Deorchers SPEAK OUT

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During the recent snowy months, I had the chance to spend time talking with Scorchers' Jason Warner and Jeff about their career -- the ups and downs of the past and the promise of the future. I had three incredible conversations and came away with what has to be THE Scorchers story. The following is the first of three parts that we will print revealing what the Scorchers themselves deem to be the essence of their story. Many people in Nashville seem to be of the opinion that the band is some sort of overnight success; however. like any successful band the reality is more like over 1095 nights--the three year rise of the Scorchers is built upon a lot of hard work and dedication and like lead singer Jason said, this interview finally offers them the chance to tell Nashville just what that means. The first part of this interview will deal with the history of the band, especially the band that not many people remember and will reveal the story of how the present band

Jason came to Nashville in the summer of '81 and met Jack Emerson at Springwater on the 4th of July during the last big bash of the band NO ART. They proceeded to put a band together with Will Tomlin, a Vandy Law student on guitar and Barry Feltz, former singer of NO ART on drums. JASON: The best thing about that Scorchers was the sheer nerve of it... cause none of us could really play. We had a lot of fun in that band ... and I'll always have fond memories of it...it was a completely wide open experience--me and Jack just felt like the horizon was limitless--that band did three gigs--with REM, with Carl Perkins at Vandy and with the WRONG BAND.

Q: What exactly happened to dissolve that band? J: Basically ... I wanted to put the band on the road and really go for it--that's why I came to town--Jack and Will couldn't do that 'cause they were in school--Barry thought about it--for a while me and Barry toyed with the idea of building up something with whoever else--Jack staved involved with everything that went on, though he wasn't called a manager -- he was involved with everything at the beginning; It's sort of like 2 men's visions came together at the same time: Jack had some vision about...the music business and I had some ideasabout how to do some music and, uh, the 2 rivers kind of came together. We couldn't find anybody to play bass or guitarand at this time I started hanging out with Jeff playing a little now and then, and, un, he first auditioned as a guitar player with Jack playing bass and that didn't really work out so good. O: Was Jeff too much of a punk guitarist for what you wanted?

J: The chemistry just wasn't right at the timeuh. Jeff was, at that time in his life I don't think he was into playing the kind of guitar we needed...we were looking for sort of a clean-sort of a country sound--un, Jeff wasn't into that, But we had a lot of fun the night he tried out—we did a great version of "Great Balls Of Fire" and I'll remember the solo he played on that for the rest of my life--it was brilliant--I never will forget what that solo did for me 'cause I saw in that one minute, see, Jeff couldn't get the chords right but when he tore up on that solo ...it was pure rock'n'roll...the whole room went crazy...that to me is still the definitive guitar solo...anyway, we stayed in touch-there were no hard feelings, we said let's try something else youknow, and, uh, i just threw my arms up in the air and I said to him one day on the phone, 'hey I can't find anyone to play the kind of thing we re into' and he said well heck, let me play bass and he started playing bass and he worked great, it was Barry on drums and him on bass and this was in early Sept/Oct. '81 and...he did real well he got a standup...and was playing standup and electric as well--so we worked as a 3 piece for a while, with me on guitar (laughs) -- it was an experience 'cause I'm not the worlds greatestand, uh, we got something tight that way--we at least could pratice and Preston played with us for a while, but we could never make that work, at least chemistrywise--it should have worked-but it didn't.

Let's take a jump here to a different night and another place to get Jeff's version of the story. 0: What made you want to play bass with the Scorchers seeing as how you are the definitive punk guitarist -- it was a bit of a departure? JEFF: Yeah, I don't know--it's just that I saw-I walked into Cantrell's one night, Jason was playing with his other band--they played some, uh rockabilly song song and I went into the bar and came back and they were playing the craziest version of Dylan's "Like a Rolling Stone" I'd ever heard- and he was kind of bouncing off the walls and something hit me right there--I knew the band was going to break up because of school and jobs people had and all that and I thought, yeah, I'll give this a try so I tried for guitar at first but it just didn't, the stuff that I was playing just didn't really fit. youknow, what he was looking for and what they had conceived in their minds the sound should be--so I said 'what the hell, I'll play bass, youknow, and I've been doing it ever since. (More on this later)

Now, back to the discussion with Jason and just how Warner came to fill .he guitar spot. JASON: Gradually, the talk started happening around Warner Hodges-uh, Barry said he would quit if Warner joined and one night, kind of on the sly Warner came up to my house and we jammed a little bit and went out to a club and the minute we went in, Barry Feltz was sitting right there and he knew right away that I was thinking about using Warner and he actually did stay with it for about a month--in fact he stayed until the Praxis release (NEVER IN NASHVILLE) party when NO ART got back together ... and he, uh, kind of got back into the lead singer kind of thing and wanted to do that--I'll never fault Barry for that and to this day I'm still his friend-there's no hard feelings at all, we just couldn't resolve the conflicts between Warner and Jeff and Barry—I tried so hard but there was no way--too many years of bad experiences--Barry just dropped out eventually and that opened the door for Warner to bring in another drummer--Warner knew a lot of drummers and he said Perry would probaly work the best and we tried Perry and it was, youknow, heaven from the get go. The band as it is now did our first gig Jan. 1 of '82...We went into the studio after that and did the RECKLESS COUNTRY SOUL EP on a 4-track --well actually we did that in late December and we released RCS right after that first gig and started doing what I wanted to do with the very first band which was go out into the clubs, anywhere that'd play us--at the time the club scene was healthy and they still would like hire new bands and give them...low guaranties, but we could go out andon that first tour we did like 2 weeks worth of dates and made about \$100 a night--but we made enough to get by--the rest is public knowledgewe just kept digging and digging and the snowball kept rolling along, youknow.

Once again, let's take a jump in time and go to another snowy night and the discussion with Warner about how he got involoved with the Scorchers 0: What exactly drew you to play with the Scorchers coming from where you had been and coming off playing with the PRESS? WARNER: (laughs) you remember that band too; I saw

the Scorchers when they opened for Carl Perkins, and I remember just seeing Jason and thinking 'My god, the guv has incredible energy'-but he was doing everything himself...and when I found out he was looking for a quitar player, youknow, the stuff he was playing was all stuff I'd played with my parents, and had been raised playing--I wasn't playing with anybody and Jeff was playing and I said I'd just as soon play with Jason and I ain't got nothing to do--honestly, when I started playing with the Scoreners, it was like I was going to play with them until I found a "real band" to get into but, uh, I guess that's why I first played with them, vouknow, I thought Jason was real energetic and that drew me to the band, that and the fact I knew that I could play the stuff...and I'd

be playing with my friend Jeff. Q: Ok, coming from a country background, and playing that kind of stuff, were you drawn to the Scorchers with the attitude of taking country music and "doing something" to it?

