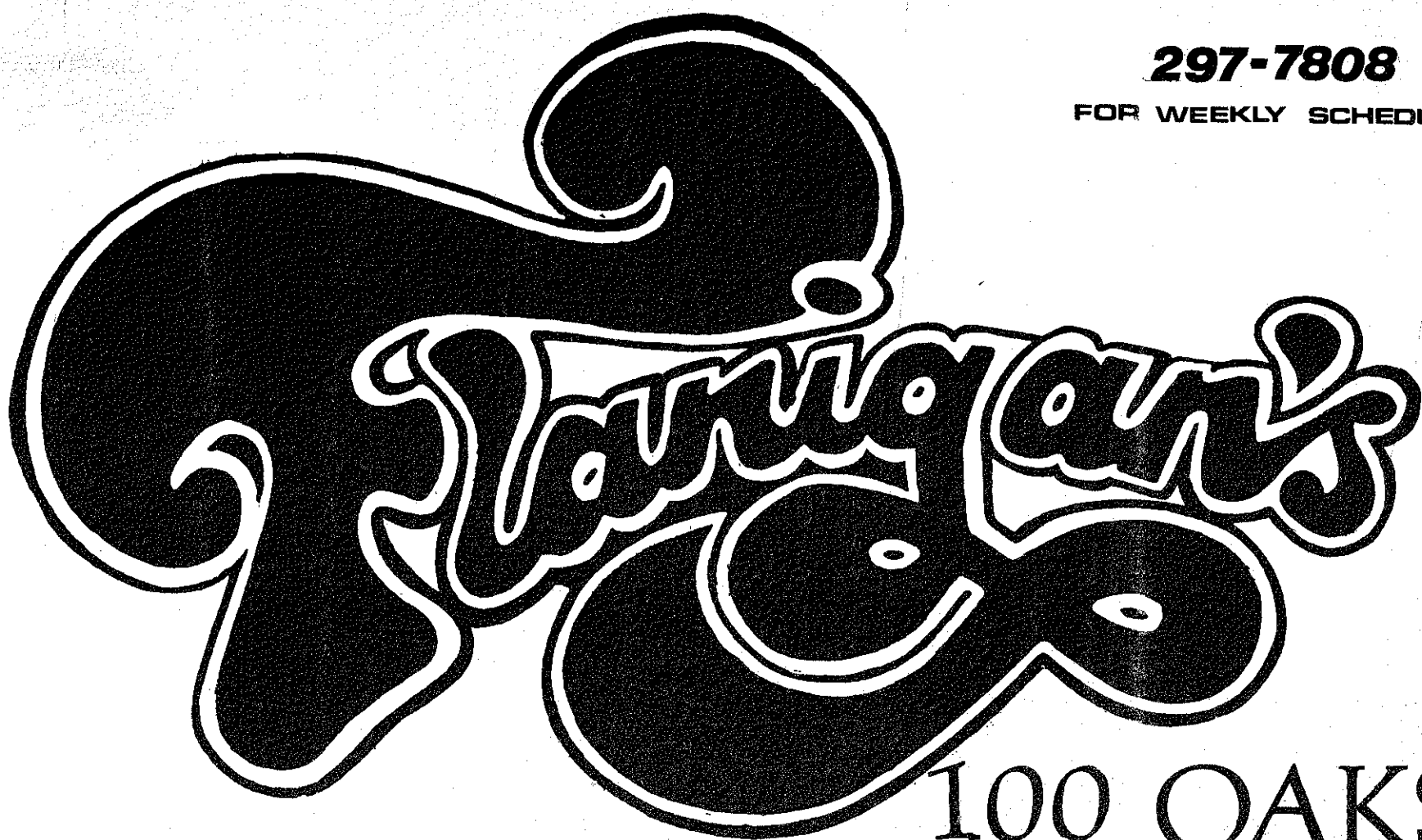
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Local News

Work is almost complete on the 91 ROCK Local Heroes compilation cassette of local artists. Featured will be AFRIKAN DREAMLAND, BASIC STATIC, CIVIC DUTY, TIM KREKEL & THE SLUGGERS, BILL LLOYD, PRACTICAL STYLISTS, FACTUAL, DELTA HURRICANES, WHITE ANIMALS, WRONG BAND, and JASON & THE NASHVILLE SCORCHERS.

All but three of the tunes are previously unreleased (and one of these was recorded live at the 91 Rock Benefit last February). A release date has been set for later this month, so keep an eye peeled for it. Later this month WRVU will also get it's big power boost (to 10,000 watts), surely the cause of much rejoicing in the outer areas of this town...

RANK AND FILE, former punk rockers gone country whose *Sundown* album was a breath of fresh air in this year's record releases, were in town last month at Sound Stage studio doing some recording for a new album. Also popping in during the full moon (the only time he records) the past few months was Neil Young, who recorded his *Harvest* and *Comes A Time* albums here in years past, laying down some tracks for a new album *Old Ways*. Neil played an outstanding, critics-be-damned show before a sold out crowd at the Grand Old Opry House September 26 during which he showcased some of his new tunes. We liked it a lot! No one knows why Rank and File didn't do any shows during their stay; lack of time or ignorance of the existing new music scene? Nobody knows.

DON'T FORGET--TALKING HEADS AT MUNICIPAL AUDITORIUM SATURDAY NIGHT, OCTOBER 15. IT WILL BE FUN AND YOU SHOULD BE THERE.

Last month also saw the world premier of the FITS at the Cannery Up. Playing covers from Toto to the Human League and dubious originals, we class the FITS as heavy metal pop poseurs-- they try to look and sound tough but their material does them in. Their obviously over-rehearsed stage mannerisms (including mucho crotch grabbing) bored us to tears. If you like Loverboy, etc., though, you might want to check them out. Probably not too bad for what they do, but why would anyone still want to do it in 1983? This is the Modern World...

On a happier note, that the **WORLD'S END**, a longtime favorite hangout for those in the West End Area, has reopened its doors after a three month closing due to fire damage from a fire at the neighboring Amie's Pub. The owners have used the tragedy as an opportunity to totally rethink the World's End concept. The result exceeded our wildest expectations and the restaurant/pub now features a stunning art deco color combination of aqua, dusty rose, and stark, glossy black. It's a really cool place, and the grand reopening celebration with an avant-garde fashion show courtesy of ROXY was tons of fun. The World's End is located at 1713 Church Street and is open from 11:00a.m. to 3:00a.m. Sunday- Friday and 4:00p.m.- 3:00a.m. on Saturdays with the full menu being served nightly till 1:30. The club features classical and jazz music live/nightly, & happy hours 4-7p.m. and 10p.m. -midnight seven days a week. They're friendly folks in a nice atmosphere with great food, so check it out!

Before I moved here to Nashville I spent a year in Pittsburgh, PA. I moved there with fear and trepidation. Only thing I knew about Pittsburgh was steel mills, the Steelers, and the *Deer Hunter*. Fucking A!! After spending a few days there, however, I quickly changed my mind.

Pittsburgh has a European feel with a pub on every corner and all these different cultures thrown together. I enjoyed my year there and one of the things I enjoyed most was a group called **CARSICKNESS**. **CARSICKNESS(?)** she says? Wait, don't let the name throw you; they're great! They sound very European, sorta like (God, I hate to make comparisons) U-2. Trust me, you'll love them. It's taken me a year to get them down here, but I finally talked Glenn into booking them at Cantrell's on Friday, October 21. Come on out and see what I've been raving about for some time now. Lest you doubt my word, OP has praised their "Clash-influenced sound that almost sounds like "progressive" in the old sense (melodic sax, synthesizer, hoarse vocals reminiscent of Peter Gabriel but harsher) combined with ... taunt rhythmic intensity and dynamics...tight committed sound". SUP-POP #9, a cassette compilation of underground bands, features Carsickness' "For You" and remarks "The steel industry may be falling apart, but Carsickness, Pittsburgh's most prolific combo, keeps right on going. Mood and atmosphere, this song's a hit for sure."

Last minute change.. I spoke to Joe of **CARSICKNESS** I know longer have to explain away their name, they now are called **DREAM FACTORY**. Fitting name...Cant wait till Oct. 21st!
---Sally

AFTER A SUCCESSFUL first shot at a "New Music" dance night in late Sept., the Warehouse 28 will hold another hot party slated for Tues. Oct. 25 in honor of Halloween. The theme will be, fittingly, "Addicted to the Night" and calls for mandatory Halloween party dress in accordance with the theme. Keith Gillis who put together the previous and upcoming event thanks all for the cooperation on last month's dance. If all continues to go well, Keith says this might be a monthly affair for the Warehouse. A true dance floor, WILD lighting, and funky rock mod music await. Specifically for the avant-garde chic.

