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STREET NOTES

THE ONLY JOY SHE WOULD EVER KNOW

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In support of Atlanta's NORML music festival (headlined by the Black Crowes — see details on inside front cover), I have decided to devote my column to an issue that affects all Americans: our government's so-called public war on drugs and its private war against citizens who wish to exercise their fundamental rights to life, liberty and the pursuit of happiness. The following story is fiction, yet thousands of real lives have been ruined by events and governmental actions no less absurd than those expressed in the following story.

Help stop the madness of our government. Demand positive change in this critical election year.

THE ONLY JOY SHE WOULD EVER KNOW by Michael Barnett

I was sitting on my couch, smoking a joint, listening to the Fugs play Kurt Weill. I was nearly out of pot and didn't have money. My rent was a month behind. The landlord had come to collect it, and smelled me smoking pot. He had threatened to evict me, and notify the police.

My landlord's name is Bill. He's a brainless, greasy man. He owns a lot of property. He moved from the house I live in to another down the block. It's not as nice as this one. I've been inside and seen ... the family room is small; and the carpet's that ugly green. He doesn't seem happy there. I think he wants to move back here.

That night, against my nature, I got a butcher knife, and stripping naked, snuck into Bill's house. I went into his bedroom. He was lying on his back. I thrust the knife in his throat. I twisted and turned it around. As the blood gushed I nearly vomited. I showered and went back home. I sat on the couch and smoked my last joint, reflecting on what I'd done.

"At least if I get caught, I'll have a place to stay. It won't be very nice but they serve three meals a day."

The police came round the next morning asking questions. "What do you know about him?"

"Who?"
"Your landlord ... he was murdered in his sleep last night."

"He was greasy and fat and stupid."
"Did you kill him?"

"Why would I do that?"
"We understand you were smoking pot yesterday."

"Who told you that?"
"We have our sources. Were you?"
"No ... and what if I was?"
"We'd like to search your house."
"Do you have a warrant?"
"No."

"Well, I should make you go get one, but since I have nothing to hide, I don't mind you searching my house." I let them inside.

They tore apart my house. They enjoyed it a lot. I had nothing to hide. I was out of pot.

Fred, one of the detectives, called out from the bedroom, "Aha! Look what I've found!" He ran into the living room, holding a seed.

"What's this?" he asked, smiling insanely.
"Looks like a pot seed to me," said another detective.

"You're under arrest," as they shackled me.

"For what?"
"Distribution and conspiracy."
"For a pot seed?"

"This seed," said Fred, carefully placing it into an evidence bag, "when fully sprouted and grown could supply this whole county with dope. We're taking you in."

As they dragged me from my house, the handcuffs cut my wrists. "Could you loosen these a bit? They really hurt."

"Dope fiend," said Fred, pushing me in the police car. "My daughter died from dope. ... Thought she could fly ... jumped off the Sears Tower."

"Did she go up or down?"
He didn't answer. I chuckled silently. "That must have been pretty good stuff," I thought.

At the police station they unshackled me. After prints and photos they questioned me for hours. It truly seemed like days. I had nothing to confess. My bail was set by the judge, who I didn't even see, except on the video hookup in my cell on a color t.v.

"What you in for?" asked a prisoner.
"Dope ... and suspicion of murder."
"Dope's a hard rap to beat, man. Good luck."

At my trial I was found guilty of conspiracy. "He was growing a beanstalk the size of the Washington Monument," they said. "Thirty years hard labor for his heinous act."

"What about the murder?" I asked my attorney.

"We plea bargained. They dropped the murder charge for the dope charge."

They planted the seed in the pot observatory and waited for it to grow. They fertilized it daily,

cared for it like a child, but it didn't sprout and they pulled it out and put it in a vial. "It's a dangerous breed, this seed," they said. "It has ... unknown potential."

For twelve years they waited for it to sprout. My appeals were all turned down. I wasn't getting out.

Your honor," said my attorney. "Prison has reformed my client. He's learned a lot inside. Not once, sir, not even once has he gotten into a fight. He's learned to make things, too. He's learned to make plastic trombones. And we're sending them to Romania to help unfortunate orphans."

He leaned over and whispered: "I think I did pretty well. They're considering freeing you."

"What about the seed?" asked the judge.
"It never even grew," said my attorney.
"Then I'm afraid I have no choice but to keep him inside until we're finished with this seed."

"But sir," my attorney pleaded. "He's been in twelve years."

"The expert witnesses testify that the proper evaluation of a seed takes time," said the judge. "He's going to have to remain inside until they've had every opportunity to examine this seed."