W: Initially no...initially when I went into it I was by far the least creative member of the band--I was just too busy having a good time youknow, and honest to god the first six months of the band I was just going to play and have fun until I could find that "real band" to be in-but then as things changed, it became that kind of thing, it was, Q: Ok, what kind of things happened to change that? W: Things started happening with the band, youknow, the press was happening, we did the little cord-the 45--some decent things were happening-the press was really good, people sere interested in the band and I just never found that "real band" to get into and the Scorchers became that band... it's like things were going well and I wasn't doing anything except showing up and playing and I started thinking if I made an effort and Perry made an effort and Jeff made an effort, 'cause Jason was putting everything he had into the band and if everybody made aneffort then it might really do something--and it just blossomed, it just aiways got bigger and that other real band never came along and if it would now, well it's just too late (laughs). ***

That completes the first part of this interview with the Scorchers. In our next issue we'll focus in on Jason's personal attitude towards why ne came to Nashville and the inner feelings of a man who feels destined to be leading Nashville's top rock'n roll band towards what he and the rest of the band feel to be a bright future. I'd like to take this opportunity to sincerely thank Jason, Warner and Jeff for their time and to the people over at Praxis who were so helpful in setting up our interview. In our final chapter of the Jason story, we'll zero in on the new album (which is reviewed in this issue) and focus on the producing skills and attitudes of Warner and Jeff and also that ever lurking question about how the Scorchers feet towards Nashville and when will they be coming home to play again.



Jason & The Scorchers

LOST AND FOUND

(EMI/America)

Although the rest of the world only became aquainted with Jason & The Scorchers through the EMI re-release of FERVOR last year, here in the "Music City", we've known it all along: the Scorchers are <u>HOT</u>!; we've waited almost two years since that Praxis issue for a full-fledged Scorchers' LP, and now. with LOST AND FOUND, a red-hot, hellbroth of a rock and roll album, we see that the wait was more than worth it...

"Last Time Around" kicks off the festivities, a rolling and rollicking number that combines a wicked guitar line with a solid rhythmn and tasty harmonies to push a "love-is-lost" type song past our ears and into our hearts; then, quickly jumping into "White Lies", the initial single release and a sounds-great-on-the-radio raver with a hook that would wound even a wild Pakistanı bull elephant Co-written by Scorchers' drummer Perry Baggs and a friend, Larry Napier, it illustrates a heretofore unknown songwriting talent in the band (in fact. the tunesmithing chores are pretty evenly divided among the entire band

on LOST AND FOUND).
"If Money Talks", another Baggs/ Napier composition follows, a witty and well-timed reminder of the economic state of the nation. The band then spices up a country standard, "I Really Don't Want To Know" in their own unique manner in this remake of the Eddy Arnold hit. The side closes with two originals penned by vocalist Jason Ringenberg, the country-flavored "Blanket Of Sorrow" and "Shop It Around". Both are melodic, hook-ridden rockers that showcase the Scorchers! talent at blending street-level rock. Southern soul and gospel energy into a fresh and interesting hybrid.

Ol' Hank himself would grin with a sense of pride at the way the boys cover his "Lost Highway", another wellaged standard from the days when Ma Williams' boy was rolling across a thousand miles of blacktop, kicking up a dust storm from the deep-blue Atlantic to the warm Pacific coast, the years that still saw "and Western" tagged behind the "Country" in Country music. Another Jason original follows, the 'Štill Tied", wandering a tune showcasing Jason's fluid vocals and populist songwriting skills and a possible contender as this year' ballad of the working man.

"Broken Whiskey Glass", from the rare first Scorchers' recording, the RECKLESS COUNTRY SOUL EP, is remade here with an additional verse and a slightly varied instrumental track. The story of the futile love of a jaded honky tonk queen, this new version rivals the energetic and enjoyable original (a personal favorite). "Far Behind" follows, cowritten by Perry Baggs and bass player

CONTONPE

Scorchers

Jeff Johnson features the Legendary Kenny Lovelace on fiddle and is an excellent bid for country airplay.

Ending the album on an upbeat tempo is "Change The Tune", a patented good time number guaranteed to produce a rapid pulse and an increased heartbeat in the fortunate listener. A lyrical call to arms for a new direction in rock music, this one defines the word (and the band's name) "scorcher"

Terry Manning's production on LOST AND FOUND suits the band's music. With additional direction provided by Jeff Johnson and guitarist Warner Hodges, Manning (best known for his work with a powerful, raw-edged sound more akin to a deadly broadsword than a blunt bludgeon.

LOST AND FOUND, needless to say, is not without flaws, which is to be ex-Johnson/Baggs rhythmn section is solid, never flamboyant, providing a firm foundation for the material, Jason's songwriting skills, considerable as they may be, at times lapse into cliches during the uncontrollable heat and energy of the song (i.e. the metaphor-ical "your soul is an icebox" from "Blanket Of Sorrow"). Warner Hodges FERVOR, becoming more fluid and stylistimes, though, the psuedo-metallic clanging of the guitar-line literally cries out to be toned down, endangering the careful mix of the vocals and back- GUADALCANAL BIARY- walking In The Shadow Of The Big ground rhythmn.

| New York |

These faults are few, however, and only slightly noticable. Experience and maturity will cure these ills, which can be had only throughtime. As it now rests, LOST AND FOUND is an exciting debut album, marking the well-deserved "break out" of a rare combination of four individuals and their considerable talents. Of the many strongly independent bands creating a fresh sound in rock music, Nashville's own Jason & The Scorchers are among those in the forefront of a new generation of American artists, a band with great promise and an even greater future.

REGIONAL

Record Round-up

SHADCW 15-8 Song Cassette- Debut release from one of Nashville's brightest bands, this tape was recorded last year and had been circulating privately to raves Shadow 15 have recently released it to the public(in an eye-catching package), and I for one couldn't be happier. This recording is very good, both in terms of sound quality and in being able to translate the best parts of Shadow 15's raw live sound onto tape. The best description of what Shadow 15 play that I've come up with is garage rock with psychedelic undercurrents, and they play tight and fast. Barry on cass and drummer Chris provide a solid reference point which Shannon's guitar rips in and out of. Scott's vocals, frequently drownd out live, are right up front here and add the proper amounts of urgency and/or dispair to the songs(I should also praise ZZ Top and George Thorgood) has created Chris for his excellent backing vocals on several of the songs). All in all, this is an excellent from an original and talented bunch that delivers what's expected and promises better things to come. Highly recomended.

