

# SIXTY-NINE TRIBE

While we normally don't put local bands few of you have heard of on the front page of the N.I.R. (let alone run their picture), in the case of 69 TRIBE the exposure is more than merited. See, 69 TRIBE have just released last supper relief, a 7-song mini-album that just may be the best indy local release since the Scorchers' Fervor. Recorded and produced at Acorn Sound Recorders in Hendersonville during two weeks in August '84, last supper relief explodes from start to finish and is a must own for any fan of manic rock and roll. Let me say at the outset that 69 TRIBE are not hardcore; they are hard driving, however, and could probably blow away 90% of those badass L.A. types who think they're so tough and mean. This LP manages to articulate the band's visceral, semi-metallic attack while clarifying their complex lyrical intentions and song arrangements. While 69 TRIBE have delivered occasional live performances since their inception two years ago, this record is their first solid effort and should go a long way towards eliminating the misconceptions which have shrouded the band throughout their existence.

Musically, 69TRIBE call to mind the late sixties/early seventies Detroit punk/metal bands, first and foremost Iggy and the Stooges. A lot of the tunes on last supper relief would have sounded right at home on The Stooges or Funhouse, but 69 TRIBE are far from being just a retread band. They've taken that basic garage sound of the psychedelic/punk era documented on Nuggets and Pebbles and filtered it through a post-'76 consciousness to emerge with an intense, exciting sound of their own. The TRIBE also cite a strong tie with Memphis, from the Elvis tradition to the "new garage" sounds of the Panther Burns. On the LP, the hostile, abrasive noise and sheer brutality of the rhythms contrasts with subtle, complex lyrics making for an unsettling musical whole.

The LP kicks off with "Out With The Girls" which sets the tone for the rest of last supper relief. A killer bass line and rock-solid drumming provide a base for the searing guitar chords and John Sheridan's growling vocals which relate his experiences "going out with the girls/to have a real cool time" as things build to a shuddering climax. 69 TRIBE's unique approach turns a cover of Rufus "Funky Chicken" Thomas' "Do The Dog" into a fun, slightly warped dance tune. Kenny Moore adds boogie-woogie Jerry Lee Lewis-style piano to "Elvis Up The Nile" while the rest of the band slugs ahead. Moore's piano work fits perfectly and the resulting tune gives you some idea of what the fifties might have been like if these guys had

been around at the time. "The Upper Room" begins with crunching guitar work and screams before the rest of the Tribe and Moore drop into the groove for an extended workout which goes on to fade out before surging back to end the side in fine fashion.

Side two begins with "Poison Girls", yet another TRIBE tune dealing with sexual confusion and angst. Feedback and thumping drums launch a sonic attack which continues unabated for the rest of the side. John's lyrics and singing have a chance to shine here against the slow, grinding guitar work and muffled background echoes and chimes which add just the right touch. "P.E. Teacher" is another devastating track that bashes you over the head again and again as John relates a tale of angry schoolboy nostalgia and "locker-room sweat". "Cycle Girls" is the album's closer and best cut. Sample lyrics: "Calling all you cycle girls/ Stuff the rag in your mouth/ Put on the lipstick case/ I've got a smoking tailpipe/ To add to your face... Jenny was a four cycle/ Denese was a nine/ Since they've shared the same crud/ Now their cycles are on time..." "Calling all night" John screams over and over again (like Uncle Iggy's calling from the funhouse) while the band constructs a juggernaut of punk/metal noise that pushes on and on until the end. One great album you should own.

Just who are these guys anyway? Well, 69 TRIBE have been a semi-intact unit since '82 and have used a number of different drummers and bassists, but on last supper relief, the lineup is as follows:

Fronting the Tribe is John Sheridan, son of a Nashville physician, who began the band in '82 as a folk outfit(?) with his high school teacher Jose Rodriguez. "I would play acoustic guitar and Jose would play harmonica," recalls John, "and we would play our own tunes in this reverby sounding studio at school in the evenings. I later asked Price to join us and he brought an electric guitar into the unit, and that was the beginning of the present sound." One of the songs from this early period, "The Upper Room" is now on the LP, but its an adrenalin fueled version, far from Rodriguez's original blues tune. "The Upper Room is this tourists' shrine just down the street from where we rehearsed", explains Sheridan. "People would stand out in front of it and ask us where it was at, so we decided to turn it into a song. In the song the struggle to find it takes on an almost spiritual aspect." After Rodriguez left, the responsibility for most of the TRIBE's lyrics fell upon Sheridan who says that the regional flavor of this early phase continues to influence the band's more recent songwriting efforts. On stage, John takes on the embodiment of a ferocious unpredictable beast, whirling, scraping, and growling about like a Tasmanian Devil. Microphone stands, amps, P.A.'s, and even band members have become prey to his unpredictable stage antics.

Co-leading the TRIBE is Price Harrison, son of a Murfreesboro angus rustler and ex-P.E. instructor, who has had previous experience with campus bands while at Vanderbilt, and once played in a band with his brother Mark called Mr. Lizard. "Like, I just got tired of playing Santana and Ten Years After in bands at school. Part of the deal was that I would support them on their songs if they would back me on my renditions of "Waiting For The Man" and "I Wanna Be Your Dog", he says. Harrison's main influences on his guitar work seem to be glitter rock, but the distorted notes that blend and droop, then thrust off into

fiery crescendos are as characteristic as his mastery of monotonous, laid back but simultaneously charging rhythm chordings. By the way, Price's brother Mark went on to play guitar with Tav Falco's Panther Burns and the influential Neighborhood Texture Jam.

On bass for the TRIBE is Mitch Duvall who met Harrison while the two were both attending Vanderbilt. Although an accomplished guitarist in his own right, Duvall has been playing bass with 69 TRIBE as a favor to Harrison. While Duvall has never considered himself a bassist, since his main musical interest is in the area of modern-day heavy metal-type guitar playing he fits in well with the rest of the band on the LP. Unfortunately, Duvall recently left the band for full time work, and any further contributions to the TRIBE seem unlikely, having been obscured by personal problems.

Providing the beat for 69 TRIBE is Hunt Waugh, whose previous credits included a stint with Basic Static and a current tour with Radio One. Waugh has found much delight playing in the TRIBE and views it almost as a form of escape from the more demanding schedule of his other projects. "I have never gone into a studio and played a song I've never even heard before", he says. "Most of the songs on that EP were recorded in one or two takes. Now when we play live, we may rehearse some songs once before the show and then I have to look at Price during the set to know where they're supposed to end." So much for careful arrangements.

Although 69 TRIBE may not fall into any single category of musical classification at the moment, one cannot help but be delighted by their wit, humor, humour, and uncompromising attitude against conforming to current musical trends. "I don't see us doing anything new," says Sheridan. "This kind of music has been played before. Rock & roll is always the same thing. I don't consider the TRIBE as some new hybrid the way the Scorchers have considered themselves. I would like to see the kids give themselves the chance to enjoy this sort of thing. Our narratives and themes appear heavy at first, but they're to be taken lightly." Perhaps, then, it is only fitting that 69 TRIBE released last supper relief on April Fools Day, 1985.

---ANDY ANDERSON---

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*Greetings from the road!*

*Thanks to all our friends in Nashville  
and especially Cat's Records!*

**JASON AND THE  
SCORCHERS**



A special note of thanks to Steve Goodhue for the amazing display at the West End store!

