

Nashville Alternative Jams

FREE

18

News + views
Reviews

SCORCHERS SIGN!

One of the nicest things about putting out the *N.I.R.* is when we have some really good news to let you in on. While 1984 may be a gloomy year from some perspectives, it's got to seem pretty fantastic if you're JASON AND THE NASHVILLE SCORCHERS and have just signed with EMI Records. I called up Jason to offer my congratulations and get the inside story:

"It all happened in L.A.," Jason related. The Scorchers took the town by storm and attracted a lot of interest from punks, celebrities, and A&R men. Several companies were interested in the band, and after considering all their options the Scorchers decided to go with EMI. Jason says they're "very happy with the deal. We've got a lot of room to breathe and still sell records. We're really excited about working with EMI; their A&R people were really excited and behind the band. They're not going to ask us to dress up in leopard skin suits or anything like that."

The first result of the EMI deal will be a reissued *Fervor* on PRAXIS/EMI which should be in record stores nationwide by the time you read this. Even if you've already got a copy of *Fervor*, you'll probably want to buy the rerelease; Jason tells me it's remixed, remastered, and some of the singing was rerecorded. "Fray For Me Mama (I'm A Gypsy Now)" was completely redone. Terry Manning, known for his engineering work with that little old band from Texas, Z.Z.Top, assisted the band in the remix. The Scorchers' rave up version of Bob Dylan's "Sweet Marie" will also be added to the songs on *Fervor* and pushed for radio play. Jason explained the decision to reissue *Fervor*: "It's being done mainly to buy some time for us so we won't be rushed into recording a new album until we're ready to. We also felt that the songs on *Fervor* deserved a wider audience than they've got now. We're not expecting *Fervor* to sell 200,000 copies or anything like that, although it'd be great if it did. All *Fervor* needs to do is tide us over for now so that we can come on really strong

on the album we'll be recording next for EMI." Jason said they wouldn't start recording a new album until they felt they were ready; he guesses that'll be some time towards the end of the summer.

Accompanying the reissued *Fervor* will be a video for "Sweet Marie", which will hopefully be picked up by MTV and other music shows. The video's director is David Hogan who has previously worked in Nashville on country videos for Alabama, Ronnie Milsap, and Hank Williams, Jr. & Waylon Jennings. The director of photography was Steve Burham who was the principle photographer of Francis Ford Coppola's *Rumblefish* and *The Outsiders* as well as the sweeping aerial helicopter shots in *Apocalypse Now*. Jason hadn't seen the final version when we spoke, but did tell me that "We wanted to do something artistic, but had to balance that off against their desire for something commercial. I think the end result will be a good mix. The live shots were done in Ryman Auditorium and the entire video was filmed here in Nashville. They wanted us to shoot it in L.A., but we insisted on doing it here to get the local flavor and show people there is new music in Nashville. It is an MTV video, though, so it's got girls and the whole nine yards. They insisted on that. Video was a new experience for us, but we had fun doing it."

As if signing with EMI wasn't enough, the band is showing up on several critics "Best of '83" lists. Robert Palmer, well known critic for the *New York Times* named *Fervor* the best EP of last year in a recent column.

So congratulations Jason, Warner, Perry, and Jeff from all of us here at the *N.I.R.* We wish you the best of luck in the coming year and look forward to watching the rest of America pick up on one of the best rock and roll bands to come along in a while.

---ANDY

P.S. Fans of the band will want to turn out for a gala celebration at the Exit/In this Friday, Jan. 28. It may be a long time before we'll have another chance to check out these good old boys made good...

In This Issue:

LOCAL NEWS, ETC.....	3
BONGOS.....	4
TRANSLATOR.....	4
CLOVERBOTTOM.....	5
READER'S POLL.....	7
LIVE REVIEWS, VINYL.....	7

DEAR READERS,

HI THERE. It's been a while longer between issues than I had expected, due to the bad turns and timing difficulties experienced in December, but *N.I.R.* is back! We hope you enjoy this issue and will stay tuned as we enter 1984. This brings us to our cover, which is a somber reminder that it is now 1984. We won't go into a discussion of all the aspects of that here, but focus on what 1984 means to "new music" in Nashville & elsewhere. It is now almost 8 years since the innitai New York explosion of Patti Smith, Television, Ramones, and Talking Heads, 7 years since the first British response in the form of the Sex Pistols, Clash, & Jam. So where are we at? In 1984, most music is going no place fast. The innitai "new wave" has had its impact, and so the Top 40 is a bit more interesting than it was earlier; but the glut of syn-dance bands (especially British) is as bad as disco ever was. Also very depressing is the proliferation of heavy metal bands and the continued longevity of all of those bands and individuals who were boring during the '70's. The innitai "new wave" has, however, brought together a lot of people into a sort of national new music network that continues to thrive and highlight small meaningful regional scenes and bands. It is from these people that the next wave will come, and there's no reason why Nashville can't be at the head of this American music revival when it does. Happy 1984.

---ANDY

MODERN MUSIC MANIA 4

From the producers of the ALTERNATIVE JAM 1, 2, & 3 comes MODERN MUSIC MANIA IV. This year's showcase will be held at the Exit/In Building, 2208 Ellington Place in Nashville, TN on Saturday, February 4, 1984. The doors will open at 7:00 p.m. with the show beginning at 8:00 p.m. Featured bands will be Nashville's IN PURSUIT, BASIC STATIC, PRACTICAL STYLISTS with guest GUADACANAL DIARY from Marietta, GA and the REPLACEMENTS from Minneapolis, MN.

MODERN MUSIC MANIA IV is this year's tribute to Nashville's Modern Rock scene by Gatsby Productions. The scene here has developed a strong flock of fans and bands, several which are on the verge of projecting their sound across the country. Some such bands have played at previous ALTERNATIVE JAMS, produced by Gatsby in the past; other such bands are playing this year at MODERN MUSIC MANIA IV. Growing up from an underground cult to a place where commercial success and official music industry recognition are being realized, the Modern Rock scene in Nashville has much to celebrate. Gatsby Productions is proud to once again spotlight this realization and invites all new music enthusiasts to come and celebrate with us.

