

Nashville
 News + views
 Review
 Issue
 FREE

Jason
 MAN of the YEAR?
 Roblyn



Say what you will about Nashville's new music scene, you still must admit that now and again you hear local bands that remind you that this is Music City, USA. If on some evening you're down at your favorite club, amusing yourself and hoping the band will play something you can dance to, you may be lucky enough to chance across a band that sets the audience on fire; a band that is a treat to watch as well as listen to; a band whose songs and approach to music defy categorization; a band whose members truly know the meaning of rock 'n roll; a band named (of all things) Jason and the Nashville Scorchers.

When NIR said hello to Jason Ringenberg recently, we found that this awe-inspiring music that just makes you want to dance is exactly what the Scorchers are striving and driving for. Jason says they're attempting a "freight train" effect, music that just pours out, runs you down, and leaves you thinking "What was that?!...Do it again!"

Jason and the Nashville Scorchers are Jason (vocals and guitar), Warner Hodges (guitar), Jeff Johnson (bass), and Perry Bagg (drums) and are one of the hottest bands in Nashville and the South. They tour extensively, from South Carolina to New York, and bring their freight-train twang-gone-wild sound to agreeably surprised audiences. Jason's singing and stage antics provide the group's focus, but Jason is quick to credit the rest of the band for the group's success: "The Scorchers are the best rock and roll band in the South. I have more respect for Warner than for any other musician anywhere. I know I could never make as good rock 'n roll with any other band."

The Scorchers are an excellent basic rock and roll band whose style of music, while original and unique, is not afraid to confess its roots in country, heavy metal, hardcore, and raw rock and roll. The "country meets punk" description may apply to the Scorchers fits, but doesn't really say it all; they've got so much more. As Jason remarks: "The band has heavy metal influences too. I'm not afraid to listen to AC/DC...or Johnny Horton. The Scorchers have the raw rock 'n roll basics; I add some taste." Jason also cites the early rockabilly greats like Eddie Cochran, Gene Vincent, and Jerry Lee Lewis as influences.

Jason, who wrote his first song when he was 5 ("Summer On The Farm") states that his most important influence has been his heritage. Born and raised on a farm in Sheffield, Illinois (recently written up in Time as engaged in heavy competition with another small town to attract a new hog-slaughtering factory), Jason has a very deep love for his roots and family (He told us he'd never felt happier than when his grandmother loved an acoustic version of "Broken Whisky Glass" he preformed for her) For Jason, walking down the railroad tracks in Sheffield inspires him to do his best writing, and being on the family farm is

very close to being in heaven. Says Jason "I know America. I know the land. That is my talent."

Wherever Jason gets his talent, it is definitely there for all to see in any of the bands shows where the Scorchers tear through old country favorites and rocking originals with an unequalled intensity. You just don't see much today. Jason attributes much of the band's fiery spirit to Warner, Jeff, and Perry. Remarked Jason, "I'd kill to play with the Scorchers. They're the only band I'd die for." Talk about dedication!

Given the respect and dedication Jason and the Scorchers show for each other, their audiences, and the basics of rock and roll, the band may very well "take it all the way" to become a national sensation, but I'm sure they'll never forget their roots and humble beginnings. The band will once again be hitting the road soon (assuming they can ever get their van repaired and out of Jackson, Miss.) and should begin working on an album in October. NIR and their fans will be looking forward to that!

BLACK FLAG

Black Flag at Cantrell's. I couldn't believe it when I heard it. Now, after the show I'm still shaking my head in disbelief. I'd heard Damaged, the group's first album, and expected an interesting night, but nothing could have prepared me for the full spectacle of Black Flag live in the flesh. Never have I seen so much pent-up energy explode from a band and spread so rapidly throughout an audience. It's easy to see why hardcore has become so big in California; siam dancing is a great way to get out those frustrations. Talking with singer Henry Rollins and guitarist Greg Ginn afterwards was another surprise; they were intelligent, articulate, and totally dedicated to their music, not at all like the zonked out punks one might expect. We began by asking them about their audiences:

Greg: We don't make a big point of evaluating and judging audiences. We get so much of that ourselves, people generalizing about what we do, that we're a political band or not a political band... We get generalized about so much and it hurts us, because that makes people hear us without an open mind, so we've learned not to make that mistake ourselves about other people. We like to play anywhere we can and just get what's inside us across to those people. People are the same just about anywhere.