2814 West End Avenue - 100 Oaks Shopping Center - McHenry Center - 4022 Nolensville Road

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## LOCAL NEWS

Due to the tremendous amount of material in this issue, we have had to pare down the local news for this issue. What follows is a strictly bare bones account of what's been happening around town in the two months since our last NIR followed by reviews I wrote on the latest batch of local singles. The staff, Rick, & I are all sorry its taken so long to get this NIR together. We hope you'll enjoy it and will be reading a new issue soon. ----ANDY

The big news has to be what happened at the U.K. SUBS and EXPLOITED show at Cantrell's. We heard from witnesses that what happened was that the Exploited didn't go over well with a certain group of hecklers who were giving them grief about their music and British birth. One Chuck Allen was decked by a member of the band when he said something. The Exploited then got into their van as the hecklers continued to shout at them and began throwing rocks and beer bottles. The van stopped and one of the Exploited charged the crowd/club with a baseball bat. The crowd dispersed, the bat broke a window, general mayhem ensued. Tom Littlefield grabbed the guy and the bat from behind and was clubbed from behind for his efforts. The police eventually came and things returned to pseudo-normal, but this incident did lead to the postponement of the LORDS OF THE NEW CHURCH show, until sometime this Fall.

On a more positive note, the social event of this Spring occurred on Tuesday, May 7 when Chuck Allen (feeling much better), Mark Malnearing, and the DEBS FROM HELL (Laura, Regina, & Gretz) presented a 1985 Graduation Ball at 12th & Porter. The musical entertainment was provided by a host of local talent including BILL LLOYD, JIM HODGKINS, SCOTT SULLIVANT, DIM, WALK THE WEST, and the CHUCK ALLEN EXPERIENCE (Chuck with BONE & SKOT from FACTUAL) and a few others whose names escape me. It was tons of fun and the NIR would like to thank the hosts and encourage others to throw parties and invite us!

A lot of good groups coming to town that we hope you will turn out and support; BLASTERS at Cantrell's on Friday, JUNE 7; BLACK FLAG will hopefully play at Cantrell's Saturday, JUNE 8. This Saturday, MAY 25 will see the return of LOVE TRACTOR at Cantrell's. That same night at 12th & Porter, SHADOW 15 and the VALUE (who are from my hometown of Chattanooga and are really hot) will be playing. This just in, on Friday, JUNE 7 the super hot and cool (you figure that out) KATRINA AND THE WAVES with guitar legend and ex-Soft Boy Kimberly Rew will be at the Brass A in Rivergate. SHADOW 15 have been very busy as of late. The band played Atlanta's 688, Athens' Uptown, and even made the local TV news in Lexington. They're planning

more road dates and will be returning to the studio soon to continue work on their next project... With SHADOW 15 on the Lexington date were DAILY PLANET, Gary Frivette's new band (a three piece). They'll be playing here soon and are working at FACTUAL's studio already... Some good, fairly new local bands are playing around town: THE WAYOUTS opened both RAGING FIRE shows recently and were very impressive for their (under)age with a sorta early Replacements sound and appeal... AHI SCHOOL opened the Cloverbottom Reunion with a very tight set of great pop which was most enjoyable if a little derivative of other bands... CHAPEL OF ROSES are hard to describe but do have a lot of potential and will be at Cantrell's May 24 with the WILD SEEDS... P.J. & THE DUSTERS have an awful name but lots of good warped original material ala Jim Bob & The Leisure Suits. Cut down on the covers, though, guys.

RAGING FIRE recently shot a video of "A Family Thing" to help promote their just released 4-song EP of the same name. Shot at 12th & Porter over a long Sunday afternoon and evening, it's being edited now and should be released soon.

JASON & THE SCORCHERS recently completed the first leg of their American tour. They'll be heading over to England and Europe shortly. Lost And Found continues to do well, passing #96 on the Billboard charts while Fervor re-entered and got up to the 150's. "White Lies" remains in medium rotation in MTV's programming and "Shop It Around" is just beginning to pick up airplay. Not bad guys!

R.E.M.'s new album will be out sometime in early June. On JUNE 9, CAT'S RECORDS will hold an advance listening party at 12th & Porter.

DESSAU, John Elliott & Kim Ervin's band, recently spent a week in the studio and around town with studio whiz kid Martin Hannett (who's produced Joy Division/New Order among others) who came to town to get married and see the sights. DESSAU ended up with three great sounding songs which Martin will help the band shop around to interested labels. We will have a full report on the event in the next NIR.

CLOVERBOTTOM's reunion gig at 12th and Porter on April 13th was well attended by old and new fans who witnessed EL, Rock, & Johnny deliver two sets of screaming heartfelt rock and roll including the ever popular "Good Time Jesus".

GOSTBIT- "Yard Sale"/"Chasing The Wind"- Quite a find from this semi-obscure local band. "Yard Sale" is a quirky novelty song fusing lyrical humor ("Just take everything you've got/And put it outside on your lot") with a modern tribal-electronic beat. You tend to either love or hate this kind of song; I love it and understand the band has done a video to accompany it, which should be a blast. The flip is a longer and somewhat more normal piece of electropop with interesting synth and percussion work and vocals which slowly worm their way into your subconscious. Well produced, with a rich full sound and fantastic sleeve, this single is worth seeking out from ARTS RECORDS; 2902 Belmont Blvd.; Nashville, Tennessee 37212.

WILL RAMBEAUX & THE DELTA HURRICANES- "Jenny Drives A Mustang"/"Baby Put Your Gun Down"-- Debut vinyl offering from Will Rambeau, one of Nashville's finest singers and songwriters, finds him and the Delta Hurricanes in fine form. The two great Southern roots rockers on this 45 are ace efforts and will be familiar to anyone who's seen Will crank it out live. "Jenny Drives A Mustang" features blazin' guitars over a chugging bump 'n grind rhythm and a great party beat. The other tune here, "Baby Put Your Gun Down", is pure delight. It just cooks and seethes with screaming guitar work, Will's impassioned vocals, and fantastic lyrics: "Baby put your gun down/Don't make a move you'll regret someday... It would be a crime to throw our love away". It would be a crime not to pick up a copy of this hot 45 today.

IN PURSUIT- 3 Song 7" 45- Strong first effort from these local popsters which somehow got passed up in our earlier reviews. There's some terrific stuff in these grooves. "Too Much T.V." is my pick to click. It begins with a burst of channel flicking then launches into a captivating tune with hooks, hooks, hooks. Jay Joice's vocals and lyrics attacking TVOD are right on the mark. The other songs here are good, but they lack the oomph of "T.V.". "Same Old Game" features a snakey bass line from Emma and some nice vocal interplay between her and Jay, but it just doesn't go anywhere. "Insomnia" has got a slow, steady beat that tosses and turns as Emma's voice soars off into the night. Very impressive overall and attractively packaged with a poster sleeve. Available around town or order from 5243 Harmony Lane; Cleveland, Ohio 44094.

WHITE ANIMALS- "This Girl Of Mine"/"Seasons Change" -- By now you either love or hate the White Animals. "This Girl Of Mine" gets a new mix for radio and MTV but it still isn't enough to save a wimpy song. On the flip, Kevin Grey & the Animals get down behind a rockin' neo-psychedelic groove that delivers what the A-side lacks and makes this a must own for any White Animals fan.