Children Of Noise have undergone a major shake-up recently with the unexpected departure of Paul and Jason (bass and drums). It seems that the road was too much for Paul and shortly after he called it quits, a difference of opinions resulted in Jason and the band parting company. These unexpected developments forced the band to cancel quite a few gigs, including a show at Chicago's renowned Tut's. Bo and Jennifer are resolved to keep it going, and are actively seeking a new rhythm section. They haven't ruled out the possibility of relocating. We at the N.I.R. wish them luck. Their music is too vital to disappear.

Russian Roulette has broken up after more than a year of cultivating a truly unique sound. Unfortunately, they never gained the popularity they deserved and they will be missed by the people that were fortunate enough to catch one of their shows. As for the members, Carl Cooper, keyboards and vocals, is concentrating on his writing; Tom Knight, bass, is out of music for now; Mike Kosa, guitar and vocals, is looking for a new project, and Paul Norman, drums, has joined Suburban Baroque.

Cat's Concerts is proud to announce the return of The White Animals to The Exit In, on Oct. 28. Joining them onstage will be The Times (This is a hot double bill, folks). Look for more Cat's shows in the near future. Also look for The Miller Bee's (Austin Texas reggae), Car Sickness, Bohemia, the return of Shockabilly (don't miss this one), Lizzie Borden and the Axes from Boston...also the possible return of The Violent Femmes, and Erector Set.

Sympathies go to the sound system at Fawcigan's Tavern in Louisville Kentucky. Practical stylist was just too much for it to handle, it rolled over and died during the first song on the first night of a two-night stand. Such is the Music Biz

Poetic Justice...When caught decorating the back exterior wall at Cantrell's by the illustrious Terry Cantrell himself, Nashville graffiti artist Allison Young knew that the gig was up. Little did she suspect that Mr. Cantrell was so impressed with her work that he would promptly hire her to decorate the interior walls with a one-of-a-kind mural. But that is exactly (more or less) what happened...so watch for Ms. Young's work to be gracing the inside of your favorite rock'n' roll establishment any day now.

Jason and the Nashville Scorchers are moving up by leaps and bounds. 'Fervor' received a 3 1/2 star review in Rolling Stone, and the band is to profile in Musician, The Record, and in Robert Palmers column in Penthouse, among numerous other publications. The Scorchers make their West Coast debut in December with some shows in LA...well folks, Nashville knew about 'em first.

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JASON AND THE NASHVILLE SCORCHERS are still in need of a soundman. Travel and adventure await so give Jack a call at (615) 298-5220 for info.

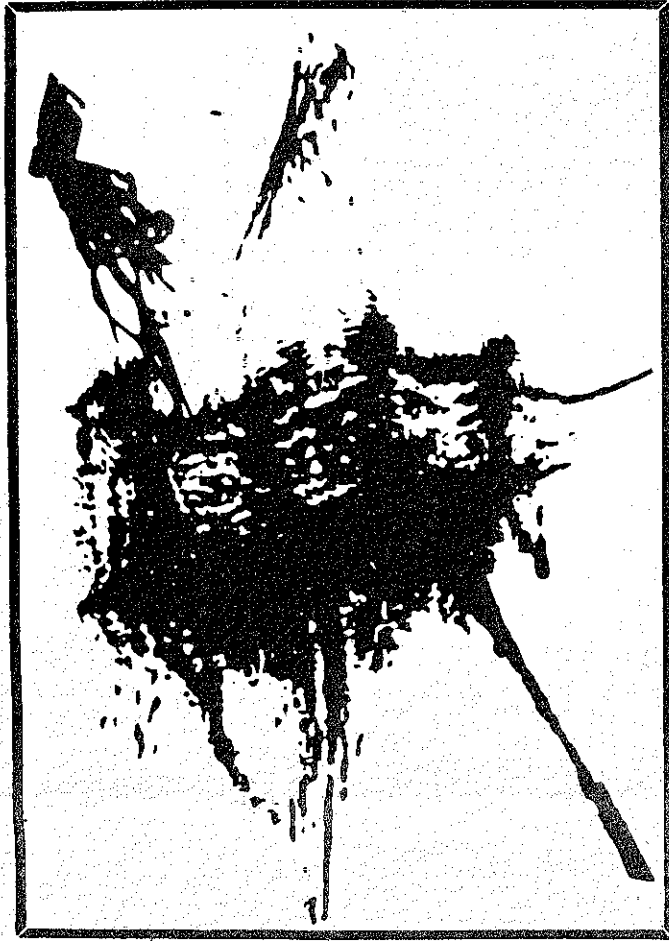
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The Swimming Pool Q's

Loren Gerson

"You know um, we just have always had that, we've got this...I mean we've always been...it's always been...it's been a struggle in a lot of ways to convince people that we are a serious group. It's important to have a sense of humor but, this is our life and we have a kamikaze commitment and that's the only reason we've stuck around for the 5 years while lots of bands that have had a lot more breaks than we had, have just said fuck it. But we've never been able to get away from that...just having fun on stage...and perhaps it does make a nice contrast...I wouldn't know", asks Jeff Calder, lead of the SWIMMING POOL Q'S, "What are we like on stage?"

Quite good! There's no denying Calder's zany and fun tongue in cheek humor on stage but, behind the wit lies a (serious) professionally slick rocking band with influences of the blues, jazz and post-punk pop all rolled together. On stage, the Pool Q's dynamic energy comes naturally showing signs of much experience in live performance. They incorporate a roster of varying material ranging between fast paced rock to mellower bluesy tales. The Pool Q's sound is developed and mature and yet rings of freshness. And then there's this sarcastically comical attitude.....

The Pool Q's hail from Atlanta, Georgia. Together for 5 years, original members Jeff Calder, guitar, vocals; Anne Boston, vocals, keyboards; and Bob Elsey, guitar, were joined by Billy Burton, drums and J.E. Garnett, bass, about a year and a half ago. In '79 they released their first single "Rat Bait" B/W "The A Bomb Woke Me Up" independently produced and recorded at "a produce stand that had been converted into a 16 track studio with an old board from Electric Ladyland." As Jeff explains, "The single, of course brought us instant fame. On the "A Bomb" we were a little in front on that thing. We didn't quite cash in on the nuclear thing. We should have released it just recently...we jumped the gun on that and now all the big guys are talking about that. I don't know what the next big thing is going to be but, we have a team of experts that are constantly looking into new areas to explore that we might be able to cash in on. I mean you've seen the group in action; the t-shirts, the bumper stickers, the merchandising never ends. Of course you know making money like we made at Cantrell's you wonder why we even need any merchandising..."

After the single's success, the Pool Q's hooked up with Danny Beard of DB RECORDS in Atlanta and released their debut album THE DEEP END in '81 which included both tunes from the earlier single along with "Little Misfit" which would be the A side of the next single to be backed with "Sting Ray". While all this vinyl was going down the band was hitting the road. Jeff: We toured a lot. As far as I know we were the first new cattle cowneck band associated with new wave music that actually made a point of touring in the South and I always bring that up because I think we have since been vindicated for that. You know like what's the use because we're talking about a bunch of boobs. That was pretty much the prevailing attitude and to a certain degree still is, especially among the new groups in the South. There was sort of a Southern self hatred going on and I still think it's a problem. But we said let's go play these towns where they've never seen anything and let's try and develop a grassroots following and so by the time that we did a tour with the Police, their first big national tour after the Roxanne thing, the people who came to the gigs already knew us. We played about 5 or 6 dates with the Police and really went over well at these big shows.

NIR: How did you connect with the Police?

Jeff: At the time the Police were booked out of Macon at Paragon Booking Agency and Ian Cope-

land was in charge of developing and pursuing new talent and of course he was bringing his brothers over and they needed an opening act for the Atlanta show and somehow Ian got in touch with us. They just really like the band. That was kinda neat...we saw these guys rise from just another group in a station wagon with a hit to gigantic stars. After that Paragon folded and Ian moved to NY and started FBI. And the rest is history. For them anyway.

Calder likes to play down the Police involvement saying "it's cheap" to use it as a publicity tool mainly because it happened so long ago. Currently the Pool Q's are soon to release an EP on DB Records entitled IMAGINARY BOUNDRIES including four new tunes "The Bells Ring", "Just Property", "She's Bringing Down the Hoison" and "The Knave" (one of my personal picks). With the new EP Calder, who also takes the responsibility of band manager, will continue his campaign to sign with a major label. Jeff: The group is pretty much beyond the point where a major record label would pick an act up today and develop them. So much has changed in the past 5 years. Our group is at a stage where we should be reaching and playing in front of lots of people, I think, and it's just a struggle to make people realize that. We've toured everywhere east the Mississippi; Chicago, Boston, all over the Northeast. But it's still not big enough. We've got a reputation and we've got to follow it up with a record on a major label. It's really simple. I think the most important thing is record and radio; making a record and getting it to the radio so people can hear it.