I think it's important for people to keep an open mind to stuff, you know, anything they can feel, listen to that rather than saying: "Well, we're only going to listen to this type of music." I don't like kinds of bands; I like bands in particular.

NIR: Do you get a pretty good reaction from the people you play to in out of the way places?
 Greg: We've had all kinds of things happen... We've had lots of riots...

Henry: We've had people sit in chairs and drink and smoke cigarettes and try to ignore us. We've had people go wild. A People are people and they do what they do.

Greg: We try to deal with the particular situation at the time, and the more we play places the more we feel we can be effective in doing what we do.

NIR: What were you trying to do when you began?
 Greg: I was just basically writing songs for myself. At the time I couldn't find people to play with who were into that kinda music. If there was any concept I guess we were just into emotional music.

Henry: What hits us and gets results hopefully hits other people too. Our songs, the lyrical content, is our feelings and our emotions. There's no songs advocating anything; it's just what's inside us, our feelings, our emotions, what we are. We write them 'cause there's



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things inside us that need to come out, and that's how they come out, and that's how we deliver them.

NIR: Do your parents know what you're doing?
 Henry: My fucking Mom's going to be at the show tomorrow...

Greg: They know. They can't help but know; in L.A. they see us on TV.

NIR: Tell us about the L.A. scene...
 Greg: The first thing that's gotta be understood about the L.A. scene is that there isn't one. In L.A. there's a lot going on; there's been a lot going on for the past 5 years. There's different scenes. Like, I like X, they're real good, but most of the people who come to see us don't go to see them and vice-versa. It's like real, uh...

NIR: Cliquis?
 Greg: Yeah; because there's so much going on people have more of a choice so different kinds of scenes develop...

Henry: We get more of the Van Halen, GoGos crowd... We don't make requirements of people and clubs and scenes. People are people. We just like to play, that's the basic story. We fuckin' have a blast when we play. I had a blast here; I can't wait to come back here and play again.

NIR: Were you pleased with Damaged?
 Greg: Yeah, pretty much; we always try to push ourselves and I think we've gotten into a whole new thing now, but we always feel that way after every record.

Henry: I think I could have been better with some of the songs. I just wasn't all that loose with the songs at that point.

NIR: It sounds so much different live...
 Greg: Well, there were a lot of new songs, and a lot of 'em are different. One thing we always try to do is challenge ourselves with the new stuff we're doing. It's exciting.

Henry: If you don't challenge yourself...you'll just run in circles or you'll burn out. I enjoy the challenge.

And I enjoyed Black Flag and hope they return soon to shake us up and set our minds thinking. Info on Black Flag is available by writing SST RECORDS/P.O. BOX 1 / LAWDALE, CA 90260 which will get you on their FREE mailing list. RISE ABOVE!

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4 VINYL

ANDY ALLEN

R.E.M.--Chronic Town-- The long awaited R.E.M. EP is out and it is great! If you're one of the many who have loved seeing R.E.M. live you've probably already bought a copy and have begun wearing it out. Chronic Town is easily the best record to come out this year and should bring R.E.M. the national attention the band deserves. The five songs on the EP--"1,000,000"; "Stumble"; "Wolves, Lower"; "Gardening At Night"; "Carnival Of Sorts"--are from the Mitch Eastner sessions that produced "Sitting Still" (the band's first single) and typify the R.E.M. sound. Ringing guitar riffs combine with the beat and backbeat of drums and bass while Michael's voice floats over everything and drives the band on. If you haven't heard R.E.M. yet you don't know what you're missing. This \$5.98 EP, available everywhere, is very highly recommended. BUY IT!

The BRAINS--Dancing Under Streetlights-- The Brains are an Atlanta, GA group who produce intelligent, driving, and very danceable electric rock and roll. The Brains returned to Nashville on August 22 after a long absence and played two standout sets featuring favorites from their two previous Mercury albums and a number of good new songs, four of which are included on this new Landslide EP. The title track is a real killer; it's hard to resist when the Brains ask "Don't you wanna come out tonight/Take your lover one/Dancing under streetlights". "Read My Mind" has the potential to be a great hit; the Brains' electronic rhythms mesh perfectly with catchy lyrics. "Tanya" and "Don't Give Yourself Away" are also excellent, and this EP is well worth hunting for or ordering direct from Landslide at 450 14th St., Suite 201, Atlanta, GA, 30310. Highly recommended.