ANDREW AND THE UPSTARTS- "Shiver & Shake"/"Everything Hurts"-- Now here's a pleasant surprise! Two very basic, simple love songs performed with understated acoustic arrangements and Everly Brothers harmonies. Well executed and exciting even if it is a bit revivalist. I like the sound and sincerity of Andrew & the Upstarts and give high marks to singer Andrew Roblin's songwriting. Surprisingly good. (UPSTART RECORDS, Box 3483; Nashville, TN 37211)

# REVIEWS

## MANY THANKS TO:

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(The EVER • READY BROS.)

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The Boilers

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# ④ JASON

## Talks with Rick

Jason Ringenberg is a character possessed with and possessed by destiny. His story is the classic American Dream Realized; he is proud yet humble--sort of Jimmy Stewart plays Jim Morrison. He is a man in the act of achieving the goal of most every young, white American male since Elvis slung his guitar to his side and started swinging his hips. This portion of our Scorchers story deals directly with the man behind the name that fronts those scorchers.

Q: You intentionally came to Nashville to make it in music--how far back does that go?

J: My early years in college I started seriously thinking about...playing music...at the time, college was a kind of way for me to remain in my family's eyes as doing something productive but at the time I was still thinking music all the time...The very first bands I played in were actually folk and country; Dylan was the first like idol I had, and then Johnny Horton...which really influenced my singing style a lot--he has a great way of singing, a great vocal style.

Q: So, were you influenced at all by the punk revolution of the late '70's?

J: Well what happened was...my little brother had a rock'n'roll band--he played strickly Stones and Faces and stuff like that--and at the time... I'd sing with his band and stuff, and he first got into the Sex Pistols when they first came out and he kind of turned me onto 'em...and I did play in some bands that did that sort of thing although there was always a certain country roots thread running through whatever band I played with...at the time, looking back, I liked the more hard hitting bands more than the sort of technical bands--the Pistols, the Ramones, the Clash and Iggy Pop more than say, the Talking Heads or Television, things of that nature--Patti Smith I liked at the time too--but still, when I would go home and listen to music, 85% of the time it'd be Dylan or Jerry Lee Lewis or the likes...but I did like the punk explosion from the mid-70's--although I really couldn't play it and obviously I couldn't sing it, I really liked it a whole lot. I think what it did, at the time it showed me a sort of honesty and directness could work--a sort of "do-it-yourself" attitude could work--I didn't know I was learning that at the time...but that's what I did learn from that--

Q: You obviously did learn something about the raw power of a live performance--you're notorious for driving crowds into a frenzy.

J: I don't know where that came from, that's the kind of thing that has to be born into a person. It just has to be there...if it's not there you can't learn it; I've always had that ability, that talent and it's God given--I remember the first time I picked up a guitar and sang I could captivate people with it--

Q: When the Scorchers first came out, those early formative shows, were you intentionally taking this punk attitude, that punk directness and trying to blend it with the beauty, the melody of country music in order to creat this "thing".

J: (laughing) THE question, right...Intentional? That's a question I don't think anyone can answer least of all myself--all I know is that when we went into the practice room, I played this song and the band started in and that's how it turned out...it wasn't like "let's play it this way or let's play it that way"--it was a Faron Young song, "Hello Walls" I believe, and I sang it and they started chipping in and then we just came--it's like that first time we played it that's the way it was, you know, it was loud, it was rough, it was fast and God knows why it came out that way, but that's the way it is...what I had in mind when I came to Nashville was a feeling more than a sound...I had a certain, uh, I could feel this sort of energy that could come out of the basic American experience which gave birth to the blues and country--the mysticism in there and the incredible intensity of people getting hung in the song and...the intensity in those songs could translate much more into rock'n'roll than it had been dealt with and I felt if there was anyone in the world that was capable of putting more of that feeling back into rock music as a front man and a singer, it was me. You know, it's like this country from Illinois had never been done before, there had never been a person like me before, and I'm not saying that in a bragging way I'm just saying that was my background--all the other wild manic American singers, a majority of them anyway, had come from a southern tradition and I was coming from the same background but from a midwestern sort of tradition.

Q: Have you achieved what you set out to do?

J: Well, to set the record straight--I did not know what we could do when we got together--yet I knew as soon as we played that cold December

day in our practice room that it would work and I preceded from that assumption from there on out and I never, ever questioned it--never once did I question the fact or question the premise that Jason and the Scorchers was going to be a great rock'n'roll band--I never questioned that...and if someone said that we were not a great band or we were not going to make it, I had no time for them, I just wouldn't believe them. I don't think a band can make it without at least one person in the band having that supreme faith and I had it--I had it from day one.

Q: What specifically would have to happen to stop Jason and the Scorchers?

J: I guess for the Scorchers to stop--nothing short of death or insanity--

Q: Suppose Warner or Jeff or Perry quit--could the sound remain the same--obviously not but could you elaborate on that?

J: Sensitive territory there.

Q: Well, without, being too sensitive, without trying to sound too sensitive, the sound is a unique hybrid and if any one part decided that they didn't want to be a part any longer, well, what would happen?

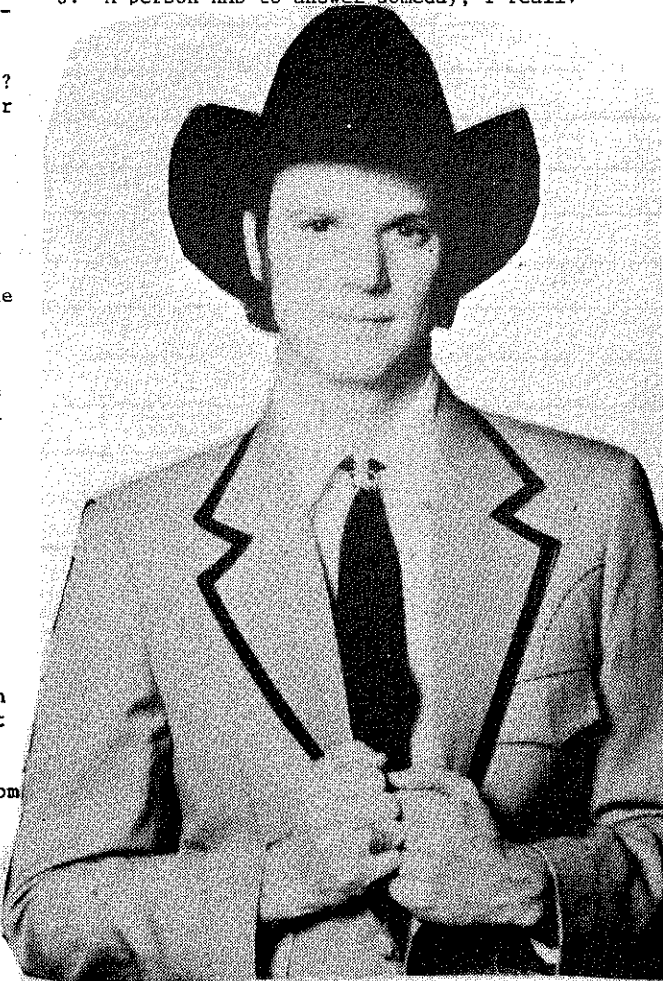
J: Well, I do believe that a band doesn't last forever; I would never, ever want anything other than the Scorchers...it's...I can't think of too many things in life closer to my heart, besides my family, my girlfriend and my faith--outside of that there's nothing closer than the Scorchers, not just the four members of the band but everyone else too...if someone were to leave, I would never want that to happen and God forbid the day of that ever happening, but if it ever did I would try to continue...as long as the music maintained a certain quality, I'd try to continue the Jason and the Scorchers tradition...I've got a lot more playing I want to do and I think other people in the band and other people in our organization have things they want to do left, and we're not going to let that be stopped by the loss of one member...I can perceive there always being a Jason and the Scorchers...