FRACTICAL STYLISTS- 3 Song Cassette- Everybody knows pected from any young band. Although the Fractical Stylists were one of this city's best loved pop bands until their breakup last Fall, but some of you may have missed this, their final release in what was a short and colorful recording career. These tunes were recorded in June '84, without any thought of mublic release, as demoes for the band. After the breakup, a secision was made to issue them via cassette, and here we are. These are the only Stylists' recordings to feature the guitars and influence of Bill Lloyd and John Jackson, and while the mix and guitar-work has matured incredibly since sound quality aren't dynamic, the songs and strong playing make this a must own. The songs here are tic, at times harkening back to the best Scott's ultra-catchy "With Me Now", "The Big Time" work of Keith Richards' prime; other (a live favorite), and Bill's classic "A Day Sitne (a live favorite), and Bill's classic "A Day Sthout You(Is like A Day 'ithout You)" on which he sings read. Available for \$2.50 from FYRAMID RECORDS, J.C. Box 23500, Mashville, TN 37202.

> Guadalcanal Diary are from Marietta, GA(near Atlanta; and have a sound and musical approach all their own. Together over ? years now, they ve played and crawn raves throughout the land and have been frequent players in Nashville (including an appearance at last year's Alternative Jam). Their first EF, Hatusi Eddec, and & sones, none of which sounder at all alike The 1C gones of this Don Dixon-produced IF continue to the their write approach; but it's confidence spot some retegories (1) have up roceers when a blot

country-"Trail Of Tears", "Ghost On The Road", & " atusi Rodeo" all feature guitars and voices that a new generation of American clase, (2) Instrumentals. The title track is sured a band with great promise and construction. Take The heel" is as femal it greater future.

WRITTEN BY KEITH A. GORDON and related in function with a sured as a sured of the sured and the sured of the sured as a sured of the sured of the

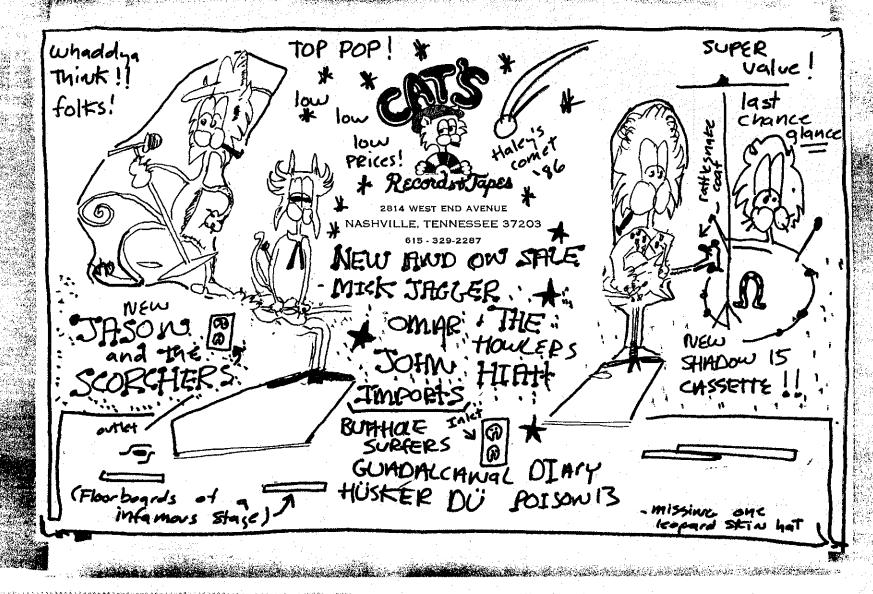
Here's my roundup of new local and regional releases: The Heathen Rage", & "Fire From Heaven". Then there's "Fillow Talk", so good I thought it was a Buddy Holly tune when I first heard it, and an uplifting version of that campfire staple "Kumbyya". Tying everything together is Guadalcanal Diary's energy and enthusiasm. Buy this album, you will not be disappointed.

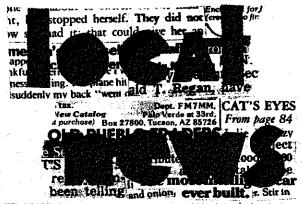
> NOW EXPLOSION- "Nappy"/"Stuff"- The Now Explosion are from Atlanta and come across as a poor copy of the beloved B-52's. They've played here on occasion, and their silly stage show and tacky clothes are lots of fun, but that can't help this turkey of a single. The musicis fake funk, the lyrics downright awlful, and the production sucks. A must to avoid, don't be fooled by the nifty sleeve. (\$2.50 from Funtone USA. Box 54472, Atlanta, GA 30308)

> CLUB GAGA- "Deseo Tu"/"Aunt Bea's Wig"- This gets my vote for best single out of Athens, GA since Pylon broke up. Club Gaga are a five guy, one gal band who lay down some amazing wigged out slabs of music. "Deseo Tu" features Dayra's soaring voice singing about love and hate, cheesey organ, and a male chorus shouting the title over a very danceable beat. The flip is a minor masterpiece revolving around Aunt Bea from Mayberry, R.F.D. and her new wig; sample lyrics: "Opie wants to wear it/Gooder wants to pump it/Everybody Mares it/Tobody likes nurt Bea's wig". Club Gage have a feel for tolid happy tunes and I for one would love to see them live. By mick hit of the month, get it from 663 N. Filledge Avenue, Athens, GA 30601 for

KILKERNY CATS-"Attractive Figure"/"Cf Talk"- The local faves in Athens currently, the Kilkenny Cats look to break out nationally with this first single on the New Jersy Coyote label. "Attractive Figure" is a cure burst of energy, fast and comism with lots of hooks and cov vocals from Tom Cheek. Not much substance, but a very catchy tune. The flip, also, is a slow tune that sounds a hit too R.E.F. -ish for my tastes, but it isn't - rotal vashout. This hand is a lot of fun live; so I'm coming their future releases will show more of a spark. ..orth giving a listen too and available from COYOTE RECORDS, Box 112 Uttown, Hoboken, NJ 07030.

STD- / Song EI- The members of STD are obviously bored and filled with anger at living in Knoxville, so they formed a punk group a while back, played all around the South, and now have their own record out. There's nothing musically new here, and the band have a few too many self-indulgent metalistic tendencies to be considered narroore. Their lyrics are about what you'd expect, but two tunes stand out: "Skate-boards Suck" (the title says it all) and "Surf and Kill", a song with sledgenemmer guitar and epic plot about chrny, Fartra Ann, and the Hell's Angels Surf Fatrol. 2 cut of 6 isn't a good average, but you might want to check it out since it's only \$2 from 2508 Crashead Lane, Knoxville, TN 37920.