AFRIKAN DREAMLAND--Dance And Survive-- Our Roaming Reporter told me upon return from Jamaica that the reggae you hear on the street there sounds more like Afrikan Dreamland than Bob Marley. This first studio album doesn't fully capture the rich textures the group manager to create live, but is a superb presentation of the distinctive blu-reggae music that is Afrikan Dreamland's trademark. The songs are sung with determination and the beats of percussion add a sense of urgency. This album will make you dance and it will make you think. Recommended, especially for Dreamland fans and reggae lovers.

ACTUEL-- Actuel is Steve Anderson and Gary Rabasca. Veterans will remember them as 1/2 of Actuals from days gone by. This new 12" EP contains three good cuts. "Things" would be the standout cut if not for the apparant David Byrne influenced vocals; "East To West" is a nicely produced instrumental; "No Regrets" features the old Actuals' personel and is intense. If you like quality music with a feel for the unusual, then give this a listen... it's strong and recommended.

The MERCENARIES-- "Oh Sally!"/"You Better Surrender"--The Mercenaries are a loud rock and roll bar band who play pop music with a distinctive approach all their own. They're a lot of fun live and this first single is pretty good too; well produced with a tight sound. "Oh Sally!" is reminiscent of the Iron City Houserockers, catchy and clean with good playing all around. Flip's not bad either. Recommended.

SGT. ARMS-- "Caught In Traffic"/"Walking On The Roof"-- Sgt. Arms is a Bowling Green, KY group whose first single is a perfect example of what's wrong with AM radio today. The lyrics are dumb, the performance uninspiring, and the music sounds like it was written for people who like to take depressents and try to dance. Not really a bad single, but not a very good one either. Don't bother.

Reviewed earlier and still highly recommended are **FACTUAL's** new single "Your Way"/"Think To The Beat" and **JASON AND THE NASHVILLE SCORCHERS'** "Reckless Country Soul" EP. No collection is complete without these fab 45's.
SUPPORT LOCAL MUSIC!!!

As a service to our readers and local musicians/groups we are running a referral service to help people with similar tastes in music find each other so they can make beautiful music. Listings are FREE and should be sent c/o this paper.

WILL RAUBEAX is a musician into roots-oriented, basic American music and is looking for backup players. Jason says the guy is great and he can be reached at 298-3426.

SOREN BEPLEV, from Denmark, is new in town, plays drums, and is looking for people who want to form a new wave rock 'n reggae band. Write him at 1621 DR TODD BLVD, Nashville, TN 37208.

CHILDREN OF NOISE are looking for anyone who can play bass and/or drums and are interested in making original music in Nashville. Call Bo or Jennifer at 269-9041 for more info.

PEOPLE'S PLATTER PICKS

Reader's Poll
(Compiled-by our own mysterious methods)
R.E.M.--Chronic Town
Go Go's--Vacation
Elvis Costello--Imperial Bedroom
Flock Of Seagulls
Altered Images--"Happy Birthday"

Andy Anderson

Method Actors--
Little Figures
Tom Robinson--
North By Northwest
David Johanson--
Live It Up
Lydia Lunch-- 13:13
Au Pairs-- Sense and Sensuality

LOVE TRACTOR
(Fab band from Athens)
Roxy Music--Avalon
Simple Minds--"Love Song"
new Richard Hell
Patsy Cline
Dazz Band--"Let It Whip"
New Order--Movement
Bob Dylan--"Tombstone Blues"

Allen Green
(PARADOX)
U-2--Boy
XTC--English Settlement
Genesis--Trespass
Factual--"Your Way"
Ultravox--1st album
Wendy Carlos-- Music From A Clockwork Orange

Med (CPS)
"Garageland"--Clash
"E.M.I."--Sex Pistols
The Minor Threat-- EP
In the City - Jam
Bob Marley--Babylon By Bus
The Who

Pat (CPS)

"I'm Seeing Red"--
Minor Threat
"Gonna Slam"--
Gang Green
"Nobody's Hero"--
Stiff Little Fingers
"Life From A Window"--
Jam
"Burn It Down"--
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the Police