IN PURSUIT is one of Nashville's strong up-and-coming young bands. Comprised of Jay Jovec, guitar; Emma Grandillo, bass--both from Cleveland, Ohio--and Bobby Johnson on drums, from N. Carolina, IN PURSUIT has developed a tight and powerful sound which is beginning to attract attention around town. Their set "deals more with reggae and funky rhythms" and the energy level is simply supercharged. They are currently working on a 4-song EP which will be released in late February, 1984.

BASIC STATIC is one band destined to break out of Nashville's club scene and climb to the top. They are best described as a hard hitting American pop band. They are: Tom Littlefield, rhythm guitar and vocals; Greg Hurston, bass and vocals; Doug Lancio, lead guitar; Hurt Waugh, drums. The band, formed as a song-writing team by Tom and Greg in 1982, has provided several really tight shows over the past 12 months, highlighted by their spectacular opening set for Bow Wow Wow at last summer's Exit/In show. BASIC STATIC has begun to spread their energetic pop sound, opening for the Romantics in Bowling Green, KY and for both X and the Fixx in Birmingham, AL. They are one of the bands featured on WRVU-FM's recent "Local heroes" compilation cassette and are currently recording product to be released soon. BASIC STATIC has definitely become one of Nashville's top 'new' bands and this year's alternative showcase should be a big send-off on their road to future success.

Exploding onto the Nashville club scene in June of 1982, PRACTICAL STYLISTS have been garnering attention from critics and fans alike for their dynamic stage shows, highlighting their infectious danceable brand of high energy pop. The trio consist of Scott Sullivan, lead vocals and bass; David Russell, vocals and guitar; Jim Hodgekins, drums. PRACTICAL STYLISTS has become one of the top ranked Nashville

Modern Rock bands. They have played across the southeast and opened for such acts as the Bongos, the Bangles, Love Tractor and recently played with Jason and the Nashville Scorchers at Savannah GA's Night Flight club on New Year's Eve. In August '83 they released an independent single, "General Beat/My bed" which received strong airplay from Nashville's KDA and WRVU as well as being the #2 selling single at Cat's Records that month. The 45 is distributed by Important Records and has gained the band acclaim from New York to California. They were previously recorded on Atlanta's WREK cassette compilation and were also featured on WRVU's "Local Heroes." Moreover, they released a 2 song cassette last year which received heavy airplay at WRVU. On record or on stage, PRACTICAL STYLISTS deliver exciting and emotional rock and roll, which evokes the joyful innocence of the past while embracing the mystery and mobility of the future.

Hailing from Marietta, GA, GUADACANAL DIARY has consistently eluded attempts at classification by critics as well as fans. Formed in June of 1981, the band is made up of original members Murray Attaway, vocals, guitar; Rhett Crowe, bass; John Poe, drums; Jeff Walls, guitar, vocals. Performing in major venues throughout the southeast, they have shared billings with REM, X and the Bongos. In August of 1983 they released "Watusi Rodeo" which is best described as "a sparse record, with bottlenecked drums and bass, along with bare guitar licks." The record features the infamous song, "(I Wish I'd Killed) John Wayne" and is a most intriguing album. GUADACANAL DIARY presents a stark new sound described as "a band that has the basic pop moves, a punk edge and a unique stage presence to boot;" their set includes a raucous "Hum Ave Ya" and a rousing version of "The Ballad of the Green Berets." They have visited Nashville before and are very excited about playing this year's alternative gala event.

Highlighting this year's show will be the REPLACEMENTS from S. Minneapolis, MN. Described as maintaining a sound that ranges from the Sex Pistols to Hank Williams, the band delivers a raw energetic set of original music with an occasional side venture to "trash the classics." The REPLACEMENTS are: Chris Mars, drums; Tony Stinson, bass; Bob Stinson, lead guitar; Paul Westerberg, vocals and rhythm guitar. They have released 4 records on Minneapolis' Twin Tone label and are planning a new album to be out in April. The current LP, *Hootenanny*, was listed in the top 10 picks of '83 by the LA Times, Reader and Herald-Examiner. One Chicago critic has exclaimed, "I've never seen a group go from so fast to slow without confusing an audience." They have toured with favorites like REM and X and are currently playing the southeast club circuit. The REPLACEMENTS promise to add their own special sensibility to the power and splendor of this year's Modern Music jubilee, when the walls of the Exit/In ring with rock'n'roll like never before!

Tickets go on sale Saturday, January 21 at the following MUSITIK outlets: Cat's Records on West End Ave., Nolensville Road, 100 Oaks Mall, Brentwood, McHenry Center and Century 21 in Murfreesboro, TN. Advance tickets will be \$7.50 with tickets day of show \$8.50. Mail order tickets are available c/o MUSITIK P.O. BOX 120735 Nashville, TN 37212 for \$8.00 with a cashiers check or money order and a SASE. (specify MM IV)

EDITOR'S Note: In case you're wondering why this year's "Alternative Jam" is titled "Modern Music Mania 4", you're not alone. The story we hear is that Terry Cantrell, at whose club Alternative Jams 1, 2, & 3 were held, heard that Gatsby Productions (aka Rick Champion) was planning to hold this year's alternative jam at the Exit/In rather than Cantrell's and promptly registered the name "Alternative Jam" as a service mark to prevent Mr. Champion from holding an "Alternative Jam" anywhere other than Cantrell's. The question of who actually has the rights to "Alternative Jam" will be eventually resolved in court (we're betting on Rick), but that takes time so this year's alternative to the