HI THERE!!! Andy Anderson here with the latest instalment in ICCAI NEWS. I should explain from the outset that I am back in town and am working with the W.I.R. once again, hence this column of Local News and my other contributions throughout the pater. And it! good to be back! Anyway, since I have seen out of town for quite a while unat follows is not as complete as I would like, so bear with me this time and don't get mad. Ch, I should mention at this time that if you or your oand has info for N.I.R.'s LCCAL NEWS, please send it to us so we can make this column as complete and up to date as is numanly possible. And now, LCCAL NEWS:

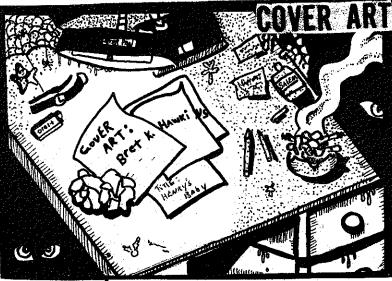
BIG LEADOFF ITEM is that ALTERNATIVE JAM 5 was a smashing success, lasting over 5 hours, and showcasing eight of Nashville's greatest bands. Despite the bitter cold and snow on the ground, a crowd of about 550 flowed through Cantrell's on Feb. 2 to see scheduled acts SHADCW 15, THE MOVEMENT, and RAGING FIRE. After that, the "Jam" began, and five bands from each of the previous Alternative Jams took the stage to the crowd's delight. CLOVERBCTTON, C.F.S., FACTUAL. BASIC STATIC, and JASON AND THE SCCRCHERS all turned in stunning preformances. And what have all of those bands been doing since then? Well, BACIC STATIC and C.P.S. are still defunct, but back from the grave once more is CICVERSCTTOM who will be playing a gig at 12th & Forter on April 13 These guys proved they could still calivar the goods at the Alternative Jam, so mark this date on your callander. SHADOW 15 have just released an 8-song cassette tape that is very good and is reviewed elsewhere in this issue. THE MOVEMENT, who went over duite well with the crowd at the Jam, they have just released a promotional single which is not available to the public, but which is being played on 91 RCCK. Don't dispair, though, the band is reported working on a 4-song EF and hove to have it in your hands by the end of April. THE ECVENENT also will be playing Vandy's Good womer later this month... RAGING FIRE have been busy, busy, busy, rutting the finishing touches on their 4-song EF which we can look forward to hearing by late March or early April. Titled A Family Thing, the EP will also include "Four Tears (Church Street)", "You Should Read More Books", and "Beware Cf A Man Of Manners" (which we understand is dedicated to Jerry Lee Lewis). Following the EF's release, the band plan several live shows here in Nashville before hitting the road... JASON AND THE SCORCHERS new IF Lost And Found is out and in the stores and waiting for you to buy it. It's great! The band celebrated with a signing party at CATS March 9 and the place was packed. Wonder of wonders, WKDA is giving "white lies" neavy sirrlay, and the cand did an on-air interview earch ll which was quite a suprize. Enjoy their presence in town while it lasts, the COINCHERS will be mitting the road any day now. They did shoot a vider in Texas, so let's hore WPV will seek then before our eyes ... FACTUAL would like you to think they re not doing anything, but in reslity they're making slow progress on their new album as they re having to redesign their studio as they go along...

Speacking of FACTUAL, Rob Earls old friends from his days as a member of the ACTUALS, Steve Anderson and Gary Rebasca, otherwise known as ACTUEL have returned to town. Friday, March 15th at Cantrells ACTUEL will celebrate the U.S. release of their Lonuments LF which has previously only been available on the C.B.S. Dutch label. Joining ACTUEL, who have not played here in quite a while will be IN PURSUIT whose 3 song ?" EP is now available in local record stores. IN FURSUIT is currently at work on a 12" mini-IF. Joining ACTUEL and IN FURSUIT will be BILL LLCYD, so be sure to be there early...

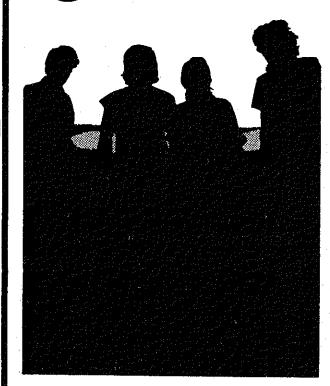
retre sad to report that CIVIC DUTY has broken up following last month's 12th & Forter gig. No word on what, if anything, Ed & Judy will be doing, but they did want to thank all their fans for their support over the years ... Also calling it quits were Athens, GA's CH-OK, so this winter has really taken its toil... But not on SUBURBAN BAROQUE wno stayed warm inside and have been working on film, video, record, and all sorts of other projects...DIK is not dead, they're just waiting for their guitarist Eddie to return from England. So, look for them again in a few months...the PAFER DOLLS' Donna and JoAnn are leaving to do something more serious, and tell us to look for something in about a month. The other FAPER DOLLS continue on ...

AND THAT'S IT for this month's LOCAL NEWS. Look for more reports of Nashville's scenesters for the hip and well read in the next N.I.R., which we promise, promise, promise, will be out sooner than this one was. TAKE CARE!





SHADOW 15



8 song cassette-\$4.87 Available at CAT'S

(The Rejected), they live in a deserted suburban housing project, a wasteland complete with wild dogs and rats; they fills their days with teevee, panhandling and pillaging; at night they frequent the seedly East L.A. hard-core clubs. The film feature live stage performances from DI, The Vandals and T.S.O.L. Alex Gibson's

MOVIE REVIEWS

NIGHT OF THE COMET

A hilarious and satirical dark comedy/sci-fi thriller about the end of the world and the few survivors... including a teenaged "Valley Girl" her older sister and a Chicano truck driver. A mysterious comet has reduced all who have turned out to see it into a fine red dust. Partial exposure only delays the process, turning people into flesh-eating ghouls before the final trans-formation into fill-dirt. The handful of those who received protection by accidently being sheilded by steel are left to deal with the mess. The humour is wry, mostly subtle, though with a few sight gags thrown in. Interesting sub-plots include a quartet of punk zombles who capture the sisters in a department store ("We believe in the system," says the delightfully manic punk leader, Willy, "just two days ago we were mere stockboys...now we own the whole damn store!"), and a partiallyexposed group of think-tank scientists in the desert outside of Los Angeles. An enjoyable, funny tour de farce, you'll probably find NIGHT OF THE COMET ON cable teevee or on your local video-rental shelves soon.