An EXCLUSIVE
(Though slightly old)
INTERVIEW

ANDY

Ever since our last issue hit the streets I have been deluged with questions about the coming Police interview, but fear not dear readers, you are about to read an exclusive interview with guitarist Andy Summers. A note of explanation, however, this interview is two years old and was conducted in Atlanta during the Regatta De Blanc tour. When they came to town last month the group was understandably tired after being on the road for three months, and weren't giving any interviews to anybody on this leg of their American tour. Some say the Police have sold out and become inaccessible; I believe instead that they have simply expanded their basic sound and have had to accept the control and restrictions which come with popularity today. The Police concert here was very enjoyable as the group reached out to ignite the audience with their unique blend of bass, guitar, and drums. The following quotes from Andy Summers may be two years old, but they still provide insight into a group millions love.

NOTE-- 1979. All rights reserved. I was assisted in this interview by fellow fan and reporter Richard Feist by whom some of the questions below were asked. Previously published by The Hilltop News

Feist: How long have you been playing together?

Summers: Two years, just over two years.

Feist: Do you consider yourselves part of the new wave?

Summers: Yes, we certainly do. The band was formed at the beginning of the new wave thing and we played to all those kind of people in London where we started who identify with that kind of energy and that kind of movement, so yes, we're part of the new wave.

Anderson: I've heard your music described as reggae, punk reggae, about everything...How do you guys think of it?

Summers: Well, if you have to use categories, it's a fair description. Part of our success is the originality of the sound of the band which has the combination of those elements. You know sort of (hits knee with hands rapidly) the punk and the reggae thing. Nobody seemed to combine them in one song until we did and we've made it sort of a stylistic trademark like on "Roxanne," "So Lonely," "Walking on the Moon," "Message in a Bottle," and quite a lot. It's sort of a basic sound derived from that.

Like we picked up the basic elements of reggae and used them to our own ends, like we'll have songs that have a reggae verse and a rock chorus, you know.

Feist: Do you become irritated by people asking if you're a punk group?

Summers: Not really irritated, because I enjoy explaining if you want to find out or be educated...It seems that a lot of people in this country are interested in being educated about what new wave music is all about and we feel that it's part of our thing to do that and help break that kind of music over here, which we've done. "Roxanne" was one of the first, in fact it may have been the first single that broke over here that had any sort of "new wave" tag. I think a lot of radio stations breathed a sigh of relief that at last they had a record from a so-called new wave band that they could actually put on their airwaves and not feel embarrassed about it. It was a big hit and it changed things.

Anderson: What are your plans for the future. Are you just gonna keep on touring?

Summers: For the time being, yeah; we have to do it until we reach a certain level, then we can get into more diverse plans. We want to get into filming and make a movie next year. At the moment there'll be quite a lot of touring and recording to consolidate our success over here. We're so successful in England we've almost got to cut back there. We'll be touring here until the end of December, then we plan to play some pretty weird places and film it all.

Feist: What are your major influences musically?

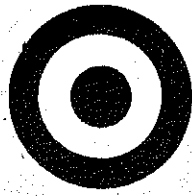
Summers: Influences are always strange to talk about. There are no major influences that I've said 'That's it; I'm gonna be like that,' cause that's really no good. At some point you've got to start thinking about your own playing and forget about copying other people or being influenced by them. Those occur in your earlier days.

Anderson: You're really a prolific group...do you just turn out songs or...?

Summers: If we'd been together for several years we'd know what our real plan was, but there are no real plans set for us because we've only been together for such a short time. The first year, virtually nothing happened, and the last year-it's just gone insane. So there's no set pattern or plan for what we are except the personal relationship of the band.

Feist: Do you enjoy what you're doing now?

Summers: Oh yeah, it's great fun. The world is at our feet at the moment, not so much over here as in England, and it feels great. The basic thing is we enjoy the playing, that's central to everything and we happen to be getting a lot of reward for it now. That's what we're all about—what more can I tell ya?