Q: OK, let's try and get this critical classification taken care of once and for all. The country punk label has gotten very worn out but in your case it is indeed most fitting. The Scorchers are probaly THE definitive country punk band. So how do you feel about this?

J: OK, my answer to that is, I think this puts this in a nutshell once and for all especially in Nashville. The country punk thing as a movement and a fashion and a musical sort of thing is a part of the Scorchers and we can't deny it; we will never be able to deny it, I mean we put out Reckless Country Soul 3 years ago, so it is something we helped start. But to me, it's like one element of the Scorchers, one lesser element. To me the Scorchers are taking the elements of country punk thing and blues and pure country and rock'n'roll from the Stones-Faces-Who sort of feeling and the punk rock of the mid-70's and for me the folk rock of Dylan and...well all those things come together to make Jason and the Scorchers.

Q: There is this heavy connotation around your music of traditional American values, and all these themes in your songs that tend to support 'old world' ideas which seem to be resurfacing--so what is your response to this?

J: A person HAS to answer someday, I really



believe, for everything they do...in that sense it all boils down to the old golden rule, you know, I really think there is a validity to that way of thinking.

Q: Speaking of your faith--do you basically hold to the Christian myth?

J: That's something I try not to involve in the music too much; I try to make a separation there cause that's stepping on some very sensitive territory...then in that sense...I guess I'd better put it down--Yes, I do believe that there is a divinity; I believe in divine providence, uh, beyond that...it gets into some very personal ways of thinking. What it all boils down to is, I'm a living testament to the fact that some, I'm not saying all, some traditional ways of thinking can work in the modern world for a person. I think I'm successful, I'm relatively happy, and I think I'm playing in a band that plays good rock'n'roll...I do believe, like I said, that you have to answer for everything you do; I do have a faith in divinity and I'm an example of something that has some, has kept some of his traditional ways of thinking and applied it to the modern world and is making it work.

Q: Now back to your stage show--it is totally energetic and you do drive a crowd into a frenzy. Yet, I know from talking with you that you are not happy about the savage hardcore response that the Scorchers seem to get. What about this?

J: OK, there's a good question because this is something that has come up in Nashville quite often--I have nothing against, and I'm a big fan of some of the hardcore bands. I'm not antihardcore; what I am against is several kids in an audience destroying everyone's fun, now I'm very strongly against that...it really enrages me when I see 3 or 4 people ruining everyone else's fun; that really makes me sick--especially when it's like 4 football players who saw punk rock on some TV show and think 'hey, let's be cool and let's get our frustrations out. I think most kids who are into hardcore are gonna understand the Scorchers for what they are and that may have been something you did 3 years ago, but that's not the way the Scorchers are now, you know; Accept the band on their own merits and the Scorchers will accept the audience likewise. I'm not antihardcore or antislandancing, I'm just saying respect other people's space when you do it.

Q: Why haven't you played Nashville in such a long time? What's the deal with the Scorchers and Nashville--How much, if anything do you owe to Nashville?

J: Ah, this covers just about everything I want to cover, you know. Basically the reason we haven't played Nashville so much the last year or so is because in the first half of our career, we almost burned out our audience. We played it so much that people almost got tired of seeing us...when we made the step up into a recording band, it was something that you, well, you play a town once every album when you touring...an audience is not going to pay \$8.50 to see you 2 or 3 times a year. Personally, I look forward to Nashville shows a whole lot, I mean I anticipate it for a long time and get really psyched up...It is the band's home-base and we do...we do owe a debt to Nashville...and when I say Nashville, I mean like the original NIR audience--those 2/300 people who went to Cantrell's when there was a good show--and they came and saw us a lot of times and put down their hard earned money to see us and I'll never forget it; I'll always remember and appreciate that about that group of people. There was a time when we did probably about 10 shows in town that I would see the same faces every show and you don't know now I appreciated that...we reached a point where we...started fading a bit, everywhere we started losing momentum uh, our shows in Nashville still maintained the same intensity and the same faces. Now we've had some bad experiences in Nashville, too; it's very hard to play a town where all you friends live, uh, so it is very hard for the rest of the band to play here. For me see, I'm a newcomer, you know, my relationships here are 3 1/2 years old...Our next show in Nashville will probably be sometimes towards the end of our next American tour, the reasoning for this is not some sort of snob thing, the reason is this and this alone. We play better when we've been on the road for a couple of months, Nashville is very important to us and we want to do a good show, so we want to wait a couple of months to play...I came to Nashville broke, you know, not knowing a soul, with junk equipment, with junk everything--just some ideas and the Nashville music scene embraced me; the New Music scene at Cantrell's helped me, supported me and basically gave me a chance...on the whole, Nashville's been very good to us.

During this conversation with Jason, we talked about the possibility of having the band make a surprise guest appearance at the upcoming Alternative Jam. They 'unofficially' agreed to just all be in the same place at the same time and see what happened. Thank God for the snow because it kept them from having to be in Texas for their video and they did help to make this year's jam something very special.

CONT ON P. 6

# Smokeless Zone

He was heading out of the record store when the the display caught his eye: SMOKELESS ZONE... a broken heart on a black background... (we should be) Together. Intrigued he picked up the 45, flipped it over, and noticed that Jim Hodgkins and Scott Sullivant apparently were Smokeless Zone. "Well," he thought, "I always did like Practical Stylists, this might be worth checking out." At home, he put it on his turntable, but not before noticing the song's time, 5:02. "Pretty long," he muttered. "I wonder what's in these grooves?" The needle hit the vinyl. Entranced by the subtle interplay between the electric and acoustic guitars, he sat and listened for the lyrics:

I sit and watch the wall  
See my reflection there  
I'm waiting for your call  
I sit and watch the signs  
And wonder where is mine  
'Cause we should be together

Then the drums came in and the song started to move in several directions, speeding up, slowing down, Scott's vocals flowing in and out of the instruments. The sound built, burst, and continued, soaring onward to the end which, despite the 5:02 time, seemed to come all too soon. He played it over. And over. In a short while it had become embedded in his mind and on his turntable. He had entered the SMOKELESS ZONE...

After receiving repeated reports of this phenomenon, N.I.R. decided to investigate:  
NIR: When did you record "(We should be) Together"?  
SCOTT: In February I guess, the last part of February. Actually, the whole process of putting the record together went pretty quick. We cut the song in one all nighter. We really didn't want to wait around to find a whole band to do something, and even though we hadn't done a whole lot, we had been working on stuff and writing even though we hadn't been in the public eye. We've got a lot of other stuff too.  
NIR: So this isn't the only song you've worked up?  
JIM: No, Scott has a little one room studio in his house where he'll just record stuff all the time. I'll come over later and listen to 'em and see what I can put down on my part, so we really have good demos  
SCOTT: Four-track demos  
JIM: ...and have everything planned out so we can just go into the studio and do it. Since there are just two of us we have to be pretty organized.  
NIR: I notice on here that Scott plays "Everything Else" except the drums. What does that include?  
SCOTT: Everything except drums and tambourine ... guitar, bass... really there's a ton of guitars in there.  
NIR: Did you use all the 32 tracks at Pollyfox?  
SCOTT: No, we didn't, though we probably could have if we'd had more money.