Another 1984 cult favorite, SUBURBIA is a real find for dedicated followers of hard-core. Written and directed by the woman who brought us THE DECLINE OF WEST-ERN CIVILIZATION (a documentary of the West Coast hard-core scene featuring X, Fear and Black Flag), Penelope Spheeris, SUBURBIA is the best "teenagers-in-revolt film since REBEL WITHOUT A CAUSE. By utilizing the talents of a group of reallife punks in the lead roles, Spheeris manages to create an authenticity most directors only dream of. ("I can't turn actors into punks," she said in a recent interview, "but I can turn punks into actors.") The story of a group of outcast and homeless kids who band together for survi 'l under a common identity as "T.R." brilliant and haunting musical score fills in between the club scenes, underlining the kid's hollow and frustrating everyday existence. SUBURBIA is a chilling portrayal of the "blank generation", all the more disturbing as it reflects a trend that is growing, not isolated.

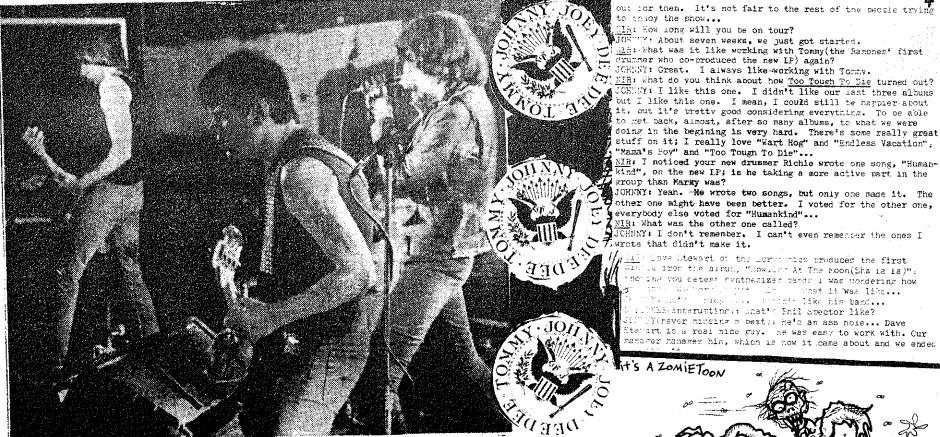
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The Ramones Keep It Beatin'

RAMONES first slinked out of Forest Hills, New York and began bashing away at a cumr on the Bowery named CEGB's. Think about it- 1974 when led Zep, Yes, Elf, and Elton John were the bands to listen to and see and the emphasis was on technical wizardry with a high tech stage show, and here are typer together; but together and the stage show, and here are typer together; but together and the stage of their loth these four "punks"-all named Ramone- speeding through 15 acord songs in a 25 minute set, their stage outfits consist (We began by discussing the sack and the stage divers that ing of nothing more than torn jeans and leather jackets. The had forced a brief stop halfway through).

RAMONES were, and still are, shead of their time, true revol-JCHNNY: I don't mind them dancers out in the sudience, but utionaries bringing rock and roll in its purest form back for when they get up on stage and start giving it's hard to con-themselves and their fans. centrate; you make mistakes because you've not to be watching

A lot has nappened in those ten years from 1974 to 1984 The RAMONES have had their hish and low points, but, bless their leather-clad hearts, they never went disco, never sold out, and never changed their basic sound. They've just put out a new album, Too Tough To Lie, and I'm mappy to report that it's the best thing they've done since '7?'s Road To Ruin. The RAMCNES have always been a stunning live band; "seeing them in Atlanta at their November 7.6.2 shows brought that home to me again. 30 source in little over an hour; it just takes your breath away. I spoke with Johnny and Joey afterwords (I should mention here that of the many reople I - have interviewed, the RAMONIC are some . This nicest. Success hasn't gone to their neads; I'va alvays follow them oven and more than happy to talk with the cress and their fans),

The De Corrier of the Great it was like... : 1985 interupting): scatts Fail Spector like? Minsver missing a best): He's an ass noie... Dave

meanwhile back on the Nile.... I hear there's a new band in town... Yes. their debut record will be out soon on PYRAMID RECORDS. .makes sense to me.

That do you think of the nardcore scene? MY: It's nice, I guess, but I don't know... Well, what do you listen to when you're at home?
Y: I don't listen to music. I mean, I get records, but mainly just to have around the house in case anyone else wants to hear them. I just follow sports and films, that's about it. The Cubs and the Yenkees... I don't know, it's like it's your job, and when you set away you want to get intl something else besides the Eusic world. The most's year favorite rovie of this year?

I'v. I think The Evil Dead came out this year; that's best think I've been this year. It was too of the line. In the best thing I've seen this year. It was too of the line in the past couple of years The Road Warrior and Raiders Of Institution of the past couple of years The Road Warrior and Raiders Of Institution of the peen curious about is the sessions the boar did with Rusta Jones setors <u>Sufferences Jungle</u> came cut. Eas that must a rumor, or did it happen?

Of this sorte, not really. I Aidn't do anything with him.

Although cood" ended up on sore angoing movie's soundtrack...

Of Hory: I con't even know if I'm on it. I don't think I am.

El libst interest in the whole project early on, and I didn't rest interest in the whole project early on, and I didn't other going any more. If I con't feel like the music is what I believe the Ramones should be doing, then I'd rather not have anything to do with it. Like I didn't want to do "Racy I love You"; so I didn't play on that. I wasn't going to dray with any violins.

MIR: was anybody other than doey on that cut?

JOHNAY: I think Marky may have been on it...No, he wasn't on

it; deey was the only one on it. Marky didn't want to play with vicins either... The Ramones should be doing a certain type of thing, and sometimes we stray off of it, but at least eight songs on this new record are what I think we should be doing. NIR: Are there any plans to release a live album for America? JCHNNY: We'd like to, but it ain't up to us; it's up to the record company. NIR: You just resigned with Sire, right? JCHNNY: Yeah. We signed for three albums, and this is the first one of the three. NIE: Having just celebrated your tenth anniversary together, are you looking forward to ten more years together?

JOHNNY: No, no, no, no. If we're lucky, two more albums.