This summer I went to NY twice and to LA with a tape, picture and bio of the group and went to every major label. Everywhere I went I usually got in to see A+R people and in some cases there had been some contacts established prior to my trips. The responses have been really good and that's not hype. One of the interesting things I've been experiencing, and I never really thought about it before, is that each record company has an office in NY and LA; how they ever get together on things I'll never know. Like the NY office might not like it enough but, the LA office goes crazy...so what do you do. Maybe there's one guy somewhere who makes the decisions for all the record companies and it's costing us a lot of money to find him. Anyway, DB was behind us all the time. They financed the tapes and the trips out to LA and NY. That gives you some idea of the character of the company. They know that we need to get to radio. We've done a good bit of advance work on this EP so maybe this time we'll garner some attention. You know I really shouldn't even be talking about this stuff at all. This shouldn't be my interest but, I've had to become acquainted with all the various aspects of record companies to go into the mastering place here in Nashville. I should be writing songs and staying up all night...I think that is the difference between artists today and artists 15 years ago. Artists have to be more concerned with business aspects because nobody's going to do it for them. It's probably a good thing; it's a sobering thing, but, it also is an energy drain as far as your aesthetic interests go. Certainly for me, I haven't written a song all summer. I couldn't even pick up a guitar, just driving around from one place to the next.

Despite the fact the in the past year the Southeast has been garnering a lot of new attention, specifically on the Atlanta/Athens dance scene, Calder doesn't feel the Pool Q's style is derivative of that sound.

Jeff: We're not going to be a dance floor sensation. We're not that kind of a band. We've never had that sound despite the fact that we've been associated with a scene that we really didn't have a whole lot to do with other than the fact that we were friends with all the bands from Athens. We developed completely separate from all that. It's a distinction

that should be made (between an Athens band and one from Atlanta) but, it doesn't really matter to people anywhere else in the country. They just think we're a band from Athens and there's no point in going into all the distinctions. For us it would be like someone making a distinction with the difference between bands from Oakland and Berkeley California. So we don't waste any energy going into the difference.

(Here comes that berated musical influences question) What do you like to listen to when it's not your records?

Jeff: I never listen to that damn thing! Actually this new record is the first record that we've made that I've consistently gone back and listened to and enjoyed. I think that's a good sign for it. I felt more confident about it talking to record people; talking about it in really big shot terms as though I'm not even in the band like I'm some kind of string puller, button pusher. I actually told somebody the other day, I said 'Let me tell you something, the Pool Q's (I always talk about the band in third person), the Q's are a great band and this is a great record and that's the bottom line.' I actually told somebody that! (Jeff chuckles to himself) Can you imagine saying that about something that you've done. I've never done that before. It felt good. I was going 'yeah yeeeahh, I think so too!' You know, the guy from Arista on the West Coast talked to me a long time about the lyrics, the totality of the imagery, analogies, and metaphors and all this serious English major kind of stuff and I was talking about it like I had nothing to do with it. At the end of the conversation when he asked me if I had anything to do with the project (that's another word I learned, project) I told him that his counterpart on the East Coast really thought the lyrics sucked, and of course I never let him know who I was. He'll find out sooner or later. I mean I've actually gone out to eat with people introduced as Jeff the singer and then they'll call me a week or two later about booking the group and want to talk to Jeff the guy who does the booking. And I'll be talking to them and they'll say 'Well I met Jeff the other day at the restaurant', as though I was another person, and I might at this point very well be, and I said 'Yeah, Jeff is a helluva nice guy, he's a heck of a performer and he's got a really bad haircut but, I think we can work with that.'

NIR: Jeff the singer reveals his influences. Jeff: I listened to free avant-garde jazz in my early years...R&B, old music. But, after we started the band the new stuff from NY, LA and England were happening and I found an interest there. I still like the groups from the 60's; Byrds, Doors, Dylan, the Beach Boys. I've really just started to understand what the Beach Boys were all about, they were brilliant and shit, that's 16 years after the fact. Of today's music I like Bryan Ferry, XTC, Tom Verlaine and I think Graham Parker's a good lyricist. As a songwriter, I've moved from a perspective of approaching things from a detached standpoint to a more involved committed standpoint, like personal involvement. I've gone from making observations to writing about emotional statements. It's a reactionary point of view. The things that influence people I think are atmospheric. Things that you retain or that kicks something off in your brain. Music, book, movies all work the same. I can't remember specific things but, I remember the gist that was generated inside. That's the thing that's the influence. I've got a lot of barnyard atmosphere in my brain that I'll never get out... rural imagery...

For two show in late August, the Pool Q's showed Nashville their stuff: a zany and witty fun and energetic group with the talent for making sophisticated rock'n'roll to be taken seriously. The Pool Q's are a band with character. But, says Calder of the band's image, "We don't look like these perfect people that are stars and we never will. I guess physically we look kind of comical. And there's no way around it; and there's not anything you can do about. Except get a facelift." Get the Q's new EP IMAGINARY BOUNDRIES out soon!



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Costumes
Antique Clothing

I doubt that many of you readers know who Danny Beard is (at least until you read this article) so you may be wondering why we're running such an extensive interview with him. Well, as you are about to find out, Danny Beard is one of the best friends the Athens/Atlanta scene has ever had. Aside from running WAX 'N FACTS, an Atlanta record store boasting one of the most complete samplings of independent music ever assembled under one roof, and serving as a clearinghouse for info on what's happening in Atlanta and Athens, Danny Beard is the founder of the Atlanta based DB Records and responsible for unleashing such well known bands as the B-52's, Pylon, Love Tractor, the Swimming Pool Q's, and OH-OK upon an unsuspecting world. I thought it would be interesting to spend some time talking with Danny on how DB Records began and his thoughts on the group's he's recorded, and the result of that conversation compose this article. Oh, by the way, Danny wanted me to inform the public that the picture accompanying this piece is old and out of date; he's cut his hair now. And so, without further ado, Danny Beard...

THE B-52'S

DB: I had been working with a group from Atlanta called the FANS that Kevin Dunn, who was later worked with, was a member of, and Alfredo Villas, who's done some stuff on the last couple of Love Tractor records. I had been working with them; a friend of mine, Mike Green, was the keyboard player, so I was carrying equipment around for them and just doing stuff that all bands have to do, but just can't pay anybody to do when they're first starting out. They went up to New York four times in 1977. They played with Television, Talking Heads, Nervous Rex, and somebody else. In November of '77 I went up with the FANS and Mike, who was my friend, was a friend of the people in the B-52's who I really didn't know, except for Fred. I had met Fred years before when he was working in a record store in Athens. Anyway, all the B-52's, except for Kate, went on this trip to New York. The FANS played at CBGB's and the 52's had a tape with them of four songs which they played for various people at Max's and CBGB's. The guy at CBGB's refused to book them; he said, "This isn't any good". But Max's did book them for December 12th, in '77.

It was the same thing with them, they were just a band and didn't have anybody to carry equipment or do sound. They were at the mercy of the soundman in the clubs, which is usually fatal. So, I had some money and offered to go up there with them. I'd become friendly with them on the previous trip and had gone to see them. They played in Athens at a house the week before they went to NY. Half the band was on the kitchen table; the drums were up on the table and Cindy was standing up on the table. Ricky was turned around facing his amp in the corner. The place was totally packed and, needless to say, it was fabulous and fantastic.

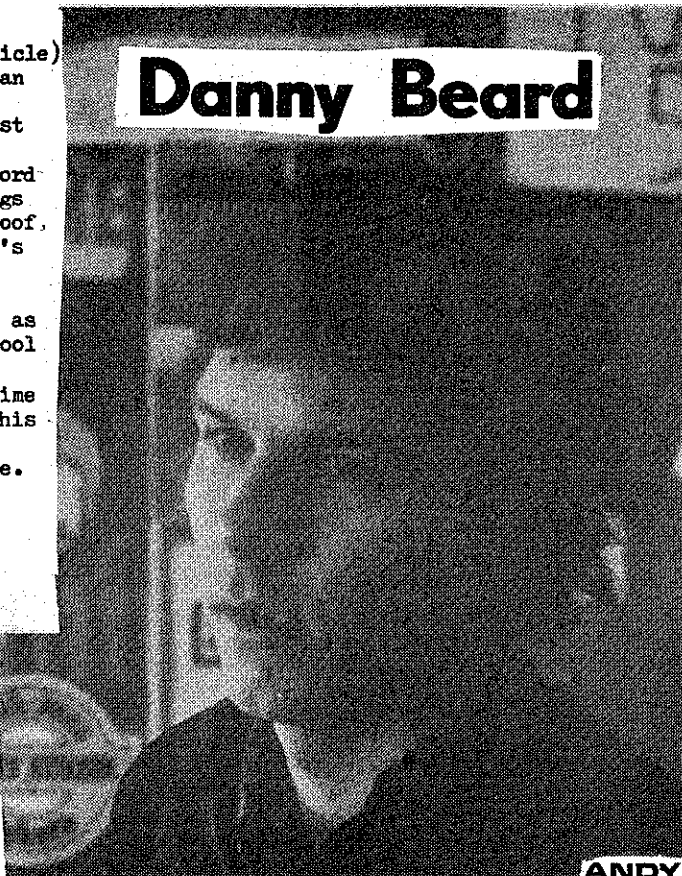
I went up there with them and they did real well. They played one forty-five minute set and made \$17 which didn't cover expenses. That meant seventeen people paid since there were three bands on the bill and it was \$3 at the door. It was a Monday night, also. The next day they were loading out and getting ready to go and I went downstairs to say goodbye. I said "Did you check with them to see if they wanted to ask you back?", and they said, "Oh no, we didn't do that!" So we went and found the booking agent and asked and she said, "Oh yes, definitely." They went back the next month and it sort of snowballed from there. It was just electric the way people came to see them and how it grew. I went up there on every trip after that and it was wild.