CDB's Volunteer Jam (which will be held by Gatsby at the Exit/Inn) will be entitled "Modern Music Mania 4". So much for the legalities. What is clear is that by whatever name the Alternative Jam event is known, it is always one of the best shows of any year, a magic night when Nashville musicians and fans show everyone what this scene is all about. The purpose behind the event is to show that there is more to Nashville's rock music than songs about "trucks & trains & jails". The first ALTERNATIVE JAM was held in January '81 and included local bands CLOVERBOTTOM, THE RATZ, NO ART, and Louisville's BABYLON DANCE BAND. In '82, JAM 2

featured Atlanta's VIETNAM, and locals MODERN EMOTIONS, X-04, and JASON & THE NASHVILLE SCORCHERS. The show was held under a tent in Cantrell's parking lot due to the club's condemnation the night before, and had to be stopped shortly into the Scorchers' set due to the onset of bad weather and high winds, but the Scorchers returned with a vengeance to headline 1983's JAM 3 which also included YOUNG GREY RUINS, COMMITTEE FOR PUBLIC SAFETY, FACTUAL, and Athen, GA's OH-OK.. This year should be just as good and we hope everyone will turn out in force for what should be one Hell of an evening. SEE YOU THERE!!!



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Local News

HI THERE PEOPLE! It's been a while since our last issue and a lot has happened on the Nashville scene so let's plunge right in:

FRACTICAL STYLISTS are still together and will not be breaking up despite the departure of guitarist David Russell. The band will play one last show with Dave at the Alternative Jam/Modern Music Mania show Feb. 4 and then Scott and Jimmy will continue with a new guitarist they're searching for now...**WILL RAMBEAUX** is still playing out and about, but with a new band behind him consisting of Kenny Greenourg(guitar), Kelly Luny(bass), and Jack Snyder(drums). The band made its debut with the new lineup Dec. 1, putting on a HOT opening set for R & B ravers the NIGHTHAWKS at the Exit-In. Last weekend Will played two sets at Vandy's Goodwoman Coffie House. The Goodwoman, you'll remember, banned "new wave" groups last Spring for drawing a bad outside element onto the campus, but student protests have apparently changed their mind. **FACTUAL** played the Goodwoman in December, before heading up to Winnipeg, Canada for a week's worth of gigs and then winding there way back home with shows in Chicago(opening for the CRAMPS), Detroit, and Cincinnati. None the worse for the wear, they opened for BOHEMIA at Cantrell's Jan. 20th. Speaking of **FACTUAL**, cable's Viacom is rerunning their City Pop! series and **FACTUAL** can be seen in their earlier #6 show Thursday, Jan. 26 at 7:00. On Dec. 10 the band did three tunes on Channel 8's Eight o'Clock At The Casis along with **AUTUMN**(just thought you'd like to know)...Speaking of video music(and we just were, weren't we) **WYFZ-Channel 39**(Channel 30 on cable) has "Saturday Night At The Videos" at 6:00 p.m. every Saturday which features brother-sister veejay team Hugh and Jackie Waddell bopping around Nashville to clubs and concerts doing interviews with various bands (while displaying Roxy's latest wear). First show featured the Stray Cats. Check it out, it's wonderfully cheap and a welcome break from MTV...**NCW WOULD BE AS GOOD A TIME AS ANY** to tell you about what's on the club and concert calendar. **WRONG BAND**(who should have a new single out soon) and the **DRML'S** at Cantrell's Thursday, JAN. 26; **RADIC ONE** and **BURNING HEARMS** will be there Friday, JAN 27; while **Saturday JAN. 28** brings us **Records** artist and former **43 CHRIS STANLEY** and his band

~~IT'S A WONDERFUL LIFE. Should be a lot of fun to see Chris "groovegate" system in action..ADAM ANT at the Grand Old Opry Sunday, FEB. 5...Even though it's still a ways off, you'll probably want to go ahead and get your ticket for the **PRETENDERS** and the **ALARM** at Vandy on Saturday, MAR. 31 because it's sure to sell out... Also mark your calendar for **SATURDAY, FEBRUARY 4** when **MODERN MUSIC MANIA 4/Alternative Jam 4** will be held at the Exit/In and feature a stellar cast as it has since its inception. This years guests will be **IN PURSUIT**, **BASIC STATIC**, **PRACTICAL STYLISTS**, from Georgia **GUADACANEL DIARY**, and special guest from Minneapolis, Minnesota, the **REPLACEMENTS**. Be there...**JASON AND THE NASHVILLE SCORCHERS** playing the Exit-In this **SATURDAY, JAN. 28** in what should be one Hell of a homecoming hootenanny...Moving on to other things, **ED FITZGERALD'S CIVIC DUTY** have a new drummer Beat Zenerino and a hot new single out in the stores now. The band is in the studio working on even more new material and are getting together a video... U.P.C have a six song cassette release **GIRLS!** you should give a listen to...the new **WHITE ANIMALS' LP Ecstasy** is their best yet with a fab cover...Looking ahead to February, a new all female band the **FAPER DOLLS**(not to be confused with the **WAX DOLLS**),featuring Donna from the **BUNNIES**, will open for New York's 10,000 **MANIACS** on Thursday, FEB. 16 at Cantrell's...Tentative date for this year's 91 **ROCK Benefit** is FEB. 25...**TRALS**(short for Tennesseans for Keeping Abortion Legal and Safe) will host Nashville Women Sing For Choice at the Exit/In on FEB. 29 at 8:00. Guests will be Donna McElroy, Jessica Bushey, Jean Ann Chapman, Jennifer Kimbel, Two Desperate Women, and Kathy Mattea..... The **WORLD'S END RESTAURANT**, long a favorite hangout for those in the know, has introduced an independent film night in their music room every Monday night with showing of avant garde and experimental films from around the world at 8:00 and 10:00. Seating is casual and you can sip cocktails and nibble hors d'oeuvres throughout the show. There is no cover charge. For more info call 983-2127...If you're a fan of fanzines, there are three new ones in Nashville you might want to check out: **PEACOCK PARADE** which is by far the best is put out by staffer Rick Champion; a one page Xerox it's free at local record stores or write 10 C Hickory Village, Hendersonville, TN 37975. Pretty nifty it features up to the minute news on the local scene...**NV WEEKLY** PO BOX 150908, Nashville, TN 37215 is a multi-pager Xerox of mixed content but did have a nice article on the **SCORCHERS** in its Dec. 19 issue. It's free as well...Finally, there's **ANTHEM**, PO BOX 158324, Nashville, TN 37215 which was fairl interesting despite it's Bob Seger cover and somewhat mainstream slant... moving on to happenings in the fair city of Atlanta, GA, Dagny~~