The gavel swung.
"How long is that?" I asked my attorney but he didn't seem to hear. He was busy shuffling papers as they dragged me from the court. "I'll see you next September," he said without looking up.

Two years later I got a visitor — a woman dressed in a suit. "I'm your new attorney ... seems they've lost your seed. With any luck you'll be out in a month."

Six years later I walked through the gates to freedom. I'd made twenty-two thousand plastic trombones. I'd contracted aids. Nobody wanted me around ... since I had the disease. And I left to live in the country, but I couldn't find one around. As I searched I weakened and fell ... dead on the dusty ground.

But before I died a vision came of a child and a plastic trombone ... and she smiled the sweetest smile.

Twenty years wasted for a seed that would not grow. But I died feeling good for giving that child the only joy she would ever know.

The End

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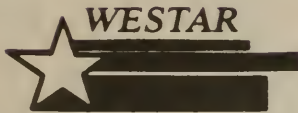
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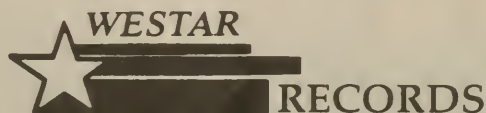
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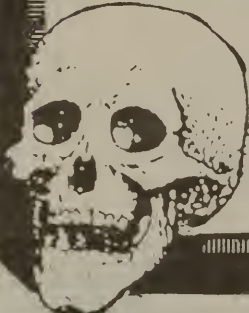
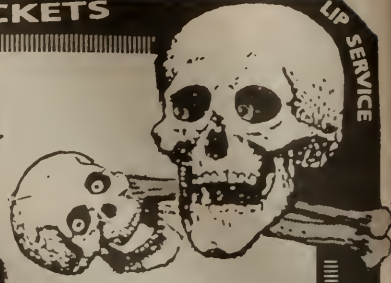
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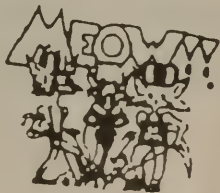
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THE ZEROS:

THIS JOE IS ANYTHING BUT NORMAL

BY HOT ROD LONG



One of the biggest LA bands over the last decade is the Zeros. The band's "purple - everything" image, their infectious pop based tunes, the concept of being a Ø ... all have helped these purple clad musicians become one of the most interesting and most followed bands in Southern California.

You see, the Zero's aren't just musicians, they're cult heroes. They drive around town in a big purple station wagon, shaking hands at stop lights and waving to yelling fans as they pass by. The band has sold more purple hair dye than Prince sold *Purple Rain*, and the clubs are so hot after this band that the Whiskey A-Go-Go and Coconut Teaszer painted their buildings purple in an effort to get the band to play there.

The have a dedicated legion of fans, the Zero mongers, who pack their shows up and down the West Coast, and they even have an endorsement deal with Converse tennis shoes to sometimes wear hip high tennis shoes on stage. They are purple of course.

But, the history of the Zeros is not all glamour and glitz. Formed in N.J. in 1982 by singer Sammy Serious, guitarist Joe Normal and drummer Mr. Insane, the band kicked around the East Coast club scene for about four years before heading off to London for their shot at fame.

Guitarist Joe Normal explains, "Before we

were the Zeros we were called the Double O Zeros, and everything was blond instead of purple. We had a five song EP called *BE A Ø*, which is very rare, I might add. The London experience was real cool; we were there for about six months in 1985. We made a lot of friends and had a big following, but our Visas ran out so we had to come home. We came to LA in '86 and found a new bassist, Danny Dangerous, and we've been here ever since."

The Zeros take the idea of a concept album one step further. They're a concept band. Labeling themselves as underachieving losers with no lives other than their music seems a little self-berating, but the band acknowledges that this has helped their fan base grow.

"The concept of being a Ø is doing what you believe in and believing in yourself and being original. Anyone who's into rock-n-roll and looking for a band to believe in can relate to us."

Image aside, the Zeros are a great band to listen to and a fun band to watch. They're as colorful as a kaleidoscope when you're on acid and as much fun as a barrel full of monkeys. The Zeros' combine their funky stage persona with some genuine "hits." "We all listen to different stuff, ranging from Alice Cooper to Pink Floyd, 60's and 70's British

pop stuff mostly. But to give the kids in FL something to relate to ... if you're into Motley Crue or Poison you'll like us, but we're more fun to watch!"

After signing a deal with Total Chaos Records, the Zeros went into the studio in early 1990 to begin recording their debut, *4...3...2...1... The Zeros*, the band's label went bust. And after signing to Enigma, which then went broke also, the band decided to go with the revamped Restless Records, formerly a subsidiary of Enigma.