... We got back and I suggested that we make a single. I had been involved with the FANS first single and had seen what that had done for them as well as some of the mistakes they had made. They could have signed a deal with Sire. Sire had already offered them a contract; it must have been the same one they offered the Ramones, really pitiful. So, Maureen McGlocklin, who was their manager at the time, and I were talking with the band about what to do. They decided to go ahead and put the single out and wait and see if they got other contract offers, because they felt they weren't really ready for a major label deal. They had just six songs at the time; a year later when they signed to Warners they had at least ten.

That was the first single. We did it at a very small, poorly maintained studio, Stone Mountain Studio, which was also where the Kevin Dunn single, and the Pylon single and album were done. Bruce Baxter, who was the engineer on all our stuff up to a certain point, did the engineering. We really did rush through it; we really should have taken a little more time on it. I think it's a better version of those songs ("Rock Lobster" and "52 Girls") than are on their first album. We printed 2,000 of the single, and then they decided they wanted to remix both songs. The record came out in June of '78 and there was a period during that summer when it was not available because we were working on the remix. We ended up throwing out the "Rock Lobster" remix, thinking the original was better. "52 Girls" was remixed and so the second record has a different mix, but the same track and same song on it. The second 15,000's covers are a little different too. On the first, it says you can talk to the B-52's in care of the Eldorado Restaurant in Athens, which was the health food restaurant there. They practiced right behind it. After that, they had a P. D. Box.

It sold really well. At one point I could barely press them fast enough- they were selling so quick. Between selling and giving away we ended up getting rid of 17,000 of them. I've still

Danny Beard



ANDY

got maybe one hundred left. Once they signed the Warners contract I couldn't sell them anymore, which was fine. I just did it because they were friends. I had no conception at the time of being a record company or doing that any further.

KEVIN DUNN

The FANS had gone up to Boston to record "True" and "Deathwish". It came down to politics; Kevin wanting to do his songs and Alfredo, not necessarily wanting not to do Kevin's songs, bowing to the wishes of the producer who wanted two of Alfredo's songs on the record. So Kevin came back real frustrated. We had previously made some demo tapes of the song "Oktyabrina", which was the B-side, so I suggested we make a single. He wanted another outlet for his stuff. Tom Gray (of the Brains) came in and did an incredible job on the solo in the middle of "Nadine". Kevin changed the lyrics around to make the song more versatile. I don't think he ever knew the lyrics; he was learning them as he went into the studio. He used "Rayden", one of those Japanese toys, "Maureen", who was Maureen McGlocklin, the B-52's manager, and made the song his own. Kevin and Tom transposed Chuck Berry's guitar line into a synthesizer pattern (a real wicked one too, I might add- Ed.).

We didn't make money on it, but it sold okay. It got some good critical attention though, and it was a good record I think. Kevin's voice put some people off; it was a different world back then. Eno's voice put people off, Bowie's voice put people off, Ferry's voice put people off... (Skipping ahead to the Kevin Dunn and the Regiment of Women album.)

NIR: There was actually no Regiment of Women on the album, right?

DB: Not on the album. He was working with them at the time, preparing for them to perform live. Kevin plays everything on the record, except for Bruce Baxter playing one cymbal crash... It's the least selling of anything I've ever done. Kevin never had a group together long enough to get outside of Georgia. He had a group together but they fell apart right as they were getting ready to go on the road... I like the record; I think it's a pretty good record. I'm really happy with the mix. It's really well arranged stuff and well put together.

PYLON

DB: I had seen them in Athens at a party and immediately fell in love. It started me thinking about how they deserved a record. I started talking to them about it and they didn't do anything about it for a couple of months. I kept going to see them and finally they decided they should do one. We went in and were going to record "Feast On My Heart" and "Human Body", in fact we did record those. We recorded them on a Monday, and then came back on Wednesday; they weren't really happy with them and neither was I. They hadn't been mixed yet and they had a couple of other songs they'd just written so they decided to try them out. They did "Cool" and "Dub". They decided without me (I was the one who wanted to do "Feast" and "Human Body") that "Cool" and "Dub" were the ones to put out. I was over in the other room deciding the same thing. We agreed to put them out even though it didn't necessarily sound like the group at the time. "Cool" and "Dub" were really unusual.

The single did really well. I think it's a great single. It's been referred to in the press as "that first sloppy masterpiece". At that point I met Peter Oyer who runs Press Records, who at the time was working with Armageddon, a British label. It was early '81 I guess. At that point it was the first time I'd thought about doing albums and being a real record company as opposed to doing records once in awhile for somebody who I felt really deserved it. We decided to split expenses and make albums that would come out in England as well as here and be better for everybody. The Pylon album was the first one we did that way.

NIR: How did the DB Method Actors compilation come about?

DB: It came out of this: I got talked into it. (laughs) I shouldn't say that. I have ambivalent feelings about the band. Those over the songs, that were the best ones they did as a two piece group at that time. I don't feel like they got the best of their songs onto records since they recorded them in the studio just as they did them live. I feel like it's a good record, but it didn't do anything, possibly because of the competition from their Armageddon releases.

SIDE EFFECTS

The other band I got involved with at that time was the Side Effects, who were just a really good party band. Kit Schwartz was the guitarist; he's the drummer with Love Tractor now although he is about to play his last show with the group. (Love Tractor now have a new drummer, Andrew Carter. Ed.) They weren't the most together group in the world. There's no question that record had the worst cover. The Raybeats came out with a similar cover about a month before, coincidentally. I sort've like it, but it's not art. Again, I thought it was a good record. I don't know what it would've done if the band hadn't broken up.

At the time, a big factor in how well these groups did in terms of sales was our performance. Being a record company, being a label, is difficult, especially when you only have two people as opposed to the number CBS has. We're still not doing the kind of job we could be doing, or should be doing, and two years ago we definitely weren't. There was only so much we could do for them, and if a group couldn't tour and then broke up, it effectively killed the record.

THE SWIMMING POOL Q'S

I'd known Anne from a friend of mine and had gone to see the band at various times. I'd always liked them, but felt like they were a totally different group from, say Pylon, musically as well as the way they operate. Pylon is totally democratic, and also almost magical, you know, really natural; everything just sort of comes together when they start playing and a song comes out. I'm not sure how much conscious thought goes into it. The B-52's were the same way; I don't think any other person in the world could have been in that band or replaced any member of the group. I think that is true of Pylon as well; those four people were the perfect people to get together, and it happened at the right time and all.

But for the Q's it's not the same story. They really have to work hard to be as good as they are. They're constantly working on it. They play out a whole lot. Pylon doesn't like to tour; I think they like to play once they get somewhere, but they hate to tour. The Q's are much more willing to do that...

Their history is a history of struggle; things have not come easy for them. Jeff, Anna, and Bob, who are the members of the group, have gone through three drummers and three bass players and now have the commitment and belief in themselves to keep going.

The Q's album has sold the second best of any I've done, behind Pylon (excluding the B-52's). I think the record, especially the first side, really got across to people. Making the record was a lot more of a struggle than making the Pylon or Love Tractor record, those came fairly easily. We spent a lot of time on it, and could have spent more time on it. What we finally decided to do was put five of the best songs on the first side and put the ones that were less satisfying on the second side. I still like the second side, but it's not as obviously strong as the first. (I feel just the opposite- Ed.) "Misfit" did really well, as did "Big Fat Tractor"; they got a lot of airplay and got across to people. The band has toured a lot and done real well. They've paid the price to be where they are. They've really improved also and I think the stuff Jeff is writing now is a lot better than what the first album reflects. We've got a new four song record by them coming out this month; it's really good.