Beard(NIR #1?) reports that his do Records will be coming out with a 12" release from the really great **CH OK**(who were out-of-town guests at last year's Alternative Jam). Titled **Furthermore** What it was recorded with Mitch Easter. The other release is from a new band **BUZZ OF DELIGHT** which is actually an offshoot of **CH OK** in a sense as Matthew Sweet, the guitarist for **CH OK** is leader, songwriter, and guitarist for **BUZZ OF DELIGHT**, and David Pearce(drums) was a founding member of **CH OK** who has since left the band. **BOB'S EP** was recorded in Charlotte at Freccission with Don Dixon, where **REM's** Murmer was done...**FYION**, the coolest dance band to come out of Athens, GA since the B-52's has parted ways after a final farewell gig at 688 last month. If you missed **FYION** last summer, you can kick yourself now, but their final show was recorded and videoed so the band will survive on tape at least...**AND THAT MY FRIENDS** is about all I can think of to relate this month. Vote and send in your **READERS' POLL** and we'll be back at you next month...

JAM RECORDS, a three-year-old established record label, is now actively seeking completed masters and product(funk, jazz, dance, R&B, etc.) for possible promotion and distribution. All material will be carefully considered with a reply assured. If able, send press info/group history as well. Send it all to: **JAM Records and Tapes; Estella Salvatierra Suite 300; 1737 De Sales Street, NW Washington, DC 20036**

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JASON AND THE NASHVILLE SCORCHERS ARE STILL LOOKING FOR A SCOUNDMAN TO ACCOMPANY THEM AS THEY BLAZE A TRAIL OF ROCK 'N ROLL ACROSS AMERICA. CALL Ronnie at (615) 298-5220 for more info.

FRACTICAL STYLISTS ARE SEEKING AN EXPERIENCED AND SERIOUS GUITARIST. CALL Scott at (615)-832-8311

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A NEW ATTITUDE FOR NEW MUSIC
 WATCH FOR JACK STONE'S EP "JUST HANGING OUT" ON BLUE MOON RECORDS

New Music is everywhere these days--television is saturated with it, the airwaves are full of it--Rolling Stone magazine devotes an entire 30-odd page spread to point out for middle American youth that, once again, the British have invaded these shores with their 'new' sound and taken over the charts in radio and sales. Duran Duran replaces Journey as the most overplayed band on AM radio and Boy George could be your sister's latest heart-throb--hell, it could be your sister!

Interestingly enough, as this new music format spreads its commercially successful grip upon America, there is yet another evolutionary stage being set for modern rock. Again comes the standard 3-cord rock'n'roll built around guitars, bass and drums--sometimes incredibly raw and powerful, sometimes amazingly melodic and smooth. The synth-pop backlash is upon us and while it is not an 'American thing' by any means (witness the Alarm and Big Country) this latest movement in modern rock finds the sudden--although not overnight--success of many American bands to be at hand.

Nashville recently was fortunate enough to have visits by two such bands--Translator and the Bongos. The similarities between these two bands are incredible. They both maintain a home base which is outside the industry's power centers--Translator moved from LA to San Francisco and the Bongo's hail from the 'wrong' side of the Hudson, Hoboken, N.J. Both bands are steeped in a sensibility of history which unifies their music as an individual band and as a band in the on-going process of rock music. They both maintain that standard rock format--2 guitars, bass, drums--and play tight pop music which is both pretty and energetic. They both have a folk/rock flair, which is these days labeled folk/punk--another decade, another word--and are likewise saturated with tones of psychedelia. Both bands have a current record out which is a damn fine product--each album could have been released in 1969 and been a hit. The timeless quality which these musicians strive for is exemplified on the albums, *No Time Like Now* by Translator and *Numbers With Wings* by the Bongo's.

Moreover, they both were interviewed by myself when they played here and both seemed eager to discuss their band, their sense of history and the state of rock music



THE BONGOS

in America these days. The following interviews took place: a) with Steve Barton, guitar & voice, and Bob Darlington, guitar & voice of Translator in the volley ball court of Vandy's gym right after their show and b) with Rob Norris, bassist, and Frank Gianini, drummer of the Bongo's in their bus before their show at Vandy's Underwood Aud. Some of you may like one band more than the other--or both equal--or neither that much. Yet, these two bands are significant examples of the groups who have worked their way up and out of various American music hall scenes and are now gaining a reputation for re-defining the sound of American rock'n'roll.



TRANSLATOR

Translator-- November 12 -- Vandy Gym.

*What is the story behind Translator?

Steve: David, drums, and I have played together, different things, for several years--since '76--the band got put together in '79 in LA as a 3 piece--started out as what we are now... Bob joined us after a time--we played a wedding with this other band that he was in and we all jammed together and it felt good.

*Why the move to San Francisco?

Steve: It never really exploded for us in LA. We moved... in Oct. '80 because of a need for a change--kind of butting our head against the wall.

*OK then, describe the SF scene--compare it to LA.

Steve: It goes up and down...periods when it's great and there's lots of activity. Big hard-core scene...there's a long history of diversity there which is attractive to us. In '80 there was a strong scene in LA--still is--there's a lot of industry crap there...LA can be bad, it can be good.