"The first single and video from *4...3...2...1* is 'Love's Not Fair,'" continues Joe Normal. "All of the stations have it, so call up and request it. Also, we want to thank the fans in Florida who have gone out and bought our record. If you can't find it at your record store, tell the owner to order it!"

The Zeros (not just a band, a legend waiting to happen) are one of the few bands that realizes music is about more than just image. It's about entertainment. Combine their image, their infectious material, their attitude, and their live show and you have one of the most entertaining bands around.

You can write to the Zeros at:

PO Box 932509, Hollywood, CA 90093-1509. Or call them at (213) 285 8772.

Look for the Zeros on tour in Florida this spring.



CHAOS BEFORE THE CALM

INTERVIEW WITH

DAVID VINCENT OF MORBID ANGEL

by Leslie R. Marini

"It'll change the world." A friend and I were discussing the metaphysical aspects of music one afternoon. Throughout its brief thirty-something years of existence, rock music has held more influence over the masses than any other form of music. No art form of any type has had such impact on the lives and emotions of entire generations. Rock music, in particular metal, has been held responsible for anything and everything. An awesome presence, if you ponder upon it, the power that we, as mere humans struggling through incarnations have attributed to the muse that creates the frenzy of rock & roll.

There was a time that the earth cried out for blood. There was a time in the history of humanity, when blood was shed to renew the earth, and sustain the Gods. Later, a day or two before preparing for this interview, I'm handed a copy of a book on Mayan culture entitled "The Blood of Kings - Ritual and Drama in Mayan Art." The authors of the book have learned to decipher the hieroglyphic writing of the ancient Mayan culture, a culture that

prided itself on the ritual practice of bloodletting, involving such methods as lacerating the tongue, and pulling rope through the wounds ... allowing blood to drip on sacred paper made from a fig tree. The bloody paper was then lit, and through the smoke, visions of the Mayan gods would appear to the supplicants. You may also note that the authors of the book, scholarly artist/anthropologists, credit the Mayan culture with being one of the most highly advanced at the time.

Can you brief me a little on Morbid Angel?

David: We've been at it for a while. Morbid Angel was actually formed in 1984, the present incarnation together since '88. It looks like we'll be continuing to do it for a while; we've enjoyed an awful lot of success, partly because we've been around for some time now, and partly because we've released a couple of records that have gotten a real good response. So we're pleased that the response has been good — that's mainly been in Europe, 'cause we're signed to a European label. Actually, it's starting to pick up in the states.

How much does Satanism figure into Morbid Angel?

I imagine that different people's views are different on different aspects of things. It's got a bad rap, and it's something that's directed from conservative, controlling type individuals ... so if those kind of people are what you want to listen to, then you'll probably be closed-minded for the rest of your life.

I think society is in more danger from Oral Roberts or David Duke than from David Vincent. People aren't in danger from anyone like myself, because I'm a very unobtrusive person. I do my own thing and I really don't care what anyone else does. As long as they don't infringe on my rights, I don't intrude on theirs.

Let's bring the subject to the current release, *Blessed Are The Sick*.

It's a bit more experimental and progressive; we're incorporating a lot of different influences into our stuff these days; we've been listening to a lot of death metal ... to a lot of things, letting that kind of open up our minds a little more, and keeping it within our same personal field. So we've added some different types of instrumental stuff, and just some stuff with some different kinds of feelings —

some different emotions, some different textures, we've gone for a much cleaner mix. We recorded it once again at Morrisound in Tampa.

World renown as the studio for death metal.

I think it's a good studio for anything; they have a real good facility there, which they're constantly updating; the staff is involved in a lot of local things; they support the South Eastern Music Conference. They support the 95YNF "Live at Morrisound" thing, which is like a showcase kind of thing in conjunc-

tion with YNF to expose local bands; they're real good in terms of the local music community, and on the international/national scene. There are bands playing this type of music specifically because Morrisound knows how to mix this stuff. People hear a sound — they'll hear a Morbid Angel, an Obituary record, or Sepultura, they listen to that, they'll say they want that kind of sound, they want that heavy, punching kind of sound. Morrisound does it consistently. A lot of studios tend to shy from this kind of music — it's difficult to mix, it's not easy to work with, and they just seem to do a good job with it.

Some people attribute the attraction of death as a way of releasing aggression.

I think people are gonna feel aggression. I would hope that's not the only emotion involved, but certainly a lot of people have indicated that it was the most predominant emotion. People are frustrated right now; there are things out there certainly frustrating people. There's always gonna be bands that strive to add more; they have different kinds of feelings, different emotions ... just like any other art form, people are gonna express themselves. Some people just have a different way of doing it; it doesn't make it less viable if it happens to be something so eloquently stated as death metal.