I'd rather quit doing it before we start to slip. I mean, we've slipped on a few records, but the live show's still got it. It's just time to get out at a certain point. I guess I'd like to try to finish the rest of the contract up,

do the two more albums, and then get out. Hopefully we'll make it through those two. I enjoy getting up there and playing for our fans, but that's the only part I like anymore; I don't like doing the rest. I mean, this is fun right now, but the traveling all day, staving in hotel rooms

(Monte einick, the road manager, signals time to go, and Commy roes. Later trat might at their note: oay ann Richie netate moinr into the note: realizon to near the cover cand playing there. Joev says they sound pretty bad and it might be good for a few laughe. Richie says they'r not that bac. They wander into the hoter bar and strike up a conversation with the cartender. Slowly the other matrons trickle cut. Savs one to me, "God, those boys are weird!", and I smile to myself and think, "yeah, but can they play rock and roll". Thanks guve for ten years of great sounds)

... I'd rather be at home with all my things.

by Allen Sullivant

Hello again. Record releases during the Christmas season and the month of January are not very plentiful. And, since r decided to spare you the agony of reading another year-end retrospective of the best and/or worst of 1984, i suppose that this installment of dimwit amatuer critisicm will be a bit shorter than I would like for it to be. Hope you don't mind. Also, in view of the almost total lack of death threats, anonymous mid-nite telephone calls, and other forms of negative reaction to my last column, + must assume that everyone who bothers to read this agrees completely with what they read before. Thank you for your support.

Enjoy your reading--more to come in the next issue...

BRONSKI BEAT ---- "THE AGE OF CONSENT" ----

I picked up a copy of this record after noticing in <u>Billboard</u> and other trade magazines that it appeared on just about every chart I saw, especially those from Europe. So much for public opinion. "The Age of Consent" is a ridiculous combination of brass laden nuevo-wavo pop and 1930's style cabaret music, all performed from and for the now everpopular homosexual point of view. One of the worst albums I have ever heard both in content and performance. Rolling Stone will probably give it four stars, I give it an "F"---and that's being generous.

THE WATERBOYS --- "A PAGAN PLACE" ----

Dexv s Midnight Runners meets Chicago in the imperial Bedroom. An interesting concept, but no mv musical cup of tea. This lyrically superior album has gotten good reviews eisewhere... you may like it...."B" BRONSKI BEAT --- "THE AGE OF CONSENT" ----

I couldn't let this turkey slide by without mentioning that the lead vocalist sounds exactly like Mickey Dolenz on helium. If really makes me wonder just what the major labels are all about when I hear a record as horrid as this one. I know so many talented people deserving of the opportunity that these clowns are getting.

THE KINKS----"WORD OF MOUTH"-----

Thank God for the Kinks!! Ray and Dave Davies and company prove without a doubt that just because you've been around a while you don't'have to turn into boring old farts like the Rolling Stones. "Word of Mouth" mixes in-vour-face rockers like "Do It Again", "guilty" and the title track with plaintive, aimost mournful songs like "Good Day" and Missing Persons" Also present are examples of that old Kinks tradition of ripping off both their own (Come Dancing) and others (Start Me Up by the boring old farts) songs. This album is just what the doctor ordered to help you shake the winter doldrums and get your brood flowing agaın...."A"

KENDRA SMITH, DAVID ROBACK, KEITH MITCHELL----"FELL FROM THE SUN"------

A nice four song EP from three prominent members of Los Angeles' "paisley underground" that can rightly be termed a "winter" equivalent of last year's "Rainy Day" compilation album, both in terms of style <u>and</u> execution as compared to the breezy atmosphere of it's predecessor Mellow and dreamy, without the usual weirdness associated with psychedelic music. Definately not for the hardcore or heavy metal sets. I believe that this record was originally intended for release under the group name "Clay Allison" <u>Further Trivia</u> (for those who care): Clay Allison was a real life oid west psychopathic killer-gunfighter who was born and raised in Tennessee. See there--you learned something in spite

of yourself.... "B"

DEL-LORDS----"FRONTIER DAYS"----

Bright, raw, hook-laden roots rock (neo-rockabilly?) that anybody could and should like. Musically, the Del-Lords remind me of local hero will Rambeaux and his Delta Hurricanes, but the lyrics are closer to Springsteen than Cajun with their concern for the plight of the ordinary guy. The straight-ahead production emphasizes vocal harmonies of near Beach Boy perfection. An excellent debut...."A-"

THE TEXTONES---- "MIDNIGHT MISSION" -----

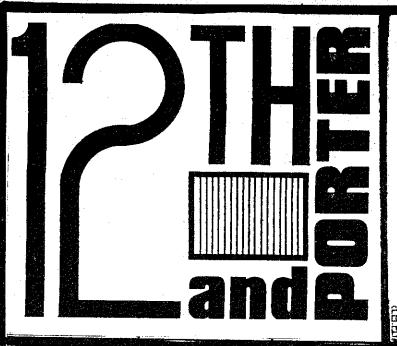
This debut album from the veteran Los Angeles group is very 0.K.---not the worst I've ever heard, but not the best either. The lyrics seem to dwell on the effects of the apathetic society at large on the individual---the old "I'll get through this somehow" syndrome. While I have no problem with the lyrics as such (or with the musicianship or quality of the recording itself, for that matter), do find myself annoved by vocalist Carla Olson. Her voice has a tendency to drift off into a Buffy Saint-Marie type of falsetto that absolutely drives me up the walls..."B-"

HOODOO GURUS----"STONEAGE ROMEOS"-----

This is a fun record. After all, what else can you expect from a band that includes as an influence the "Get Smart" TV series and writes songs about kamikaze pilots (Tojo) and exhuming old dead girifriends (Dig It Up) "Stoneage Romeos" boasts good playin', good singin', and good sound quality. It also consists almost entirely of songs that seem somehow overly familiar. "I want You Back" is the only inspired bit of song-craft on the whole record. However, don't let this hold you back. Buy a copy and enjoy...."A-"

P.S. There's a neat drawing of a

P.S. There's a neat drawing of a dinosaur (probably a T-Rex) on the cover if you're impressed with that sort of thing.



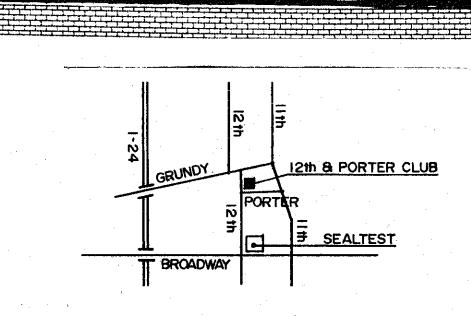
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The Sound of Pig Music has an ongoing series of compilation cassettes, for which they are always looking for material. They have released three so far (the second, Pursuit of Happiness, included the Beat Happening song "fourteen"), with plans for an infinite number in the future, so it's never too late for you to submit something (T.S.O.P.M., 33-28 148th St., Flushing, N.Y. 11354)

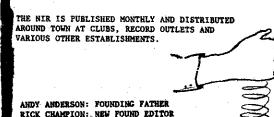
BREAK THE CHAINS

Beat Happening is on the rampage. This December debut 7" 45 "Our saw the release of their Secret"/"What's Important". So far the response has been a universal thumbs-up, and they re selling like hot cakes. A 10 song Beat Happening cassette is in the works, due out in March. The Beat Happening song "Christmas" will be included on the cassette compilation Horrible Heffalump (along with the Melvins, Volume III, Liquid Generation and others) available in mid-February from Kurt Flansburg (605 2nd St S.E., Puyallup, WA 98371). Beat Happening live, a "liberating, chainbreaking explosion" (often abbreviated to "awesome") will be occuring in your town soon. If not, we'll know the reason why. Now, don't let all this frenetic activity overshadow Beat Happening's Three Tea Breakfast cassette, five songs recorded in various Tokyo apartments. Yes, this precious gem is still available for only \$2.50 postage-paid. SPECIAL OFFER: Get both the Beat Happening 7" 45 "Our Secret"/"What's Important" and the Three Tea Breakfast cassette for only \$3.50, ppd. A bargain at half the price!