*So, how do you feel about this folk/punk label?

Steve: What I'm excited about is that people are writing songs that you can, with an acoustic guitar, sit down and play as a song. I like that...I think there's about to be a real explosion of bands and I hope it doesn't get screwed up--good music is good music is good music...that's true.

*Do you see any parallel between the current thing and the original psychedelic movement?

Steve: The thing about psychedelic music--yes, there is a parallel--what I like about it is this belief in spontaneity and just...it's different every night.

*Are you aware that this history comes through in your music and is this intentional or are you just 'there now'?

Steve: I'd say we're just there now but obviously we've all experienced a lot and that's gonna come through--that's one reason we called the LP, *No Time Like Now*--we wanted to stress this is right now. It's not good when you close your mind to any sense of history...but it's important that you have a real belief that what you're doing really matters...I still listen to records from '68 and I listen to records now, but I'd much rather lock myself in a rehearsal room with Translator.

Bob: I think it's important to feel like you're part of some sense of history--that's one thing about music coming out now that bothers me is because it doesn't seem to have a sense of where it's evolved from.

*What is your reaction to radio in 1983--is radio just part of the music game or is it a true vehicle for expression?

Both: It is the first; it should be the second. Bob: I remember what it was like having Murray the K and having 3 stations in competition--playing everything you can imagine--it was like this is just music, there were no labels.

Steve: I totally believe radio should encourage diversity for bands, singers--college radio is the only thing worth listening to.

Bob: Yeah. What radio really needs--and I mean it's probably too big a business and the people who control it are too powerful...what would save radio is to have more people like Murray the K, I mean personalities unto themselves--they didn't follow a list saying 'you got to play this'--now the only DJ's are people who know what the latest dance is. Steve: The only way it's gonna change is if some commercial station or some program director takes a chance--puts their job, their neck on the line and just says, 'fuck this'.

*Have you got any comment on the so-called synthpop backlash?

Bob: Well, we were playing with X and John Doe summed it up. 'Never knew that new wave would mean the return to disco' and it's bad disco at that--it's bad MoTown. I'd rather listen to Smokey Robinson than Culture Club any day.

*Spandu Ballet claims that what they're doing is taking black music and giving it back to white American kids.

Steve: No way! I think all these racist distinctions are directly attributable to the music industry... Bob: ...the whole music industry is racist... Steve: ...but now they've come out of the closet with it. They called it R&B for a while--the Blues--now they call it black--oh, this is black radio' and it's this kind of other fringe and what really matters is the corporate white block.

Bob: I mean music's suppose to be mind expanding and break down all this stuff--not encouraging it--I think radio and the music biz are in a terrible, terrible, terrible state.

*OK then, is there a place for overt political statements in rock music?

Steve: Yeah, politics in rock'n'roll is important, but it can't be everything because there's so much more to life. Bob: We're not concerned with 'isms--it goes beyond all that. We're talking about the basic politics of human relationships--you can go out and march all day and when you get home if you're an asshole to the people you live with then you're being politically violent and a hypocrite... you can't hope for any macro change without making it start on a small level. Violence starts on a personal level... What we're talking about is ethics--in this country morality is important--morality is bullshit, ethics are what count--having standards of living and thinking and interacting with other people.

*About the record--did you record it live?

Steve: Yes and no--yes we did but we do lots of guitar and vocal overdubs...Next time we record we want to all play at the same for everything and see if any overdubs are even necessary--I think we get this amazing chemistry when the four of us play...get these harmonic overtones. We're gonna record sometime the first of the year and we hope to have more control over the energy level of the sound.

*How do you feel about 'the Byrds meet Gang of Four' being the label stuck on you?

Steve: You know, if somebody likes that style of music and thinks we sound like that, I don't mind. I don't think we sound that much like either one but I don't get bothered by the labels.

Bob: We're a real mish/mash band...influences are very subliminal...music is music and if I like it, I like it.

*Let's start with the history of the band. Frank: We formed in '79/'80 as a 3 piece.

Rob: Drawn together in the mid-70's music thing. We moved to Hoboken basically because it was affordable.

Frank: No music really until we moved there...we became the house band at Maxwell's--all these other bands came out of that.

Rob: We ran Fetish Records in America--we sort of invented the Hoboken sound--there was one but it was us. It all was based around Maxwell's which is very unpretentious, very relaxed; it's music oriented, non-video, great jukebox, get drunk bar...it's intentionally different from the City.

*What's your reaction to the new British invasion thing?

Rob: Those bands look better. Frank: We love the British bands for what they are--but we'd like to see American bands given a chance--and it seems that bands like REM, Let's Active have gotten sighed to good deals... Rob: and X...we really like them.

*Is the current 'sixties guitar sound' a reaction or an organic evolution?

Rob: No not on our part--it's just the way we've always played...it's an organic thing exactly, and that's a key word with us--everything we've ever done is organic, we've never forced anything, we've never paid attention to trends or rebounding or counter-trends.

*What is behind the change of style between *Drums Along the Hudson* and *Numbers With Wings*?

Rob: Number of things really. It's just five songs and they're all longer--we had a producer and an engineer that helped us arrange the songs--we spent much more time on it and it's much more varied than *Drums*...

*So how did you like working with an outside producer?

Frank: It was great. Rob: Yeah, it was really fun...what we've been doing the last year--and-a-half--since our last tour, is consolidating our bases--getting management, we got signed to RCA...getting a record contract was very difficult--it took a year--other labels came in towards the end but RCA was there from the beginning.

Frank: ...with RCA we drew up a list of producers we liked and that they liked, then we checked each one for availability quality, cost, etc.--Gottschler was the first one we met--he was in New York and we went to meet him--just like...instant rapport--like we hung out for hours--played tapes and talked... we come from a sound that's similar to where he's coming from ya' know.

*Did you intentionally write a radio hit with "Numbers.. " --did you choose it as your radio hit?