JIM: We had very limited finances since we haven't been playing out. The only things we've done since the Stylists split have been studio projects, so it looks like it's time to start trying to get a band back together.  
NIR: So when will you begin playing live again?  
SCOTT: We've already talked to several people about the possibility of it. We haven't really been playing with anybody yet, but we're trying. We definitely want a band.  
JIM: It's the only way to get anything done. It'd be great if Scott and I, just the two of us, could go on and do it all since we get along so well, tend to agree, and don't have arguments. That'd be the ideal situation, but to make playing live possible we'll have to bring more people into it. I don't mean to sound selfish or anything, but the two of us just work so well together, especially on this song.  
SCOTT: We always have worked well together, so that would be an ideal situation, but playing live is the root of it all; that's the most important thing. We're going to have to put some people together to do that, but we'll take as long as it takes to get what we want. We're not going to jump into anything; I think that would be a major mistake. We're not going to just pick up the first two people who can play; we're looking for people who are interested in what we're doing and have a feel for it.  
NIR: Was it a big difference recording this time as compared with when you were with the Stylists?  
SCOTT: Yeah, it was different. We had to use some different techniques since you can't record the basic rhythm tracks like you usually do.  
JIM: Of course, it was a lot more time consuming, but since it was just the two of us we really didn't have to spend a lot of time arguing over everything, we were just able to put down what felt right and work at our own pace.  
SCOTT: That's the great thing about the home studio too; we knew exactly what we wanted to do and we did it. Don't get me wrong, though, spontaneity is a great thing, and there's still spontaneity on the record. There's a lot of it in fact, a lot of ideas popped into our heads at that time, but as far as knowing what we wanted to experiment with and the sound we wanted, we knew that when we went in to record. The home studio cut out a lot of expensive experimentation time.  
NIR: So you pretty much got what was in your heads down into the grooves?  
SCOTT: Right. We did that first and then we tried a few things, some of which worked and some didn't.  
NIR: I understand the song was accepted for the SCREAMER LP. Tell us about that.  
JIM: It's an abbreviation for Sampler Containing Really Exciting American Music. It's put out every so often by Ira Robbins who was the editor of Trouser Press and edited the Rolling Stone Year In Review book, which, by the way, is a really good book.  
SCOTT: We had to do it by submission and it really came as a surprise because Allen (Scott's brother and manager of SZ) sent it in without telling us about it and all of a sudden we heard back from them that they really liked it.  
JIM: They sent a lot of copies of the LP out too, which is good for us, and will also send us any followups or mentions of us to them, so it's a really good deal.  
NIR: The LP isn't available to the public right?  
SCOTT: Yeah. It's sent out to industry people and about 300 college stations. It'll contain songs from a lot of other bands as well.  
JIM: I'm really excited about it.  
SCOTT: Yeah. It's a real honor too, 'cause I understand there are many, many applicants. Even if nothing comes of it, that was really an honor because these guys know what they're doing. Trouser Press was a great mag, the only one with really credible reviews as far as I was concerned, because they didn't cut anybody any slack. To hear those guys praise the song made me real happy.  
NIR: What sort of response has it gotten?  
SCOTT: It's still new and has just been sent out, but we've had a real positive response from some radio stations. We got a really good review in Music Row from Robert Cermann.  
JIM: Another thing about not playing live right now is that it's hard to gage how it's going to do with the people around town and how many people are going to pick up on it through other means. I'm really interested in hearing people's response to it because it's such a difference from what we were doing before. I think people will be surprised.  
NIR: How would you describe the song...moody pop?  
SCOTT: Yeah, it's very much trying to set a mood.  
JIM: (Laughing) It's mood music.  
SCOTT: When I was writing it I was going for something a little more serious. It's still really pop. It's taking your basic pop ideals and then totally destroying them at the same time.  
JIM: Plus, I think with the Stylists, really, since the very, very beginning one of our goals was just to see how far we could take it.  
SCOTT: Just to straddle that fine line of accessibility.  
JIM: What we're doing now is just sitting down and experimenting for really the first time.  
SCOTT: It's really soul cleansing.  
JIM: Before, everything we did was with an eye on trying to make things this way or that, but this is with an eye on nothing, made for the sheer pleasure of it.  
SCOTT: No formula or anything. It was a very intense song for me to write. Usually I can write songs and put peices down and think about it and come back later and put something else down, but I think I sat in front of my recorder for about 10 solid hours that day and cut it from start to finish. I wanted to get it all down. I was feeling a certain thing at that time and if I hadn't done it when I did, it probably would have never turned out like it did.  
NIR: It seems sober, almost depressing at times, compared to the Stylists' sound...  
SCOTT: It's just what it is.  
JIM: It's almost a celebration of what it is, even if it is somewhat depressing.  
SCOTT: I don't think it's depressing; it's just a feeling. I wasn't sitting around depressed, but I did sit down to create a specific mood. I think the

lyrics fit the music really well. I could have totally turned it around and made it a "why-did-you-leave-me-bitch" song or "we're-so-happy-together-forever", but it just didn't fit the music.  
JIM: I hate to keep bringing up the Stylists, but before, really, a lot of the lyrics in some of our songs had the same feeling, but it was with such a different type of music that it wasn't really evident. A lot of the same things were said before, but the upbeat music made it seem so different.  
NIR: What's been the reaction of old Stylists fans to this song?  
SCOTT: Very positive. I think some people will have to listen to it at least twice. I think this will turn more heads than if Jimmy and I had just come out and done what was expected. It is playing it and it's getting around. I haven't heard anything negative yet. I'll be happy if the song is just accepted.  
NIR: What are your plans for the immediate future?  
SCOTT: We're going to keep writing and try to put a band together with the right people. We'll just take it as it comes and keep pushing forward.  
---ANDY ANDERSON---

## Raging Fire A FAMILY THING (Pristine)

Raging Fire's initial recording effort, A FAMILY THING, takes an important step towards establishing an artistic and commercial identity for both the band and a rapidly stagnating local scene. In the constant evolution of the "Nashville" Rock music scene (with the emphasis on 'Rock'), it seems as if the talented and the ballsy are reaching out beyond the limiting confines of the "Music City" and making a name for themselves in the world at large (i.e. The Scorchers, White Animals, precious few others...). All too often, though, promising artists fall prey to despair and throw in the towel, or turn to playing the same tired retread riffs, or worse, following bargain-bin trends imported from the coasts, trends already obsolete by the time we get them.

Raging Fire are among those handful of bands possessing the vision and the desire to break-out of Nashville... and it shows in the four songs that they present here. "A Family Thing" begins with a simple guitar line and a slight, quivering voice, suddenly exploding into a fury of instruments. It serves not only as an introduction to the power of the band but as a sure-fire attention getter. "You Should Read More Books" utilizes a funkier opening, with Michael Godsey's guitar and Les Shields' bass thumping and throbbing like a tell-tale heart into Melora Zaner's vocals. Side Two's twin numbers also rely on strong, subtle intros, an oft-overlooked method of beginning a successful rocker...deceive the naive listener into believing that he's only listening to an exceptionally tasteful beginning to an unexceptional example of Top Forty fodder, then reach up and grab that sucker's ears by the tender lobes with an all-out rock 'n' roll attack: the four numbers here all sink in that aural meathook.