NASHVILLE INTELLIGENCE REPORT

ANDY ANDERSON RICK CHAMPION **GIGI GASKINS** (615) 824-4037

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STEVE, GIGI, ANTHONY, ALLEN, LES, TERREE

KEITH, CHUCK, LYNN, LISA, REGINA.





10,000 MANIACS-Human Conflict Number Five(EF); Secrets Cf
The I-Ching(IF)(FRESS Records; 432 Moreland Avenue NE; Atlanta
GA 30307)-- Don't be focied by their name; 10,000 MANIACS are not 8 hardcore band. Far from it. What they are is hard to describe, though. For? Sure. Minimalist? Sorts. Best new group of 1984? Undoubtably. This bunch of upstate New Yorkers(since transplanted to Athens, CA) have come un with a highly unique sound and approach, better experienced than read about. Lead vocalist Natalie Merchant has one of the best voices I've ever heard (very European sounding) that the rest of the band's claving revolves around and accentates. Natalie sings ale Michael Etite, so you can't always have out the lyrics, but when you can they'll send shivers dow your spine. Take, for example, "Grey Victory", a pleasant enough light tune until you realize it's about the bombing of Miroshima. In "Tension" Natalie observes "Mass edition icon God sent comfort is your salvation" then asks "but who grants absolution for sins that never were committed?". Her range is amazing; on "(range" she hits and stays on high nates in a manner that'll take your creath away. There's a lot going on behind her voice too: Robert Buck's guitar treatments are some of the test since Adrian Belew's, and John Lontardo takes over the vocal chors for the reggae-feeling "Anthem For Doomen Youth". Both of the 10,000 Maniacs' releases are well worth your cwring; the LF has lyrics, the LF doesn't. A big thank you to Fress Records for putting these discs tack into print after the grout's original rrivate pressings quickly sold out - ANDY

MADE IN AMERICA

MIDNIGHT MISSION

Los Lobos HOW WILL THE WOLF SURVIVE? (Slash) The Textones

The Minutemen

DOUBLE NICKELS ON THE DIME (SST)

(A & M)

In case you haven't noticed it vet. all us here at NIR to let you in on a secret: there's a new wind blowing in Rock music these days. It's exciting, original and refreshing...and it's stamped indelibly "Made In America" It's typified by bands like the critic's darlings from Athens, REM, and by our own hometown faves. Jason & The Scorchers. And it is represented accurately by these three albums from Los Lobos. The

Textones and The Minutemen. Los Lobos have become the new favorites of the critical set, and for good reason. Rolling Stone Magazine's recent Critic's Poll showed that Los Lobos took honors as the Best New Artist (over runner-ups Cyndi Lauper and The Bangles) and tied Bruce Springsteen & The E Street Band as Band Of The Year. HOW WILL THE WOLF SURVIVE? earns the compliments. A highly-spirited mix of rock, R & B and honky-tonk country are tossed together with a heaping helping of Tex-Mex stylings to create a hot, though unique hybrid. The music of Los Lobos relects their proud Mexican/American heritage. It is also highly danceable, non-stop rockin & ...unlike the artificial technopop that passes for the real thing in some quarters. HOW WILL THE WOLF SUR-VIVE? is an energetic rock 'n' roll vehicle, a low riding hot rod with a brand new tri-duece carb, ready to roll.

The Textones are a Los Angeles band that aspire towards a singer/songwriter sensibility of style. These $\underline{\text{are}}$ the children of the Middle Class, but rather than reflect the blandness of an entire cliched L.A. genre. The Textones rise above such generic claptrap, embodying instead a sort of "Angry Young Man" feel to their material, similar to Elvis Costello or Graham Parker, with one very noticable difference...

...singer/songwriter/guitarist Carla Olson is an angry young woman. When Olson is at her best, such as on

MIDNIGHT MISSION's title cut (which, to paraphrase Springsteen, is a song about "those people that the trickle down theory hasn't trockled down to yet"); "Number One Is To Survive"; and the covers, "Running" (originally done by Chubby Checkers as a comeback single a few years back) or "Clean Cut Kid" (an unreleased Dylan song), a tribute to a lost Viet Nam vet (and indeed, all Nam vets)...she is exceptional. The music is traditional R & B influenced rock. Olson's vocals dynamic and her

songwriting fraught with potential. If indeed punk was a response to the boring and mind-decaying commerciality of mid-seventie's rock; and hard-core a step beyond the exagerration and discordance of the punk genre, then The Minutemen from San Pedro, California (where else?) have brought the journey full-circle with their amazing double album set, DOUBLE NICKELS ON THE DIME. At first glance, you'll find forty-five songs averaging a mere ninety seconds each; scratch below the surface, though and discover the underlying complexity, wit, confusion politicizing and idealism inherent in The Minutemen's music. The material here encompasses the full spectrum of rock, jazz, hard-core and minimalistic influences in creating an ethereal philosophy, poetry set to music. The band hits every bulls-eye it aims for, from the possible ego-inflation of media coverage ("Political Song For Michael Jackson To Sing") to political and social atrocities ("Untitled Song For Latin America") to mindless conformity. With a sharp eye and a sound mind. The Minutemen have become an important force in the American under ground.

Yes, there's a new wind blowing in Rock music, one that speaks for the true majority of this country's people. not the falsely-mandated, filthy-rich moral hypocrites of Reagan's Amerika. A voice of angry young rebels, from the ethnic folk creations of Los Lobos to The Textones' tales of the working man to The Minutemen's social and political philosophies; musical spokespeople for those who have been cast out and ignored by the "Brave New World" of the eighties. Can you hear it?