LOVE TRACTOR

NIR: Let's talk about Love Tractor now. I understand when they went in to record their record it was just going to be an EP, but they got done with the songs so quickly you decided to go for an album.

DB: True. We were just going to do five songs, but it went so well and so quickly, and I knew they had more material, so I suggested we go ahead and do more songs. The same thing happened on the new record. We did three songs and everybody decided that it didn't totally reflect the way the band was. The first album was real light, melodic, and pretty. The three songs we did were really sort of heavy, and the second album at that point did not reflect that side of the band at all, so we did the next six songs which is a change.

Mark Kline (bassist) had always liked the FANS and had been looking for some way to expand their sound, to make the record sound a little different than the last. That's something I try for on all albums, to make the album have enough variety that you don't get bored with it and it all doesn't sound alike. So I suggested to them that Alfredo Villas do some keyboard parts on the songs. Mark had always liked the FANS so he was up for it, and the rest of the band members became convinced that it was a good idea. I think it worked out very well.

OH-OK

Michael, from Pylon, had seen OH-OK at their first show and had a tape of it he let me listen to. He had been instrumental in getting them to go up to New York, at what was a relatively young

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LOVE TRACTOR



not to mention actual singing. "Highland Sweetheart", "J.E.B. Pharoans", and "Spin Your Partner" mark a pleasant departure for the band while remaining in the Love Tractor style their fans have come through their live shows and album to know and love. The banjo-backed "Spin Your Partner" features lovely group harmonies and has been picked up by MTV (though I'm still waiting to see it). Those songs with vocals don't stand out markedly from the instrumentals as some had feared; Love Tractor uses the voice as just another instrument—masterfully. Fans of neo-psychedelia will want to check out side two, particularly "Paint Your Face And Stand In The Corner)", where Alfredo Villar puts his keyboards to good use.

Well, I could go on and on about the band and their songs, but a listen is worth a thousand words. Buy a Love Tractor album, become a fan for life.

CONT'D FROM PG. 1

Boy, am I in a tight spot! Those among you who are very observant will remember that in touting our coming articles for this issue in our last issue I made reference to an interview with LOVE TRACTOR, that phenomenal pop quartet from Athens, GA. Love Tractor played at Vanderbilt on August 30 along with Practical Stylists and the Swimming Pool Q's, and while I did attend and thoroughly enjoy the evening, chit-chat and cut up with the members of Love Tractor afterwards, I didn't do an interview with them then. Why not? Well, there really wasn't any time or place to do one, and besides, I already had one in the can (or so I thought). See, when Love Tractor came through here about a year ago and played Spanky's, I went down, saw them play two fantastic sets to a small but energetic crowd, and then did the standard N.I.R. interview (you know the type—How long have you been together; how'd you meet; who are your influences; etc.). I never got around to running it, though, for several reasons—lack of space, lots of local happenings, and the fact that, how shall I put it, it was a rather spirited interview with everyone talking while everyone else was making it sneer hell to transcribe (even if it was great fun to listen to). So, I put the tape aside figuring I'd run it at some appropriate later date. Well, this is such an appropriate time, given the Atlanta/Athens slant of this issue, but, alas, I am unable to find the tape of that earlier interview; methinks it was recorded over this summer while I was away...

So anyway, like I said, I'm in somewhat of a bind. Love Tractor is one of my favorite bands, and I really wanted to give them some exposure via the N.I.R. in hopes that some of you might pick up their fine albums and come to love them as I have. The disappearance of my interview with them has thrown a monkeywrench into my plans, but rather than scrap this article I decided to frog ahead gallantly and their records. So much for the explanatory intro, now on to the band's history and why I like them so much:

Love Tractor's members are Michael Richmond (guitar), Mark Cline (guitar/bass), Armistead Wellford (guitar, bass, clarinet), and Andrew Carter (drums). When there is singing, all contribute their voices; in addition, former Fans player Alfredo Villar adds keyboard touches on the band's two albums. One further note, Kit Schwartz was drummer on the Love Tractor albums (he recently left to pursue things other than rock and roll). The band members came together about 3 years ago in that hotbed of musical activity Athens, GA. A lot of people say that if you've never heard Love Tractor you shouldn't let the fact that they're from Athens give you any preconceived notions about their sound. After all, they're not as party/dance oriented as Pylon or the B-52's (although you can party and dance to them), as cerebral as REM (though you can really "get into" their songs' structures and melodies), or as mindlessly thrashing as the Method Actors (but they do "rock out" live). Others such as New York Rocker claim that "if there truly is an 'Athens Sound' Love Tractor exemplifies it: snappy, succinct, clean rhythms based and influenced by contemporary rather than traditional pop sources". I think the truth lies somewhere between the two—Love Tractor's style and sound definitely reflect their Athens roots and environment, but their sound is much, much more than a conglomeration of their contemporaries' music.

None of the members of Love Tractor had any previous musical experience prior to the group's formation; a fact that seems remarkable given the depth and breath of the Love Tractor sound. They knew each other from the University of Georgia and got together in the summer of '80 out of boredom and a desire to have something to do. Like many Athens bands they began their career by playing friends' parties, working their way up to shows at the now defunct Tyrone's and the infamous 40 Watt Club. The band's name came about in a roundabout sort of way: prior to their first performance they

were at a party in a somewhat wasted state. Someone asked Mark Cline what his band was going to call themselves, and after a pause he replied with a straight face and slurred speech "Luvvv Tractor" before breaking down into laughter. Nevertheless, the name, with its hip backwoods feel, stuck, and so Love Tractor it was to be.

Despite similarities in sound, the group stood out from other Athens bands from the outset due to their then all instrumental nature. Unlike other pseudo-Ventures instrumental bands (i.e. the Raybeats), however, Love Tractor didn't plan it that way. They told me when they started jamming together Michael did some vocals on a few songs, but got bored during rehearsals and just quit singing. As their early songs developed and their playing more involved and complex, they decided to just play their songs as they were and forget adding vocals.

Love Tractor's resulting sound was met with approval from the very beginning. Danny Beard heard them, fell in love, and signed them to his DB Records label. The resulting debut album, Love Tractor, was released to critical acclaim in 1982 and captures the sound and spirit of the band's early days quite well. The album's 11 songs are very utilitarian in nature; you can play them as dinner music, relaxation before bed, background music, or turn it up and dance, dance, dance. The songs conjure up a multitude of images and is perfect for those long twilight drives. The tunes proved to be compelling in and of themselves; one is never wondering when the vocals are going to come in. Songs range in style from the joyful noise of "Hairy Beat" and "Chilly Damn Willy" to the somber "Fun To Be Happy". The drums, bass, and guitars blend together masterfully into sensual rhythms and beats as the different sounds mingle, build, burst, and repeat in a most pleasurable way. Love Tractor's subtle pop worms its way into one's brain with sinister shadings and combinations of sound. Truly a delight for the ears, Love Tractor is timeless music with wide appeal.

The release of Love Tractor and the band's spell-binding live shows garnered them much critical praise. David Fricke said in Britain's Melody Maker that Love Tractor's sound was an "inviting mutant pop expression" while the Washington Post remarked: "Washingtonians have seldom seen a band as original and exciting." While Esquire's James Wolcott termed them "American avant-guardists", the group's avant-guard tendencies have to do not with minimalism, noise, or unlistenable-ability, but rather with their penchant for melody in a complex yet strickly rock sense.

Love Tractor continues to evolve and progress. They have just released their second album, Around The Bend, which for the first time features vocals,

The Stylists latest material, performed first at their Cantrell's gig Sept. 16, shows many signs of maturity. The tunes are less raw and much more melodic, the tempo is slowed and the songs are more complexly crafted. Yet, neither the energy nor the power has been lost. A nice improvement.

NIR: Do you find you're writing more accessible songs these days with a conscious effort to appeal to more people or a record label?
Jimmy: Perhaps. When we first started writing we were doing a lot of fast stuff, brushing 'em out to go over good live... And now that we think we can take more chances successfully, we feel that we can expand.

Scott: The stuff we're writing now is going a lot better.

Being a self-aware band, "image" was an important subject of discussion. The Stylists feel their "non-image" has helped them to gain appeal.

Scott: We really don't have that much of an image, you know, so we've gotta be careful not to give a wrong type of image... We are real normal guys though... not eccentric type people....

Jimmy: One thing we never settled on was fashion. I could hardly care. I would rather do what we're doing than go up in leather...
Scott: We could have all gotten in skinny ties and black suits like the Jam did but, I think the way we do it now is better.

Jimmy: You have to leave room for change and progression.