Speaking of the second side, it begins with a sparse, instrumental background which acts as counterpoint for the almost-seductively pouting sound of "4 Tears (Church Street)". This all-to-brief EP ends with an energetic rave-up, "Beware Of A Man With Manners", a number that must be just hellfire and brimstone to witness live in concert.

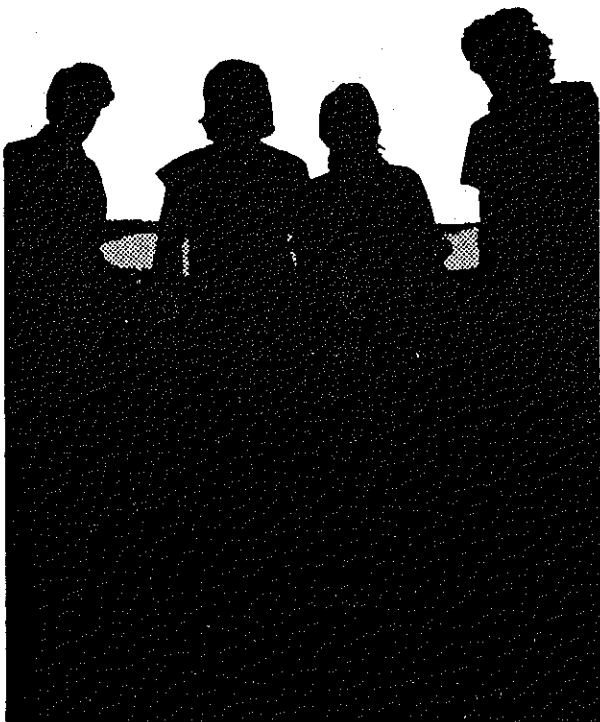
A FAMILY THING contains few flaws, and no major ones. Lyrically, if you read the enclosed sheet, the words seem a bit overwrought and self-indulgent... too seemingly smug and symbolic for the author's own good. With the musical accompaniment, though, the lyrics take on a new life. Zaner's passionate vocals dance around and caress the words, creating a sort of poetry in rhythm. Musically, the band is a lot tighter than three instrumentalists and a few months should be, certain to inspire a healthy jealousy in lesser-motivated area artists.

Drawing their influences from a number of well-respected sources (which include, might I add, a dash of X and the spirit of Buddy Holly), Raging Fire have created, in A FAMILY THING, an interesting and important showcase for four young talents, a rare work emerging from an almost-buried "Music City" rock world, a work that is both exciting and original! Other bands may talk a lot... Raging Fire are doing a lot.

BY KEITH A. GORDON

5

## SHADOW 15



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

DISPATCH From The Year 2125, AD:  
Brothers and Sisters;

When delving into various aspects of popular culture in Unistat during the latter part of the twentieth century, the serious student of pre-revolutionary Western Civilization cannot afford to ignore the strange influence exerted by "pop" music and its strangely-named performers upon their audience. Especially interesting, in light of the increased responsibility laid on women in our new society, is the phenomena known as "girl groups", performers in the curious sub-genre of popular music termed "rock and roll", and their proliferation during the mid-1980s.

Among the better known among these "girl groups" were the Go-Gos, hailed as pioneers, re-discovering a lost style of music; Apollonia Six (known originally as Vanity Six), best known for their sexual imagery and fantasy value; and the Bangles, a talented quartet influenced greatly by a style of music called "the Liverpool Sound." Overlooked in the "girl group" pantheon, though, are the Pandora and their vinyl classic, IT'S ABOUT TIME.

The Pandoras derived their artistic style from the influential mid-sixties creations of long-haired, free-thinking male youth, a guitar-heavy, psychedelic (i.e. mutated by hallucinogenic drugs, illegal in Unistat at the time) sound often times termed "garage rock" (sic), so named for the tendency of its performers to gather in a communal area and play their instruments loudly amid the gasoline fumes, black lights and Breeko blocks (See also texts on THE BYRDS, THE STANDELLS, THE LEAVES and LENNY KAYE...).

Featuring tightly-knit song structure, inspired vocals and instrumentation, and a raw energy not captured on vinyl since, IT'S ABOUT TIME is important, not only from a historical perspective, but from an entertainment viewpoint, as well. The Pandoras remain among a handful of artists who cherished and respected their musical roots, refusing to compromise their high-standards in the creation of a more commercial product. Although the idea of sexism has been banned in our brave new world, I must admit that besides being fine musicians, these girls, dressed in their day-glo fishnet stockings and brightly colored miniskirts are, in mid-sixties terminology, "nice looking birds." Discover The Pandoras...

...TRANSMITTED BY SPUD HUCKSTEPPE TO KEITH A. GORDON

**JASON CONT. FROM P. 4**

I'd like to take this moment to once again tell Jason and the Scorchers just how much I personally appreciated that. By now the band is already working their way across Europe once more. The album has been receiving much critical praise and seems to be taking the band one more step higher. It's a long way from coming to Nashville with a bunch of junk to going across Europe with one of the most promising bands happening today. Jason does indeed embody good old American tradition—hard work does pay off. Yet, he is not alone in projecting this example for the other members of the band have also worked their little tails off as well. The next and last part of this Scorchers story will focus on Warner and Jeff and especially their work with Terry Manning on the new album.

N.I.R.  
I like your tabloid.  
kinda lester bangs does the national enquirer yeah.  
this letter is too inform you (anyone who cares) as to the existence of the recording industry program at  
mtsu  
this place has direct ties with freedom of expression paper dolls riff raff  
and others  
all of these bands have made misuse of our exquisite facilities a 16 track studio (just enough beer in the console to give it that lived in sound) plenty of functions which are in need of live entertainment  
we have had such luminaries (aside the afore mentioned) the nerve steve earl and the dukes pan tillis  
and we ar always in need of new meat plenty people, plenty studio time, limited experience with no one to record (boo hoo)  
could prove healthy to nashville music scene drop me a line  
p.o. box 1031  
surfreesboro, tn 37133-1031  
collin-

**THE UNDERTONES-----"ALL WRAPPED UP"-----**

The late Undertones occupy their own special niche in the recent history of British pop music. From 1978 through 1983 they produced a string of U.K. hits, beginning with the classic "Teenage Kicks". "All Wrapped Up" is a collection of their singles as opposed to a greatest hits type of compilation. Not all the songs are great, but most are at least very good. The Undertones managed to achieve great popularity without adopting trendy images, and as a result, their music retains its freshness even now. Feargal Sharkey's unique voice is the show-piece of these tunes, but not their only outstanding attribute.... "A"

**TWO PEOPLE'S IMPRESSION'S OF THE PHILIP GLASS ENSEMBLE!**

LANGFORD AUDITORIUM, FRIDAY, APRIL 12th, 1985

by Allen Greem

THIS SURE IS BORING, THE SAME NOTES & CHORDS OVER & OVER WITHOUT ANY CHANGES

THIS SURE IS STIMULATING! SUBTLE SHIFTS IN MOOD & TEXTURE EXECUTED WITH CLOCKWORK PRECISION ALL WITHIN A FRAMEWORK OF CONSTANTLY REPEATED MUSICAL PHRASES

THIS STUFF WOULD PROBABLY SOUND BETTER IF THEY'D SHOW SOME SPACEY FILMS BEHIND IT... OR AT LEAST FLASH A FEW LIGHTS...