STRAY CATS

ANDY

Rockabilly ravers the Stray Cats played a fantastic show to an enthusiastic crowd of over 1100 at Cantrell's last Saturday night. This two-year old trio consisting of Brian Setzer(guitar), Lee Rocker(upright bass), and Slim Jim Phantom(drums) played fast and flashy originals such as "Rumble", "Runaway Boys", "Rock This Town", and the classic "Stray Cat Strut". The band also paid homage to their roots by covering classic oldies including "Somehting Else", "Come On Everybody", and "Jeanie, Jeanie, Jeanie". The energy and excitement contained in the group's music and stage performance left no doubt that the Stray Cats are indeed built for speed. Setzer's

1956 Gretsch guitar, Lee Rocker's violin bass, and Slim-Jim's intense crashing on his single snare drum merged into a nonstop dance beat that was hard to resist. A monumental show and undoubtably one of the events of the year.

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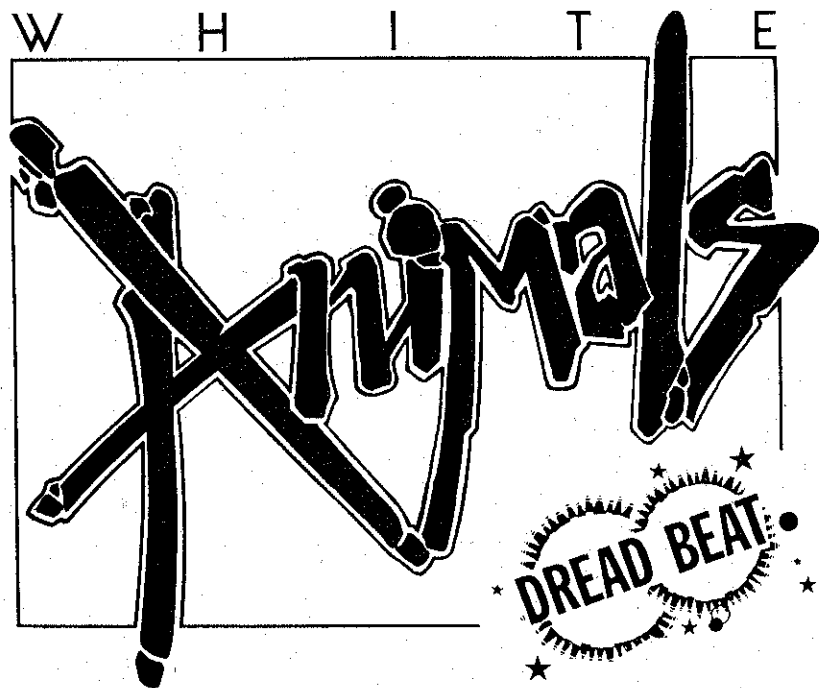
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Can Such Things Be?*

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SORRY TERRY

Sitting on the veranda as the warm tropical breeze wafts up to you from the lagoon, the thought keeps returning to you of paradise. Not the paradise promised in the slick travel brochure, but a paradise of the mind---the slow, almost agonizing pace of the islands which calls to you from every corner. You realize what reggae is all about. You realize that when Sir Marley sat in his hut, overlooking the blue of the ocean and the green of the reef, he realized that Jah was in the music-and the beat was Jah.

First impressions of Jamaica as usually the case with any place, are not the best. For a New Yorker- it is hard to decide whether you are more offended by the heat or the seeming ineptitude of the customs officials. We arrived in MoBay at 10:30 EDT and the temperature was as cool as it gets in the huge concrete monolith of the airport: too hot.

The trip to the hotel was probably one of the more unique of my life. I realized too late that the driver was incredibly twisted on the legendary ganga of the islands-and realized too soon that to drive on the left at 75 mph along a 10 ft. wide 2 lane road passing on either side while swerving to avoid the pedestrians hailing a jitney all parties being stoned out of their go rds was TYPICAL for this strange island-reminds me of home.

The service was incredible. I found that the preferred tip is a Jamaican dollar for bag handling (NEVER use US coins, many natives are illiterate and have no idea what they are). A Jamaican dollar is worth from \$.85 to \$.33 depending on where you cash it. Do take as much US currency as possible since traveler's checks must be cashed into J\$ at the more disadvantageous rate. People on the street will give you J\$150 for a US \$50 bill. -caveat: this, like pinball gambling in TN is illegal and if you are caught you will have to pay off the cops, like in TN.