Scott: This no-image that we have I think, probably has a lot of appeal for different ages... I'm sure there's a lot of people that don't like us maybe because we don't make a big enough stand on things. One image we try to throw across is contrast. We try to look as regular as possible and then get up there and rock as good as a lot of bands and the crowd goes 'Wow! I wasn't expecting that out of that bunch.' If we stay as neutral as we can then we're much more open to more people.

ABOUT THE STYLISTS' FUTURE:

They are serious about it:

NIR: If a record deal were to come through, would you make rock 'n' roll your career?

Scott: Well, that's the whole idea. I don't have a job anymore because of this and I can't get one because of this.

Jimmy: And I have a job but, I'm lucky. David attends school at Belmont.

NIR: Do you see any need to relocate to garner a major label's attention?

Scott: No. There's never been a rock band to break out of Nashville but, when someone does it they'll notice Nashville. And it's got to happen sooner or later because there's too many good bands.

NIR: What do you want in the future?

Scott: To be honest we want to be successful and make money at what we do.

Jimmy: But that's not all...

Scott: We want to play as many different situations, extremities, as much as possible. We'll be doing this until people are booing us off the stage... or maybe after that...

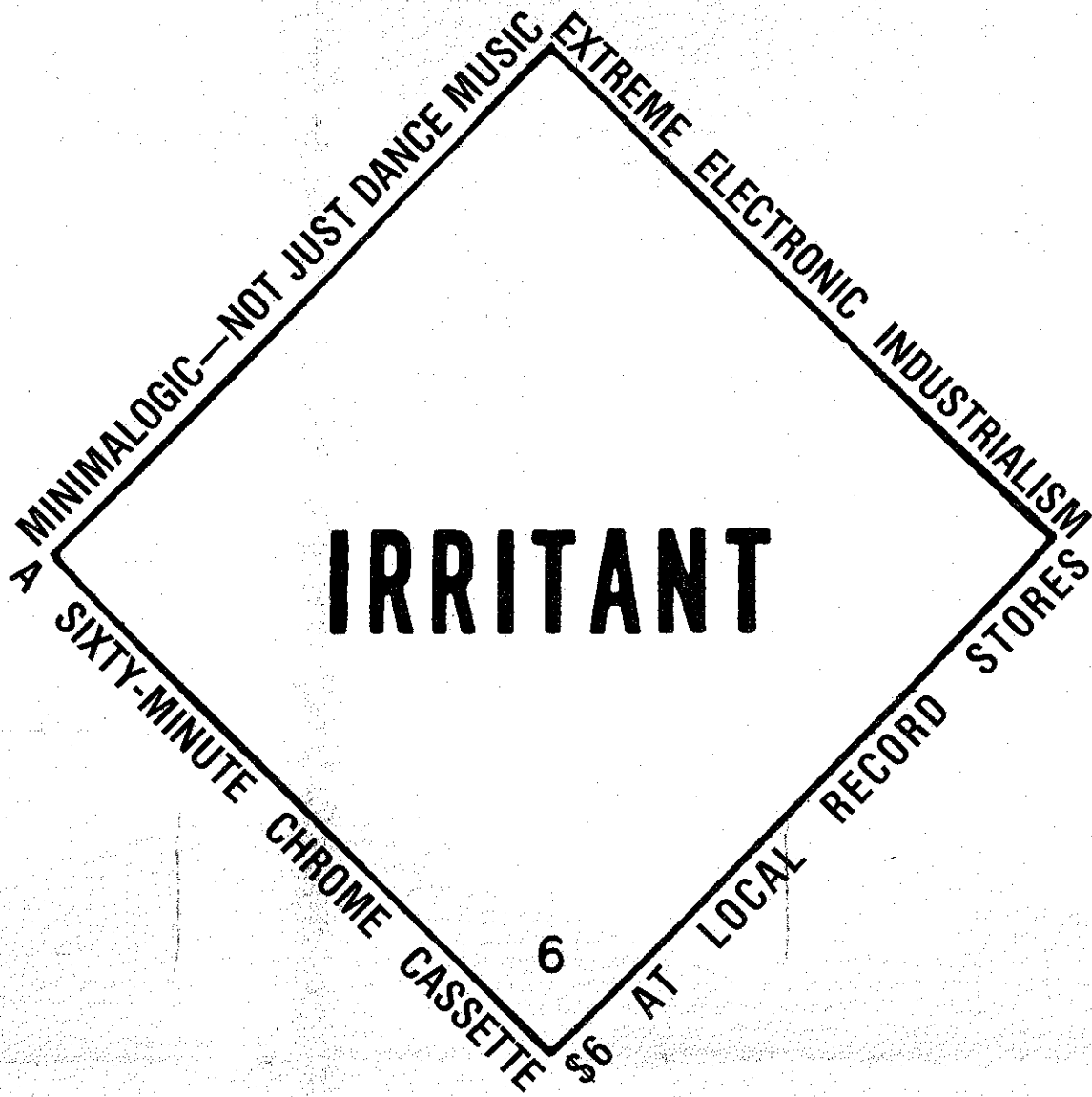
Practical Stylists have the potential, the talent and the drive to make it big. When you see people asking for autographs you know something is stirring (or else it's just a good joke). Look and listen for Practical Stylists on the WRVU cassette "LOCAL HEROS" soon to be released.

- Loren Gerson

Agent Orange



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9 whither cantrell's?

The article below is by staffer Rick Champion and is a type of open letter to Terry Cantrell and lovers of New Music in Nashville. Time did not permit us to get Terry's response, but rest assured that a point by point response will run in our next exciting issue.

Recently while discussing Cantrell's with a local new music booking agent he made the comment that the real question is, why did anyone ever hangout there in the first place? While this attitude reflects the current frustration and negativity aimed at Cantrell's, it really misses the point. There are several reasons why and the sum total of them all is that at one time during Nashville's new music development Cantrell's had the makings of a damn fine rock club.

When the local alternative music scene experienced the closing of Phrank'n Steins 3 years ago, Cantrell's was the only club in town to open up for Nashville's music underground. Cantrell took a chance on the new music happening and it paid off. Both the club and the bands profited. Likewise, Nashville fans have enjoyed some fantastic shows which wouldn't have happened without Cantrell's. Until recently there always existed a favorable relationship between booking agents, managers, musicians, bartenders, waitresses—all working hard to provide Nashville with a real rock'n'roll club. Cantrell's even became, for a time, a place to hang out whether anyone was playing or not. There have been many gala times had by lots of you within the walls of this worn out Burger Boy.

However, over the past several months, Cantrell's has ceased to be the fun nightspot many of us became use to. Along with the decline of fun is a decline of people hanging out. Sure, with a big show or the right band(s) a crowd will still come out, yet, the mood of musicians and fans alike is becoming increasingly hostile towards this local rock establishment. Most of this hostility is a direct reaction to the rude and bitchy behavior which has become the course of interaction with Cantrell's current management. It is increasingly hard for those of us who have worked at Cantrell's for 3 years to deal with a management position which has no place whatsoever in a rock'n'roll club! Supposedly Terry Cantrell is becoming aware that this is not just Rick Champion being hard-to-get-along-with since he has received complaint after complaint after complaint the last few weeks. Word is, he plans to take care of this MAJOR problem at Cantrell's soon—hopefully before his regular crowd goes away for good.

I feel that I know Mr. Cantrell fairly well and am definitely aware that he believes all I want to do is argue and cause trouble for him. It is true that I have consistently confronted him with what I think is wrong with his club. It is also true that over the last 3 years I have argued with and confronted many who constantly complain about Cantrell's. I have gone on record both verbally and in writing expressing concern over and defending the importance of this club which has helped stabilize the new music scene here in Nashville.

It is this concern that alarms me now as I see what was a good chance of Nashville having a rock night club being totally eroded. I refuse to veild to the popular opinion that Cantrell's is a dump. In comparison to

many clubs around the country Cantrell's is a palace. However, after 3 years people are extremely tired of burning up in the summer and freezing to death all winter. These are legitimate gripes. When Spanky's last closed down, Cantrell's had the opportunity to totally take advantage of the growing popularity of new music but, people are not going to hang out in a concrete meat freezer. Probaly the single biggest mistake made was to open up the infamous Room Two with no heat, no wiring, no lights, no bar—no plan—no concept whatsoever of trying to create an atmosphere where people want to come and hang out.

Pardon me please while I get very personal and direct. Terry: You still have the attitude, which was shared by many of us 3 years ago, that it is totally up to the individual bands to make Cantrell's work. Well that is just not the way it is now. Cantrell's needs to offer something itself besides 4 walls and garbage cans full of sometimes cold beer. It is downright depressing to hear you continually complain about how at 2 a.m. the place will be empty when on a recent Sunday night at 12:30 with 45 people hanging out the bar gets closed down and these people get run out; with another recent Friday night finding the club door locked at 10 p.m. and people waiting to get in; with the fact that one may or may not be able to get a drink, or one's beer may or may not be cold, or one may or may not have to stand around at the bar for several minutes to even get served; with the fact that if you had spent the money it cost to enclose the curb-service lane on video, lights, heat, paint, stage work and proper workers you could have a great club. You don't need more benefits you need proper management and to fix up the existing facility making it at least minimally appealing to people.