IT'S NICE TO HEAR HOW WELL GLASS' MUSIC STANDS UP ON ITS OWN WITHOUT THE VISUAL PROJECTIONS IT WAS USED TO ACCOMPANY SUCH AS "KOYANASQUATTIS" OR "EINSTEIN ON THE BEACH!"

THOSE PEOPLE ARE JUST SITTING THERE... WHY DON'T THEY MOVE AROUND A LITTLE OR SOMETHING...

THOSE PEOPLE ARE SO INTENSELY WRAPPED UP IN THEIR MUSIC IT'S SCARY... YOU CAN ALMOST FEEL THEIR CONCENTRATION

**THE STRANGLERS-----"AURAL SCULPTURE"-----**

I was going to use this space to tell all of you about just how truly wonderful the new John Hiatt I.P. "Warming Up to the Ice Age" is (buy this album if it's the last thing you ever do) but by special request, the latest from those Godfathers of Punk will be given the quick once over instead. "Aural Sculpture" is a very well conceived and executed project. The songs, almost all of them performed in a loping, mid-tempo style, are gorgeously recorded, well produced, and vaguely interesting in a baroque sort of way. I don't like it..... "B+"

**HIT OR MISS-----THREE WORDS OR LESS-----**

- THE BONGOS**-----"BEAT HOTEL"-----  
Incredibly wimpy. Miss.
- JOHN FOGERTY**-----"CENTER FIELD"-----  
Creedence Lives! Hit.
- LOS LOBOS**-----"WILL THE WOLF SURVIVE?"-----  
You bet! Hit.
- TOM PETTY**-----"SOUTHERN ACCENTS"-----  
Jury's still out.

**FINAL WORDS**-----Over the last few weeks there have been several records and cassettes released by local acts including Shadow 15, Sixty-Nine Tribe, Smokeless Zone, and Raging Fire. You may not particularly care for some or all of these groups. However, your support of our local acts is still incredibly important. Buy these records when you can. Request the songs when you're listening to the radio. I know you'll be surprised by the talent level that exists right here in your own back yard. 'Nuff Said.

Greetings, fellow vinyl junkies! It's time once again for another installment of your favorite hit-and-run album reviews. I know all of you are waiting with bated breath to read all about the latest and greatest releases of our dear friends in the muzak biz. However, in this regard, I must be the bearer of bad tidings. It's becoming more and more apparent that new records that are worth the ten bucks or so you'll pay for them are becoming harder and harder to find. So far this year the crop has been mostly weeds and thorns instead of roses. But never fear, for I shall endeavor to persevere in my calling, and perhaps in the process save some of you the expense and time it could cost you to find out that the record you just bought belongs in the Bordeaux land-fill. Enjoy your reading and remember--positive feedback is always welcome.

\*\*\*\*\*  
THIS MONTH'S GROOVY COVER WAS DONE QUITE WELL BY JIM HODGKINS OF SMOKELESS ZONE. THE PHOTO OF MR. MAY IS A COMPOSITE OF JASON, SCOTT SULLIVANT, AND JOHN SHERIDA ...SO NOW YOU KNOW.....  
\*\*\*\*\*

**COVER ART**

**REVIEWS (?)**

by Allen Sullivant

**EVERYTHING BUT THE GIRL-----**

This album is guaranteed to put you to sleep at least 50% faster than either Sominex or Nytol. Wake me when it's over..... "ZZZZZZZZZ..."

**RUN-D.M.C.-----"KING OF ROCK"-----**

King of Crap is more like it. Anyone expecting to find music in these grooves is going to be surprised---no harmonies, no melodies, no musicianship, no talent. It never ceases to amaze me the pure garbage that passes for entertainment these days. Anyone who pays good money to buy this album deserves what they get..... I got my copy for free and I still feel cheated..... "F"

**THE SMITHS-----"MEAT IS MURDER"-----**

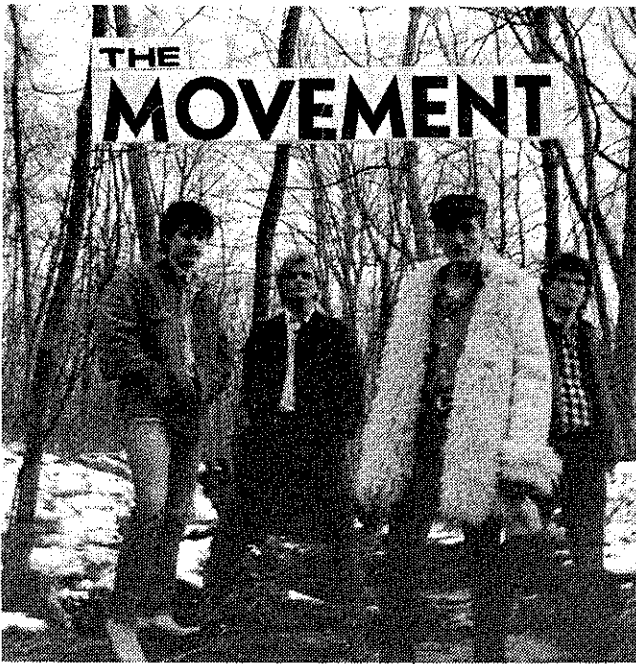
For some reason that I can't quite put my finger on, I really do like this album. Although not complicated, the music is sweeping and spins a web around you like a garden spider. The lyrics are superior, even if they are for the most part unforgettably depressing. Definately not a party record, but if all you want out of music is something to make you shake yer booty you shouldn't be reading this column---put it down right now, splash on some British Sterling and head on down to Southwinds before all the other dudes and foxes get too many daquiris ahead of you. Those of you who appreciate your music with a dose of atmosphere, however, will love this record. Highly recommended. "A"

**UTOPIA -----"P.O.V."-----**

I have always appreciated Todd Rundgren for his ability to make a pop song stand right up and punch you between the eyes without resorting to the excesses of heavy metal or trendy gimmicks, and this album does not let me down in that respect. "P.O.V." continues down the same road traveled by last year's "Oblivion" and the self titled album of two years ago which contained classics like "Libertine" and "Infrared and Ultraviolet". This is state-of-the-art music, people. Superior production, excellent musicianship, and flawlessly executed vocal arrangements (a Utopia trademark) all contribute toward making this album a real treat. If you like power pop, jump on this album with both feet..... "A"

**THE BLUEBELLS -----"SISTERS"-----**

With the exception of "Red Guitars" and "I'm Falling", the songs on this album are so cloyingly cute and irrepressibly perky that they make me nauseous. I don't care what the critics say to the contrary, if the Osmond brothers grew up in Liverpool they would be making records just like this one. What else can you expect from three (sometimes five) supposedly male persons who call themselves Bluebells and their album "Sisters". Jeez..... "C"



One of the hottest bands to emerge over the past year, if audience reaction is any gage, has to be the MOVEMENT. Their basic, danceable pop sounds and style are guaranteed to get a crowd moving and grooving into the wee hours of the morning. N.I.R. recently sent crack reporter Regina Gee to talk with the MOVEMENT, and she came away very impressed with their intelligence, warmth, and ability to articulate their thoughts about the band and its music. She told us one thing that she really admired about the band was their patience and knowledge that they'd probably have to pay their dues for a while before that big break came their way. Here's Regina's interview with Ritchie, Bob, and Greg of the MOVEMENT:

**NIR:** How long has the band been together?  
**RITCHIE:** About a year and five months.  
**NIR:** Ritchie, what other bands were you in before the MOVEMENT?  
**RITCHIE:** Quite a few different bands, nothing significant really. The Resistors and the Days.  
**NIR:** I heard the Resistors went to L.A. and things didn't work out...what happened?  
**RITCHIE:** That's pretty much it. I'd rather stay on the MOVEMENT if that's okay...  
**NIR:** Sure. The only reason I asked is to find out if you felt your music has changed since then.  
**RITCHIE:** Oh, absolutely. What we're doing now has three different people in it, even though I've played with Greg in bands before, he's changed, I've changed,

it's a different sound. "I think this band will make it...The personalities work real well, we're very forward with each other. We're looking very much towards the future as far as working together."  
**NIR:** If you have an ultimate goal, what is it?  
**RITCHIE:** Can't say, for the simple reason that I write what I feel. If it gets on Casey Casen's Top 40, that's great, but I just write.  
**NIR:** How do you put together a song? Do you do most of the writing?  
**RITCHIE:** Right now it's been me basically writing everything, but Bob and Greg are writing more stuff. We're all writing together, all three of us.  
**NIR:** You just put out a 45 didn't you?  
**RITCHIE:** Right. That's just for promotion.  
**NIR:** Are you planning more studio work?  
**RITCHIE:** Well, what we're doing right now is putting our recording studio together; it's almost finished. Once we get that done we're going to get back into demoing songs and working to get an E.P. out. The date is indefinite.  
**NIR:** Will the E.P. also be a promotion device?  
**RITCHIE:** No, it'll be more of a release.  
**NIR:** Are you going to use it to shop for a label?  
**RITCHIE:** Well, what we're going to do is just release it ourselves, but we're going to use it to shop for something larger.  
**NIR:** Do you have a particular label you'd like to work with?  
**RITCHIE:** No, just whoever gives us the best deal.  
**NIR:** What sort of adjustments, if any, would you be willing to make to get that deal?  
**RITCHIE:** It depends on how logical what they say is. They may say something that we have never thought of, and we may go, "Hey, they're right", but if it's something stupid, I'm not going to grovel.  
**BOB:** Basically, anything involved with the music we want to stay the same.  
**RITCHIE:** Yeah, but I'm not going to get up there in slacks and makeup.  
**NIR:** What do you think about the problems of getting signed here in Nashville if you have an "Alternative Sound"?  
**RITCHIE:** I think you can do it, you just have to hold out, have patience. A lot of bands break up because there aren't a lot of clubs to play. They've been together six months, say, they sound great, then they break up because they get burned out just playing Cantrell's.  
**NIR:** Have the members of the band given themselves any time limit?  
**RITCHIE:** At a certain point we gotta see if we're going to take this any further...we're going to need a manager, or maybe, you know, we'll just decide to be the local favorites, a garage band, and play on weekends.  
**NIR:** You're one of the few bands in town that have got a good Vanderbilt following. Is that important to you?  
**RITCHIE:** Yes. I'd say we owe a lot to 91 ROCK for that. They have a lot to do with it.

**NIR:** Is the MOVEMENT playing out of Nashville now?  
**RITCHIE:** Sewanee with the D.E.'s, and Chattanooga.  
**NIR:** Are you planning any kind of tour?  
**RITCHIE:** What we're planning right now is branching out regionally through the Southeast.  
**NIR:** In both reviews and comments there is a lot mentioned about a 60's pop influence in reference to the MOVEMENT. Are you comfortable with that? Do you agree?  
**RITCHIE:** I dunno...that's funny...I dunno...say something Greg...  
**GREG:** Do we have a 60's influence, is that what you're asking? I guess the 12-string and the acoustic has a lot to do with it... All through the 70's I listened to 60's music because I didn't like the 70's.  
**NIR:** Greg, do you still play with Basic Static?  
**GREG:** The MOVEMENT is all I'm doing right now; I'm not saying if other things came up I wouldn't do them. The last thing I did with Basic Static was strictly a session, but I'm not saying I'll never play with them as a band. We did some demos a while back...  
**NIR:** The MOVEMENT seemed to come onto the scene already sounding very tight like you had been working together a long time, is there a reason for that?  
**RITCHIE:** We played in the studio a lot first, jamming and working out the rough edges then...When this first started we were not planning on playing live; by the time we played live we had been together 6 or 7 months.  
**GREG:** I don't think we wanted to come out raw. We wanted to be polished.  
**NIR:** Why do you think Nashville has not been able yet to support more than one club for alternative music?  
**RITCHIE:** Southern cities just aren't big enough to support more than one club; the only places where bands can play are cities where there is a college...That's our theory...but the thing to me is Vanderbilt is such a large school that people do not have to leave the campus; they have everything they need there, bands, eating places. It's self contained...Daddy doesn't have to worry about his kid going out, getting drunk, getting a D.U.I.. He can get drunk on campus, listen to frat bands.  
**NIR:** When will your E.P. be out?  
**RITCHIE:** We're not sure, it depends on when the studio is finished. Sometime in the next five years, that's the way we look at it. Patience and one step at a time. What's the hurry?  
**NIR:** With what you said about the importance of the college town, will you wait until Fall to tour?  
**RITCHIE:** We're relying on the management to decide.  
**NIR:** How much control does your management have over the band's decisions?  
**RITCHIE:** Well, we want to be a part of the decisions of course, but we mainly want someone we can trust, not just to get us a record deal, but to worry about things we don't have the time for-like the right places for us to play.  
**NIR:** Where would you like to play?  
**RITCHIE:** Athens. Tasty World likes our stuff. We've talked to them and they've been very nice; it's just a question of setting up the right gig.



ישעיהו בראשית פרק א

בלי עיניה יתקם אהו יחוקיהו מלכי יהודה שמעי  
 שמים והאיני ארץ כי יהוה רברב פעם ונברר  
 ורוכמת יהוה פשעיו יד עשור קנהו וחמו  
 אום כעליו ישרא לארע עמי לאהתבונן יהו  
 גוי חטא עמ ככר עון ורעמרעיס פנעם כישחיתם  
 עובאת יהוה נא עואתקרוי שישראל נורא חור  
 עלמה תקני עוד תוספוס כרה פלראש לחליוכ  
 לכברו ומכהת לויעררא שאין כומתם פני  
 וחברה ומכה כרה לאזרו ולא חפשו ולא רכבה  
 בשמן ארצם שמכה ערים שרפות אש ארמתם  
 לנדרם דריס אכלים אתה ושממה נמה פכלתוהם  
 ועתרה כתיצון פככה ככרס כמרונה כמקשר  
 כעיר עניה לול יהוה עבאת חותר לנו שריר  
 כמעט ככרס הנו לעמרה רמינו

\* Translation:

"Go Ye Therefore, My Children,  
 Be Fruitful and Multiply.  
 Cover the Earth with the  
 Harvest of Thy Labors. And  
 Then, Wence Thou Hast  
 Accomplished This, Hop On  
 Over to Thy Favorite Record  
 Store and Buy a Copy of the  
 New SMOKELESS ZONE  
 '45, (We Should Be) Together.  
 It's Cosmic!"



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