ROCKIN' in WEST TENNESSEE! IT'S GREAT!

by Bani Satyr...Our sprawling westerly neighbor, home of Elvis & sainted Grace-land mansion/museum, home of the blues, & Mud Island...I'm talking about Memphis if you haven't guessed. On my recent visit to TN's largest township, I discovered an alternative music scene that puts music-city USA's to shame. This scene revolves around 1588 Madison St., a.k.a. the Antenna Club. This place is comparable to Centrell's in size & configuration, yet features an exclusively new-music (live & video) format. Other clubs booking new-music include a sort of stuck-up place called High Cotton (shades of Ringside Seat), and what looks like a renovated movie theater, The Madison House. There may have been other clubs but my weekend excursion didn't allow me time to seek them out.

Something worth noting...a casual glance at all of the clubs calendars revealed that the local bands can play out quite frequently evidently without hurting their drawing power. Most of the bands had at least one gig per week scheduled. It must be nice!

A few of the bands: Barking Dog (already familiar to some of us), Calculated X (see below), Mud Boy & the Neutrons, Neon Wheels, the Modifiers, Secrets.

Calculated X plays mostly covers... but the songs they do cover are not your run-of-the-mill White Animals variety. U2, O.M.D., Flock of Seagulls, Ultravox, et.al. All you dancers out there will love them. As should be evident from the list above, Calculated X rely heavily on synths & other hi-tech toys, so all you electro-buffs out there should have an audio feast when they come to town later this month. A point worth mentioning...although their covers are quite excellent (sometimes at the expense of individuality), the originals are absolutely breath-taking. Don't pass up this one. By the way...the river DOES smell like.....
HOME-COOKING

The music in this dreadlock paradise is also nacent-touristas everywhere, end up with show bands playing US top 40. This, the famed North Shore is the land of Jippi-Jappa. I have never heard a literal translation of this phrase but I believe it means loosely "soak the rich American". For God's sake if you want to hear good reggae, don't go to the well publicized great houses. While there are some notable exceptions to the forced medocracy of most tourist music, if music is what you want then take your life in your hands and hit the sleeze. Let Stumpy take you on the back of a horse or a burro to his village and listen to the people. If you are in Kingston or MoBay you might well find some "big-name band" playing in a club...but more likely you will find them in a Jamaican honky tonk equivalent. After all, does one find Factual or the White Animals in Printer's Alley? How many Nashville tourists find themselves directed to Springwater?

COCONUT GROVE
GREATHOUSE - OCHO RIOS
This is the Disneyland in Jamaica for visiting Englishmen - and women. There were lots more of the latter than the former (listening to Focus and looking to get laid. Cute British secretaries with tattoos dancing to the reggae beat, watching the fire eatier and munching on Park B.B.Q.)

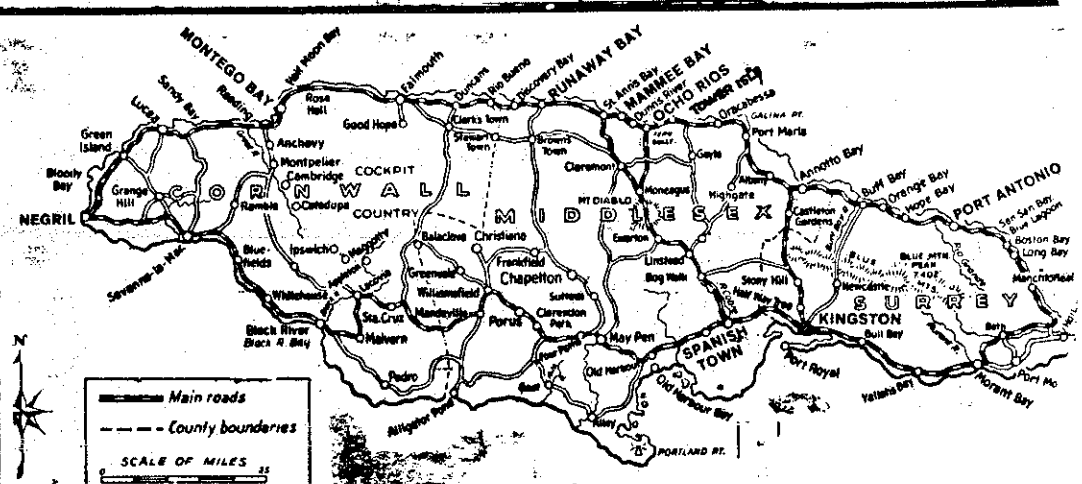
Still playing Ace Lincoln and writing by candlelight. Like good thing this didn't happen while the hovershow was on - native theatre. Woodoo!