...Keith A. Gordon

7/

SMIDE-O-RAMA

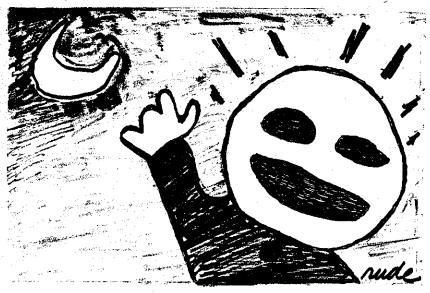
Greetings, fellow smarties. I, Hugh N. Cry, do so hope everyone enjoys this, the first, and likely last, Snide-O-Rama. Thanks to the Thin Men and especially Number Thirteen. Snide I am, and bought and paid for is this page, but thanks to N. I. R. for the space. Some of this really needed to be said.

COMPELLING NEW WORK by Clearly Erroneous

Old Dominion Genealogical Services presents "Nashville: A Painting Retrospective."

Area art may be seen daily at the Hoitentoit Downtowner.

Generations of local dabbling create an historic panorama amid the ferns of the Vertigo Room. From cunning two-dimensional still lifes to mellow sixties style abstractions to the cheap paints, primary colors, and absence of detail of our young exuberants; its all here. Still going strong is last year's trend toward bold clumping of staples on frameless (but honest) stretchers backed with costly board du card. Casually rippled canvases and decisive mat overcuts tell the discerning that this show is decidedly "Nashville."



Art-goers will appreciate this novel touch—whine and cheese as a respite for the famished and a dearth of ashtrays for those who smoke.

Mind you, I haven't seen the show myself, actually seeing the art I review strikes me as vulgar and unnecessary. What I enjoy most about art in this area is my arbitrary position of power; and besides, knowledge could sully my perspective.

Be sure to look for the next Erroneous report in which I shamelessly paraphrase nearly everyone in retelling the experiences of a busload of monied boors on a New York theatre junket.

Coming soon: Facial Ridges attempts to justify drama, writing about it, and his existence.

LEAGUE LUNCHEON WEDNESDAY By Clearly Erroneous

Grating Nashvillians embark on a new tradition Wednesday. That ever static guild of Nashville artists, the Volunteer Nepotism League, have a two o'clock organizer hostessed by Gusheon Flirt to plan the first Annual Backslappers Ball, according to League president, Society Tagalong.

"Opportunity in Art for the Right People" will be the ball's theme. Mrs. Tagalong told me today that the theme is appropriate because "The V. N. L. has always tried to attract attention to itself in order to stay amid the smart set and to enable us to showcase our sons, daughters, and cronies."

Rude Boy will provide decorations for the gala and somber woodwinds by the Gladhanders will liven a breakfast after a night of dancing abandon sparked by a thin, reedy orchestra.

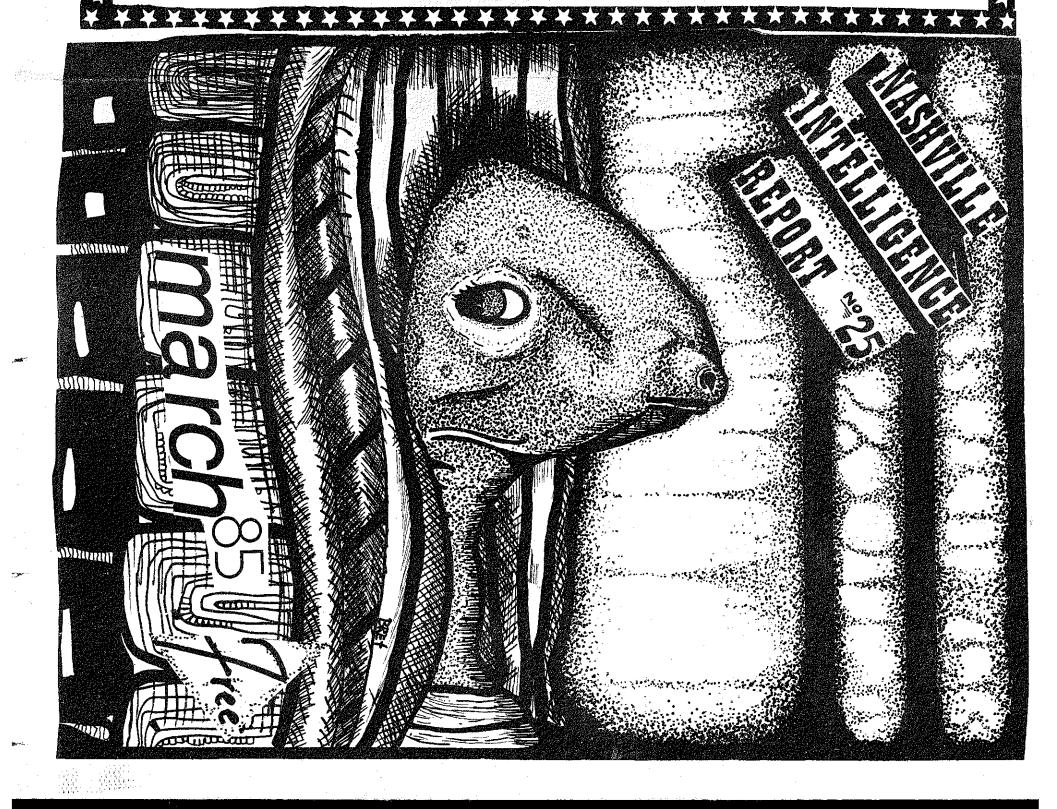
In keeping with League tradition, invitations will be extended, as usual, only to the quintessential crew of arts-ncrafts dilettantes and painters who emulate the finest trends of the nineteenth century along with a sprinkling of vivacious sophisticates.

Those wishing to cling to social position will be sure to attend.

OPINIONS IMMACULATE By Hugh N. Cry

Why hasn't New Order been deified?* Lionel Richie crucified?* I want the first Raging Fire LP.* Children of Noise are still and should be.* When I wake up will Springsteen be gone?* Definition: Pop: music of the day, Enjoyed, then thrown away. Be strong. Throw out your Ultravox, your XTC, your English Beat, your Talk Talk and toss them out with joy.* Imagine My Embarassment Department-heard a good album and it turned out to be the Romantics.* Thanks to Metro for plowing my car under the snow.* Thanks to the mayor for a needless convention center.* Someone get Keith Levine here-I will buy a ticket and go.* A clean, warm, dry place to hear music sounds simple to me.* Make an effort to listen to old Stones' records whenever possible.* A pox on Sammy Hagar.* Read Aztec.* Read The Book of the New Sun.* Do not be all you can be, for no one likes coffee achievers.* REM is best because their finger is on the pulse of the nation and yea, verily, that pulse is rock and roll.

Raise a hue and cry if you enjoyed this bit of snide.



... YAWA OP Trow TEVE TAAT and sAT

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