Has Morbid Angel come up against any suicide accusations, or other forms of negativity?

We don't really have that problem. It's not the case anymore of one thing or another or people against us; we're pretty much anchored ourselves. Someone's gonna object to whatever you do. We don't pay much attention to that.

So the new record, "Blessed Are The Sick," is still going pretty strong?

We've done a lot of touring in support of our latest release; we're settling down now after the holidays

and we're getting ready to get to work on the new material, and we may possibly hook up on another national tour, depending on what opportunities come our way. We're in the process of negotiations with some new record deals; we've completed our contractual obligations with the first two records, so we're thinking about some negotiations here, and working on new material.

I imagine that Morbid Angel must lend itself to video quite well.

We have two videos, one of which was for "Altars," which was actually a live situation that our record company put together; the second was more of a concept video; it got some airplay in Europe; in the states they're more conservative in terms of MTV. We're probably going to do a full length live video release. There has been discussion on it, but no concrete plans yet. We're looking forward to doing something like that in the future.

How about the politics of being in Morbid Angel?

I'm certainly concerned with my surroundings — with the government. Morbid Angel is not a political band. In my private life, I take part in a lot of things. I'm politically active, but we don't use Morbid Angel as a platform. There's a little bit of stuff, a little more sublime that comes through, but it's not a blatant statement.

So you're not on the same level as say, someone like Jello Biafra?

I have a lot of admiration for Jello. I think we need a lot more people like him. We need a lot of people who just don't talk and complain about things, but who organize and get out to the polls, and vote. As difficult as it is, as hard as they try to make it for people in our particular way of life, people under 60, who have a life, are more liberal, but not necessarily the most politically organized people, unfortunately. We're the kind of people who take our rights and freedoms for granted, and it's unfortunate that we have to try to protect ourselves, because there are people out there who would just as soon be in control of everything. I would certainly take the opportunity to encourage people to try to express themselves, whether it's just going down to the polls and voting. I think that people can make a difference. It's personal responsibility.

Consciousness raising, which in itself motivates political change, that's one of the functions of art — in particular, music. It starts with the individual.

Unfortunately that's not the way the whole looks at things. The whole is never gonna see things that are best for banks, politicians, power mongers, people who are not in a more relaxed liberal way of life. It's never gonna be in our favor, it's not profitable, they can't control it, it can't be taxed, it can't be harassed. That's what freedom's all about; it's worth bucking the system.

So, David, when you're up on stage, before the fans ...

I love performing. It's my life. It's beautiful. You have a wonderful relationship with the audience; it's something that I'm real close to. It's hard to put into words; it's something I enjoy a lot. I can't think of anything I would like to do more. It's not how much you have, you give what you have. You give what you create. You express yourself with your work, your creations, your emotions ... and that's just a way of sharing.



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by
christopher
robin

LOVE! #HATE

Let's start off with your brilliant acoustic performance at Concrete Foundations last Fall. It was very special because it was the first time the whole band performed an acoustic set.

Actually, Jizzy and myself have been playing acoustic songs at radio stations all behind "Blackout." We're pretty boring to interview, so we brought along acoustic guitars to make it more entertaining. We got used to it, though. It's pretty scary on a radio station because you're totally live and if you fuck up any of your notes, people say "Oh God!" We've been doing it for a while, but this was the first time we all played acoustic guitars; we worked out some songs and it was fun.

For that show you played "Don't Fuck With Me" and "Cream." What other songs did you play?
We did "Wasted In America," "She's An Angel," and "Spit."

Any chance of those acoustic renditions appearing on promotional materials, bootlegs, or anything special?

Yeah, they filmed it that night for a documentary the label is doing about us.

The first single is going to be "Happy Hour." I might have chosen "Wasted ..." or maybe even "Cream." Who chose "Happy Hour," and why to lead off this album?

They're only going to release it to metal. I'm a melodic guy, but I can let my hair down and go heavy for fun ... and that's what I think about "Happy Hour." I'm glad we're releasing it first, because it's different, and there are songs on this record that are much more commercial.

Do you look at the new album as an evolution or a roadside detour?

Definitely an evolution. Our band is a very slow growth band; we're all late bloomers. We were grown men before we got good. Some people get good when they're boys. This record is the summation of where we are now. We got better from doing the first record. We had a real serious approach to the songwriting on the second record. "Wasted's" main criticism might be that we over-thought a bit. The record is full of passion, but sometimes when you over-think things you get away from the spontaneity of the moment. You can start second-guessing yourself and editing yourself. Time goes by and people say: "You should say, 'Don't mess with me,' instead of 'Don't fuck with me,' and you could have a big hit." It's like, "No!" So I think having a lot of time really

helped, because we made a better record, but I think it's a little cleaner, in retrospect, than what I would do now.