Both: No--not intentionally writing a hit. Rob: It was either that or "Barberella"--if there is a single it'll probably be "Numbers" cause that's the title and the video and that's just easy--the response was like a tie between the two songs.

*Are you aware of your psychedelic sound--is it intentional?

Frank: There's lots of different influences and that's just one of them. Rob: There's MoTown, early 60's, later 70's, early 80's--even goes back to the 50's--there's definitely a west coast feel on this record to us--more than we expected--the production of this record took its own hand--nobody knew how it was going to be and nobody tried to force it in any direction...it came out a lot wetter and more watery thematically and sound wise than anybody knew would happen...we're real happy with the video too because we think it's a cut above all the shit that's on MTV.

*OK then, what about the video?

Rob: It's pretty much thematic--there's about 4 seconds of performance--it's very stylized. Frank: It's got a wide and varied cast of characters--it's basically--well, hard to describe... Rob: It uses a lot of very potent symbols--and it encompasses virtually everything--it's life--like a review of life ya' know--I mean we thought we were going to die the next day--it was really heavy--it came...there's a lot of stuff that related to us personally...

*What is the connection between you guys and Athens GA?

Rob: All the bands from Athens play in Maxwells--and ya' know, all the bands that we know in the New York area, that we're friends with play in Athens--so it's like ya' know, cross pollination.

Frank: I mean they love that scene up there and we love that scene down there, I mean when we go there we have a blast--they dance their brains out--it's like always huge beer blast afterwards.

Rob: When you mention psychedelic, what about REM--or check out Let's Active--talk about psychedelic, it's an excellent record--one of the best American records in a while.

*How do you feel about your 'newfound' success?

Frank: We feel that we're right in the middle of it really. Rob: Yeah, we are at some sort of transition period right now, ya' know, where we're not even sure where we're going...so far we think we've been very lucky with the people who have come into our lives as a band.

*So what's next to increase this success?

Rob: Sell some more records...have a hit single. Frank: Very obvious things...and hopefully this video will be our next stepping stone to promotion this album more and more...the album sales isn't precisely where we want it to be and we're hoping that with the combination of the Christmas rush and the video will have us tour again in the beginning of the year... Rob: We don't feel that we've gotten this record to enough people yet... Frank: ...it's not that easy with a mini-LP, you have to work harder--an LP is much easier to work. Rob: We're really pleased with the college radio thing, I mean, it went to the top of the Rock Pool and CMJ college charts for the country for the last 3 weeks...that hasn't translated into enough AOR, commercial airplay as we would like--or sales, or attendance as we would like.

*What would you like to add, to emphasize as an important projection of Translator?

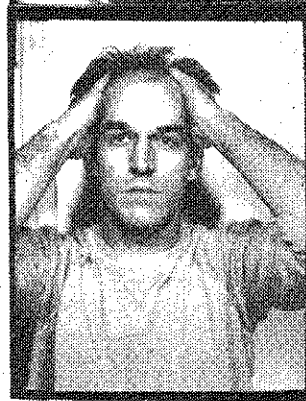
Bob: In America there's more business in the music business than music--I'd like to see more music...I'd like to see more people excited about music instead of drugs and money--music is part of your life and what you do. We come from that sort of point. Steve: We're into communicating to as many people as possible...sharing the experience with them--it's a real equal exchange. I'd like to have records all over the place.

Cloverbottom



a n a r c h y!

ALLEN



Cloverbottom was one of the first two performing "new music" bands in Nashville, circa '79. Through '80 and '81, Nashville's "new music" scene grew by leaps and bounds. Bands came and went, and above them all, Cloverbottom reigned supreme. Cloverbottom played music that was fast, aggressive, and precise, and loads of fun. In '80, Cloverbottom released the first independent new music release, "Anarchy in Music City" in Nashville history. Rock strata, guitar & voice; Johnny Hollywood, bass & voice; and John Elliot, percussion, shocked Nashvillians with their forward, rebellious songs, and Nashville has been hard-pressed to come up with anything quite so dynamic since. Shortly after the EP's release, Elliot left to join Actuals, and was replaced by Bryan D'Beane (aka Talbot). In '81, Cloverbottom appeared on Praxis' "Never in Nashville" EP, and played at the subsequent release party, then faded out of sight. Johnny Hollywood joined Actual, Bryan joined KO4 (great band), and Rock concentrated on school. Throughout '82 and '83, Cloverbottom made occasional (no more than 3 or 4) reunion shows. They wanted their loyal fans to know that they hadn't thrown in the towel.

Now it's 1984. Johnny's no longer with Actual due to hearing problems. KO4, and 2 or 3 other projects since, no longer exist for Bryan. Time was ripe for something to happen, and it has. Cloverbottom lives! Johnny's still playing bass (he rehearses with earplugs, among other precautions) and singing; Rock playing guitar, synth, and singing; Bryan Talbot (aka D'Beane) playing drums, drum machine, synth, and singing; and "Anarchy" alumnus John Elliot playing synth, drums, drum machine, and percussion. Cloverbottom's music is every bit as fun, every bit as aggressive as in years past, yet has now taken on whole new dimensions with the addition of electronics, and two drummers. They will be playing out real soon, and you should not miss it. Veterans will remember how great they were, and newcomers will appreciate how great they are, so watch your local telephone poles for when and where...and be there!

* The other local band was The Hots, another GREAT band.
 Bryan: What is it about us that intrigues you?
 Rock: Let me tell you what it is about us that intrigues you... (random noises and patter)
 NIR: How do you feel about getting back into the local live music scene after such a long absence?
 Bryan: We never left it.
 Rock: We won't be in it...
 Johnny: We'll be in it for a night.
 Bryan: This is a visit.
 NIR: How have things changed locally since the days when you were virtually the only band in town, and now you're one of many?
 Johnny: There's too much mass-acceptance...it's kind of turned into what the Nashville scene was before we ever started.
 NIR: What was that?
 El: Predictable.
 Bryan: They doin' it 'cause they think they s'posed to...
 NIR: Cloverbottom used to sing about "Southern rock's so boring..."
 Bryan: Now it's "Wave-o swill's so boring..."
 (random un-audible sounds)

Bryan: Shockabilly's the only truly interesting thing I've seen come through this town in a long time.