Now I'd like to say something to the rest of you. This is not an easy town in which to operate a rock club. Every law on the books is designed to stop just such a club from working. Now is not the time to withdraw your support from Cantrell's. I know the current joke on the streets concerns office space for rent at 1901 Broadway and while there are people who would love to see this happen, it would be most sad if it did. There have been many nights when a damn good band played at Cantrell's but everybody was just too cool to show up. There are many of us who have a fairly bad attitude at times and many band members and fans fail to support this important rock'n'roll club as well as we could—painting dicks on the back wall, breaking glasses and bottles in the floor, sneaking in your own alcoholic beverages and destroying the restrooms even more does not help keep Cantrell's in business.

Mr. Cantrell is supposedly very concerned about the recent decline of activity at his club. Hopefully, his concern is genuine. I have it from very informed sources that Terry pays a lot of attention to complaints from anyone besides myself. Therefore, if you have a gripe about Cantrell's, take it to the head man. I've tried many times to get Cantrell's to do this or not to do that. I've approached him more than once about managing the club or helping him in some official way, but he doesn't want to deal with me at all. Perhaps if more of you will start letting him know how you feel about things at his club, just maybe some positive changes will begin to take place. Hopefully changes of this nature will happen because if not—well, anyone need an office fairly close to Vanderbilt?

DANNY BEARD CONT. FROM P. 6

point in their history. They had been together only two or three months and they went up to New York to open for Pylon. I think the first time I saw them live was there at the Peppermint Lounge. I had heard the tape and really liked it, and as I saw them more and more, even though I knew I really didn't have the energy or the time to deal with another group, they were just so good I had to eske them if they wanted to do a record, which they did. We went in and did five songs, dropping one to make the four song EP.

Again, I'm really happy with it; I think it's a good record. There's some problems with it because the songs are really too short for the radio to play. It's really difficult to sell a single in the first place, as I'm sure Jack Emerson knows. A lot of stores won't even carry indy singles so that's a lot of sales you could have that you lose right from the start.

CHRIS STAMEY

I had seen Chris play with the dB's several times and had spoken with him. I had begun talking to him because they were involved with Albion, the English label which had done two of the FANS singles, and had not done well by the FANS at all. So I started talking with Chris, telling him this, and the dB's did get treated better by the label. We were looking for someone to produce the second Pylon record, this was last year sometime, and they had done some tapes with Bruce Baxter, but weren't really happy with them for various reasons. The band wanted to try something different, but didn't know where to go. I was talking to Chris and the subject of producing came up, and he said he'd like to produce Pylon. It ended up that we did it together. Gene Holder had just finished doing the Individuals' record at Mitch Easter's studio, so they decided to try that. It ended up being real difficult due to the problems everyone had in getting together. The dB's were in New York, and Mitch was out of town, and Pylon was touring and all, so it took a lot of time.

Chris in the meantime had been working on his own stuff. The dB's were waiting to sign a contract with Bearsville, which they just signed a month ago. Chris was going to do four or five songs, but it's the same story as with Love Tractor; he did four or five, was happy with how they came out, and decided to do more. Unfortunately, I did not hear the record until I had already committed myself to putting it out. It's a good record, I like a lot of it, but I don't like 100% of the record. It was a strange record for me, so different from the dB's. He's definatly way out, but he's a great guy. I had a lot of fun working with him.

... We've got a lot of records out now. We just need people to buy them

COMPLETE DB RECORDS CATALOG AND ORDERING INFORMATION ON PAGE 10

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10 VINYL

Hey kids! Well, it's been a while since "Vinyl" has graced these pages, and the records have been piling up here at the old N.I.R.. So, without further ado, lets get to my opinions on what's come my way and see who we can offend this go round...

PRACTICAL STYLISTS- "General Beat"/"My Bed"- Superb, sensational, excellent, amazing, breath-taking, energetic, danceable, riveting—I could get out my thesaurus and go on and on. Nashville's premier pop band has done it again. "General Beat" is a great rave-up that shows off this band's considerable talents—Scott's voice is in fine form as his bass and Jim's drumming propel the band onward and upward; David's guitar comes through loud and clear to punctuate the melody. The flip, "My Bed" is a bit more deliberate and studied, but maintains the energy we've come to expect from the band. Snappy packaging and a fab pic of the guys make this a must have. If there was any justice in the music business, Practical Stylisists would already be signed to a major label and this single would be climbing the charts, but for now I guess they'll have to content themselves with the praises of their many fans until the record company executives realize they've got the next big thing right here under their noses. Let's hope that's not too long.

PYLON- Chomp- A fantastic followup to their superb debut LP *Cyrate*. *Chomp* serves as the latest stage in the evolution of Athens, GA's Pylon. Four of these tracks ("Crazy", "M-Train", "Beep", & "Altitude") were released on singles last year; they were great then and are great now, particularly "Crazy" which is one wild and wonderful dance tune. Put on side two of this disc and try to stay still as Pylon's mesmerizing minimalism and lead singer Vanessa's vocals hit new highs. Cover and packaging are adorable (buyers even get a free dinosaur postcard with each album). Run out and get yours today and hope Pylon comes back to town real soon.

CONTRABAND- "Air Raid"/"Rebel Girl"- "Air Raid" is a dreary mix of guitar, synths, vocals(?), and congo drums, which sounds like it could be interesting, but isn't. The flip is not what one might expect, an old Joe Hill song (circa 1915) done up in a very dancy new wave/folk/country style; it's very catchy and works well. Will the real Contra-Band please stand up...Available from Reckless Records/6565 Sunset Blvd, Suite 202/Los Angeles, CA 90028.

HALF JAPANESE- Horrible- This 5-song EP from Maryland's terrific neuro-noise combo marks their first American release (on Press Records) from a group whose English releases can only be described as staggering (their first release, *Gentlemen Not Beasts* was a 3-album boxed set with libretto). *Horrible* is not for the listener weak in heart or mind. I'd describe this as shriek with a beat. What Half Japanese have done here is take familiar horror themes (vampires, hookmen, "Rosemary's Baby", etc.) and translate them into songs that are, to say the least, disturbing. Pretty minimal and noisy, but it works. Should liven up your next party...

INSECT SURFERS- Sonar Safari- Fresh from the suburbs of Washington, D.C. we have new vinyl from one of the area's better bands, the Insect Surfers. I saw these guys about a year and a half ago when they played Spanky's and

enjoyed their unique mix of beach, surf, syn, and dance music thoroughly. This 5-song EP is miles above their earlier *Wavelength* EP and should gain the group some new fans. Best cuts here are the "Twenty 9" and "Blue Line" instrumentals where the band gets into a groove and rocks out ala the Fleshtones. The other songs with vocals deal with familiar beach themes and aren't bad either, but avoid their remake of the Nazz's "Open My Eyes".

YOUNG CAUCASIANS- Pop Quiz- Don't know that much about this band, but I do know that this is one great EP. The bass and drums pound out a solid beat, the cheezy organ pumps out its sounds, and that guitar twangs real good too. Solid pop. Sounds like a cross between ? and the Mysterians and the Iron City Houserockers with lots of originality and energy in the grooves. *Pop Quiz* and the Young Caucasians get high marks from this critic.

THE SOURCE- Picture Window- 4-piece band from Akron, Ohio, who are not nearly as interesting as fellow natives Devo, Pere Ubu, etc., the Source play pretty bland pop. There are a few good tunes here such as "Little E.G.O." and the fab "Keypunch Operator" that set the toes tapping, but all in all this album gets pretty old pretty fast. (NOTE: INSECT SURFERS, YOUNG CAUCASIANS, & SOURCE are all available from WASP Records/821 North Taylor St./Arlington, Virginia 22203.)

ALGEBRA SUICIDE- Algebra Suicide are a minimalist duo who describe themselves as "avant garage". The four tunes here aren't really songs, they're best described as music and poetry collaborations; Don Hedeker uses a Vox guitar-organ to produce vibes and effects over which Lydia Tomkin's lovely voice flows, making for some interesting listening. This doesn't always work, but overall it's very pleasant, especially "True Love At The World's Fair" and "In Bed With Boys". Available for \$3 from Algebra Suicide @ P.O. Box 14257/Chicago, IL 60614.