Sometimes, in the wilderness, this kind of thing just happens. When all systems were go... power shutdown. Candles in the room, how efficient.

HILTON -

Hilton supposedly offers the best; this is pretty good as the clubs go with the strength. The band and the buffet were a bit overcooked but the reggae numbers were danceable.

MAP OF JAMAICA



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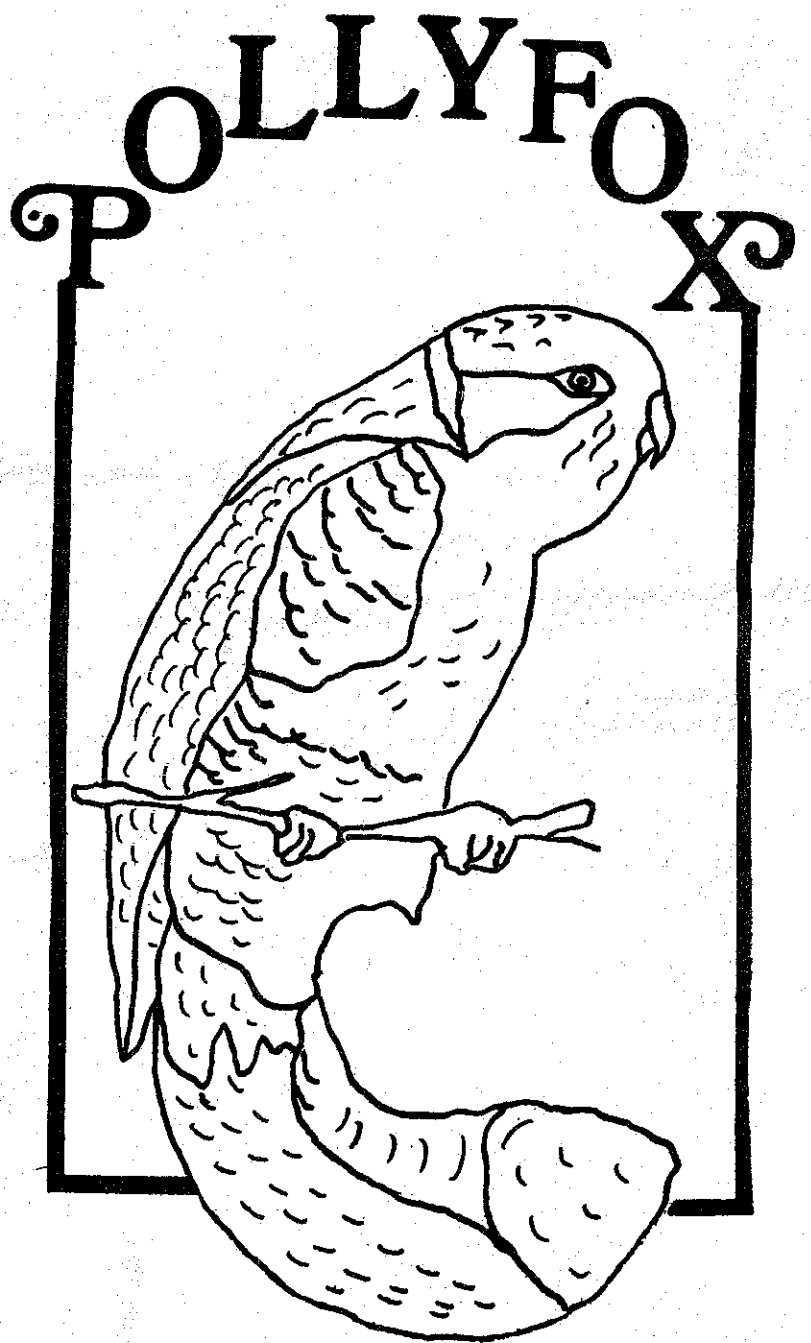
24 TRACK RECORDING STUDIO

\$35

with engineer

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