Johnny: I think Bohemia was good...
 Bryan: So was Love Tractor...
 NIR: For the benefit of those NIR readers who never saw Cloverbottom, much less knew they existed as a band...

Bryan: I hope there's a few people out there who remember us.

Johnny: I hope there's a few that remember us but we're not playing this material for the people who remember us...

NIR: This is definitely a new Cloverbottom.

Johnny: Oh Yeah!

NIR: What kind of musical changes will we be seeing?
 Johnny: We'll be using rhythm machines and keyboards...

Rock: The original Cloverbottom had keyboards...

Johnny: We had that Farfisa back at Mount Hickory, and the original "Anarchy..." had piano on it, so I guess it's a step back to what Cloverbottom originally was, what Cloverbottom was before Cloverbottom became popular.

NIR: Was that Mount Hickory Apartment complex?

Johnny: Yeah...We rocked many nights in the Mount Hickory living room/dining room combination.

NIR: How far do you want to carry Cloverbottom this time?

Rock: We haven't talked beyond one gig...

Johnny: NOT a short set...

Rock: A spectacular, an extravaganza!

Johnny: A blockbuster event, a bonanza! A goldmine of listening pleasure for '85!

NIR: How are you approaching your old material?

Johnny: On a pretty limited basis, we're only doing four old songs...

NIR: Any new covers?

Rock: Yeah, we got some.

NIR: Like what?

Bryan: All good ones!

Johnny: And diverse.

Rock: And they're all songs we can really play...

Johnny: There'll be something for everybody...

Rock: New originals!

Bryan: Everybody's got one.

Johnny: Everybody's contributed writing.

NIR: The name "Cloverbottom" would seem to carry no significance to non-Nashvillians.*

Bryan: In Florida, they thought we might be old nipples! (laughter) We are...

Johnny: We went thru hundreds and hundreds of ideas and wrote them all down and went through the list...

and we didn't pick any of them. They all sounded real "new wave" and catchy...

Rock: They all sounded like names other people would think of...

Johnny: We wanted a name no one else would ever pick. (random this and that and the other etc.)

Johnny: So, what do you think's going to happen when we play? We don't know what to expect, because we don't want it to be the kind of show where new people are coming out to see a bunch of old-timers do what they used to do. We want to see our friends there, but we don't want to see friends out there just for old time's sake. We want to be current, viable for the time, and it's going to be a big party!

* Cloverbottom is the name of a local mental institution.

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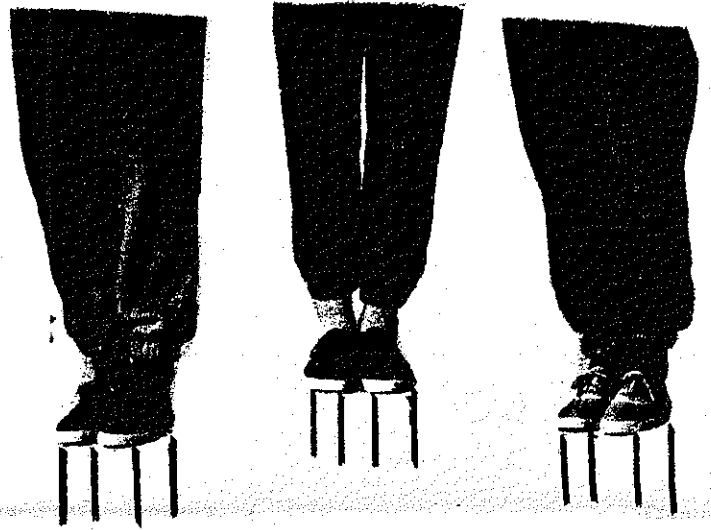
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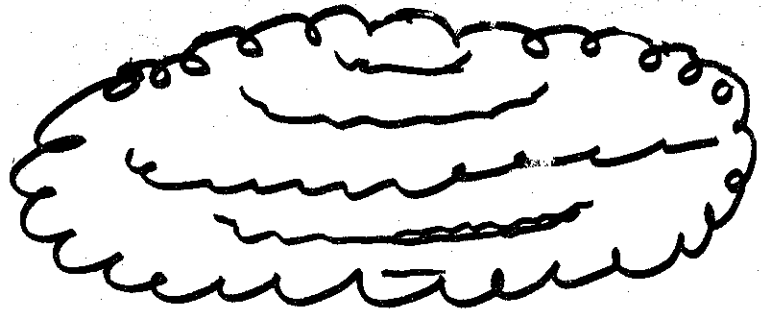
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"THE BLUEBIRD CAFE presents CIVIC DUTY with Bill Lloyd THURS 19 showtime 9:30"

The poster failed to mention ARCTIC TEMPERATURES and Icy Roads (a Siberian cold front, the weatherman said--must be the Russkies trying to disrupt Our Way Of Life again). The Bluebird's a nice club, though, and I was more than a little curious about both acts--for different reasons.

I didn't know what to expect from Bill Lloyd (not having seen him onstage before), but his work with Sargeant Arms and solo contribution to Local Heroes showed a lot of promise. And Lloyd delivered, with an excellent half hour set of mostly unfamiliar songs with a couple cover toons thrown in (including the Beatles' "Norwegian Wood"). His obvious love for a good pop song reminded me a bit of Mitch Easter, and Lloyd's voice and stage presence were surprisingly strong. Despite three broken guitar strings and his infamous eyelid joke, Bill Lloyd was worth a trip through the snow.