THE BBC- Dutch- This EP from Pennsylvania's BBC contains nothing you haven't heard from your standard bar band that does dubious originals along with its covers. The four songs here, however, do have some fairly witty lyrics (especially "Do The Dutch", a tribute to Allentown, PA that's miles above Billy Joel's, and "T.V. Dancing", a tongue-in-cheek put down of MTV, Solid Gold, etc.) and that makes it all worthwhile. It would be easy to slag the BBC for being a bit obvious in displaying their influences, but I'll let them get away with it as long as the results are as entertaining as this. For more info write EGADS/Box 371/Center Valley R.I., PA 18034.

SUB-POP #9- Another fantastic compilation of underground music from our friends in Washington. Featuring bands from 4 countries and 14 cities, this cassette is as interesting and engaging as its predecessors. Actual's "Things" is included here along with gems like Limp Richards "My Dad Forgot His Rubber" (noisy, funny, and intense!); Carsickness' moody "For You" and the Furor's boppin' "Hey Joanie". Almost every cut's a winner here and this cassette is highly recommended for those seeking to expand their musical horizons. Available for \$5 from Box 85136/Seattle, Washington 98105.

LUCKY PIERRE- "Cool Summer Night"/"Chilly Willy"- Lightweight pop from a Kevin McMahon who wrote, performed, and produced all the material here. I don't really like this single, but that's due to my own musical tastes rather than any fault on Kevin's part. Sorta reminds me of early Donovan. Nicely packaged and very pretty. If this sounds like your cup of tea write P.O. Box 16681/ Cleveland, Ohio 44116 for more info.

GUADALCANAL DIARY-Watusi Rodeo- Debut vinyl from Marietta, Georgia's Guadalcanal Diary shows them to yet another Atlanta/Athens area group with unique ideas about rock and roll. If you've caught them on one of their trips through here, you already know that this band plays hard-driving popish sounds that are a lot of fun to dance and listen to. Guadalcanal Diary clicks and hits under Bruce Baxter's masterful production on *Watusi Rodeo*, and despite the disturb subject matter of some of their tunes (e.g. "Dead Eyed and (I Wish I'd Killed) John Wayne") I've been playing this little EP a lot. Note to lovers of tribal noise: "Liwa Vechi" should be in your collection. Available from 415 Alexander Circle/Marietta, GA 30060 Above reviews by Andy

FACTUAL / FACTION..02

My first record review for the NIR- and what do I get? FACTUAL! Don't get me wrong, I'm a devoted fan of the band and have been starving for something else on vinyl ever since last summer's "Your Way"/"Think To The Beat" single. *Faction .02* is a remarkable four song mini-album from these four very talented musicians. *Faction's* sound has changed somewhat since the single. Their songs have taken on a more complex, intricate feel to them, and the four songs contained in this project further illustrate this fact.

Side A contains the abstruse and hauntingly beautiful "Psychotic Romance": a song that puts a in a dream-like state thanks to some brilliant guitar from Skot and other added effects. Side B opens with the instrumental "Institutions", a hypnotic and very danceable number that I can't stop still to, no matter what. I can't forget it either. I go through the day humming this tune. This song has quickly become my favorite song of 1983, and will probably remain so, barring any late arrivals of anything that strikes me in such a way that this song has done. Also included are two *Faction's* favorites, "Wire and Chrome" and "Stand Alone": the latter possessing a vigorous bass line permeating the song.

The sound is clean and clear, the packaging excellent (a puzzling cover to say the least). My only complaint is no lyric sheet! The "Your Way" single spoiled me, obviously.

Faction .02 is an engaging mini-album and it fully confirms what a creative and professional band Nashville has in Robb, Bone, Johnny, and Skot. If you liked the single, you'll love this, so invest the \$5 or so into their new release. You won't be sorry. I just hope next time around we get a full-length album, and better yet, we won't have to wait a year in between projects!!

Lynn Duslay

If your local record store doesn't have all the DB Records you need and want, you can order them direct from WAX 'N FACTS/ 432 Moreland Avenue Atlanta, Georgia 30307 at the prices listed below.

db RECS CATALOGUE

RECORD No.	ARTIST	TITLE	FORMAT	PR
db 010	KEVIN DUNN	NADINE/OKTYABRINA	7"45	2.00
db 53	PYLON	COOL/DUB	7"45	2.00
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db 55	THE SWIMMING POOL Q'S	THE DEEP END	12"LP	4.00
db 56	KEVIN DUNN	THE JUDGEMENT OF PARIS	12"LP	4.00
db 57	THE METHOD ACTORS	DANCING UNDERNEATH	12"EP	1.00
db 58	THE SIDE EFFECTS	THE SIDE EFFECTS	12"EP	1.00
db 59	JACK HEARD	SEX MACHINE/ADVENTURES IN INBREEDING	7"45	2.00
db 60	LOVE TRACTOR	LOVE TRACTOR	12"LP	7.00
db 61	PYLON	CRAZY/M-TRAIN	7"45	4.00
db 62	PYLON	BEEP/ALTITUDE/FOUR MINUTES	12"45	4.00
db 63	OH-OK	WOM! MINI ALBUM	7"EP	2.00
db 64	PYLON	LITTLE MISFIT/STINGRAY	7"45	2.00
db 65	PYLON	CHOMP	12"LP	8.00
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William Burroughs started it, many odd years ago, by clipping out of periodicals, dumping the into a hat, spilling said hat's contents, and composing impromptu poems from the random words assembled before him. It gained form in the 'purple haze' of the sixties, with Frank Zappa, Ken Kesey's happenings and Warhol's Plastic Exploding Inevitable. In 1982, it came above-ground, and strode across the world, when an eight minute opus, "o Superman", culled from Laurie Anderson's concept piece, *UNITED STATES I-IV*, hit number one on Britain's independent singles chart, and stole America's new music community on its head. It, performance art, an elusive combination of disparate disciplines into a single artform.

Wednesday, September 21, 'the next wave' was ed ashore at 688. More Productions, in association with 688, launched NEXT WAVE WEDNESDAYS, a cabaret at the end of time. NEXT WAVE WEDNESDAY will combine avant-garde performance pieces with the zeitungs, punk cabaret concepts of Richard Strange and Bob Bradley (owner, NYC's infamous Pyramid Club). The premier ~~event~~ features the skeletal extravaganza's of Steve Seaberg, Puppeter Kevin Miller, Repeating Diva-Ru Paul, several local poets, the Acme Theatre, and the Stappin' Out Dancers.

Admission will be four dollars. A cheap price to help further Atlanta's Alternative Arts scene. Remember: The future belongs to those who have made reservations. Doors open at 9:00 pm. The cabaret starts around 10:30 pm. For more information, ~~write to~~ please contact Philip Kendrick at 233-7707, 874-7500, ~~or~~

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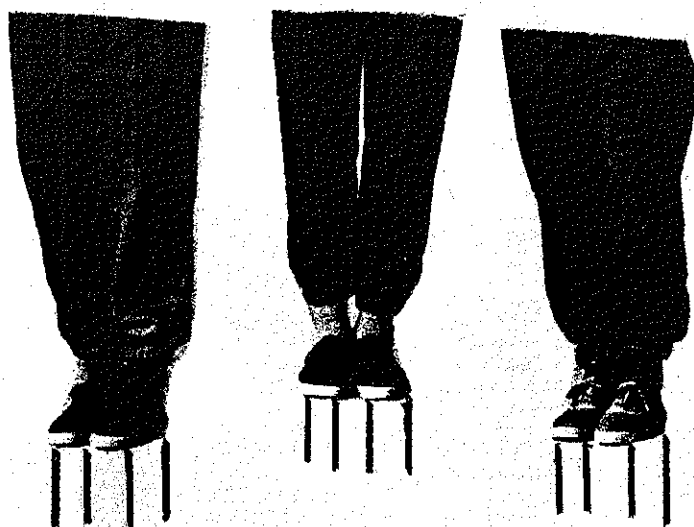
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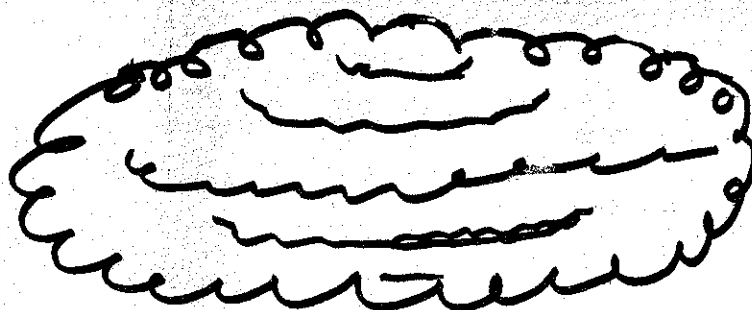
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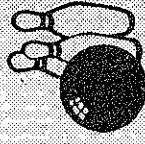
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