So was the headline band. I've always been intrigued by Civic Duty, but discouraged by their often lackluster stage presence and a live sound that never matched the band's studio polish. Ed Fitzgerald and company sounded like a whole new band at the Bluebird, though, with a live focus and intensity I hadn't seen before. Civic Duty's new drummer, Beat (his real name so help me) Zenerino, has the finesse needed for Fitzgerald's songs and intricate guitar work (with Mark Brown) to shine through. And shine they did, from earlier material ("Somnestication") to the new single ("Red Wing Bird"/"Long Way To Heaven") to even newer songs like "Seven Keys" and "White Mansions". Civic Duty is becoming an exciting live band at last--don't miss them next time they're in town. -MARK

READERS' POLL VOTE

LET US KNOW WHAT YOU THOUGHT OF 1983

FAVORITE ALBUMS:

- 1.
- 2.
- 3.
- 4.
- 5.

FAVORITE GROUP

BEST LOCAL GROUP

BEST "NEW" LOCAL GROUP

BEST LOCAL RELEASE

FAVORITE SONG BY A LOCAL BAND

WORST LOCAL GROUP

FAVORITE SONGS

- 1.
- 2.
- 3.

FAVORITE EP

BEST GROUP LIVE

BEST LIVE SHOW(WHC, WHERE, WHEN)

BEST REGIONAL BAND

BEST OUT-OF-TOWN BAND TO PLAY NASHVILLE IN 1983

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LIVE
REVIEWS

ART IN THE DARK & POP MECHANIX
1-21-84, Cantrell's

Pop Mechanix features former Ratz members Joey Offbeat and Randy Rodent. They play pretty standard pop/rock, much like so many other local bands, with an emphasis on tight harmony vocals. Their repertoire featured mostly originals, with a few covers thrown in for variety...Hendrix's "Fire" was good for a few fond memories, but I'm awfully tired of silly Idol's "Dancin' With Myself" and The Romantics "Talking In Your Sleep." Their version of a Def Leppard song (whose name I never cared to know) with a put-on Johnny Rotten accent would've been good for a few chuckles with a livelier crowd, but the 50 or so people who braved sub-zero weather, which even Cantrell's new heater wasn't quite up to, were hard pressed to even applaud. By the way, they did a nice version of the Ratz classic "Call It Quitz."

Art In The Dark (great name!) had a mysterious air about them very similar to that other Athens band R.E.M. I don't like to draw direct comparisons like that, but all through their set I kept expecting "Pilgrimage" or "Stumble" to pop up next. Their music did have more directness than the other Athens band, more of a sense of urgency. Where with R.E.M. you have to let your mind drift in and out of the images they invoke, Art In The Dark's music grabs you by the scruff of the neck and carries you where it wants you to go. Solid bass and drums; clean, full guitar, and ethereal vocals are the Art In The Dark sound. They use keyboards also, but the tones were so subdued that they were almost unnoticeable.

by Allen Green

VINYLL - ANDY

U.F.C.- Girls!- U.F.C. is a relatively new band on our local scene, but their first release, the 6 song cassette Girls! (on hiss-free chrome tape), shows the band to be polished professionals, even though they financed this tape through most unusual means, selling limited edition jerseys with the band's logo to their fans. U.F.C. plan to play out around town in the near future, but for now Girls! is the only way you'll be able to hear them, and hear them you should. Precision DCR with lots of funky hooks and a solid backbeat, coupled with some interesting ideas. Very commercial, but I was pleasantly suprised.

DANNY AMIS- Whiplash RIFF DOCTORS-"I Don't Wanna Go Back"/"Falling"--- You don't hear too much these days about Hoboken, New Jersey, which was once being acclaimed by critics as the next Athens, GA in terms of new talent, but things are still happening up there as evidenced by these two new releases from local COYOTE Records(Box 112, Uptown, NJ 07030). The Riff Doctors' single shows them to be your typical pop band from Hoboken--jangley guitars and lots of 60's influences. "I Don't Wanna Go Back" is an upbeat pop gem that puts the slower flip to shame; fans of the Bongos and dB's should check it out. Danny Amis is bassist with the Raybeats and on the solo effort Whiplash he shows his guitar virtuosity as well. Danny plays all the instruments but drums, and Mitch Easter produced, but for some reason this record never really goes anywhere. Only the closing "Gray's Boy Girls" connects with any wallop; the other five tunes are too much alike and sometimes seem like extended guitar exercises.

THE PROLETARIAT- Soma Holiday- Hardcore that hits from one of Boston's fave groups "on the edge". I know a lot of people don't like hardcore 'cause it's all too often predictable, unpolished, and politically naive, but while that may be true of 95% of the California groups, it just ain't so with the Proletariat. Despite their name, their songs aren't leftist but pretty neutral, attacking not Reagan but the passive complicity of us all in failing to end war, starvation, and exploitation. Musically, the Proletariat come across like an American Wire, which means the energy behind these 18 songs here is released in a multitude of ways from speedo thrash to Flipperish sledge-rock. All things considered, this is a great album and should establish the Proletariat as one of the top "hardcore" bands in existence today. Soma Holiday is available from NON-U Records; PO Box 594; Kenmore Station; Boston, Mass. 02215 for \$6 and deserves your notice.

KEVIN DUNN- c'est toujours la meme guitare-- This six song mini-album from Atlanta's answer to Adrian Belew is the best thing he's done since the Fans distanded several years ago. Highlights include the instrumental "Shuttle" (as in the textile implement, not the extra-atmospheric conveyance); the ultra-hip, ultra-weird "Sharks" with its sinister chorus("What do/ the likes of you/expect a shark/ to do to you?"); and a blistering version of "Mona" recorded live at 688. Mr. Dunn is a bit eccentric for some, but I like the tunes on this mini-album even if I can't pronounce its title. Available from db Records; 432 Moreland Ave; Atlanta, Georgia 30307.

CIVIC DUTY

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