You would have kept it a little grungier? Yeah, a little less thawed out. We're not like Queensryche, but this turned out a little Queensryche-ish for me. We take our musicianship very seriously but not to the point where we're looking for perfection in a track. Sometimes when you make something perfect sonically, you take the "garage" out.

And you like keeping the "garage" in. What is the single after "Happy Hour"?
That will be "Wasted In America." That's going to be where we get our big shot.

What's happening tour-wise? The band was very fortunate last time to book up with AC/DC and Dio, and get on some decent tours.

Our luck streak is going. We got on Skid Row in Europe behind a quick single they released. It's called "My Evil Twin;" it's the last song on the record. Next week we're going out with Ozzy.

Is that in the States?

No, that's Europe again. We've been fortunate to get real popular in England and on the continent, too, so we're a legitimate arena opener over there. With AC/DC and Dio, it was that they liked us, not that we could fill seats.

But now the crowds are there for you just as much as they are for the headliner. In Europe we can really help a band fill a place.

Does it upset you that you're popular in Europe yet you can't kick your next door neighbor in the ass and say, "Listen to what we're doing right here at home?"

It's not quite that bad. We have a very sound following, and we established credibility here in the States as a legitimate band, not just a "flavor of the month." So we were excited to get literally successful somewhere, and not to underdate the hard and good work we did in the States.

So you're very happy now?

It's hard to complain. Of course, everyone has had fantasies run through their mind of being a real popular band. We're really happy for the slow growth thing. We've come further. We're gaining momentum. Although we only sold 120 or 130 thousand albums in the States, it still works to our advantage — we have nowhere to go but up.

Let's talk about "Don't Fuck With Me." The lyrics are dramatically different from the simple yet catchy

melody line. Did you do that on purpose?

Not preconceived ... but when you have a true song it just comes out: later, you deal with it being good or bad. It's a true song, not that it's based on reality, but it's coming from the place that art should come from.

Did you encounter substantial pressure to change that song?

Our relationship with our company has been a fairy tale, and we've just been so lucky to have artistic freedom, tour support ... just overall support by the label. It's pretty much impossible to survive without support.

Are there going to be any special plans for the song ... such as sending it to PMRC, maybe helping some anti-censorship campaigns?

I guess it'll just be special to us. We like playing it live and it's a real singalong song; so live, we'll play it and people that have an inclination to singalong will singalong. That's how it will be special to us.

Do you worry about your fans who are under 18 — and you have a lot of them — having a hard time getting this album just because you're making an honest statement on it?

I'm not worried about that at all, because I don't take responsibility for our fans. That just goes with my rap on being true ... and that's our big thing. When you're on a big company and on a big wheel, the temptation to be commercial is there. People will say to me: "God, can't you write anything except a drinking song? Does everything have to be about booze and stuff like that?" That isn't the point; the point is that it's "true." If it's "true," it's legitimate.

It's real to you.

That's our only requirement of our songs — that they're coming from the right place. We spent a lot of our youth growing and searching, chasing trends, not really knowing ourselves. So this philosophy is very important to us now; it's something that took us a long time to learn.

Is that shared by the other three as well?

Very much so.

What's the most important lyrical line on the album?

We don't find any of our lyrics very important. But in a sense they're important and integral to making the song work ... to achieve that magical, mystical thing that makes people rock.

So don't try to dissect the songs. Just take them as they are: Zen like.

Definitely. We went over to Europe, we get a lot of attention

there, and for a while we were calling ourselves "The Stupidest Band In The World," because we were the stupidest band in the world. It's important for us not to take ourselves seriously, and think that we're on some special mission. It is very serious to us, but sometimes rockers have a tendency, or their fans will have a tendency, to put a rocker on a pedestal. One thing we learned from our first record is not to do that. And when we finally get successful we won't be dicks ... or assholes walking around like our shit don't stink — like we might have had we been really successful on the first record.

Why did you choose John Jansen instead of Tom Werman? And did the band actually share co-production credits?

He is a musical hands-on guy with an engineering background. That was the main difference between him and Werman — Werman having more of an administrative style. We wanted to be able to communicate with our producer from an engineering standpoint. John is a perfectionist, kind of a picky anal-type guy. He'd put everything under the microscope ... and that didn't hurt in the long run; it rather helped. It was a bit of a hassle going through, though. On our record there was a lot of stuff where we didn't take the first track; we went searching for solid, really well-played performances, which is fine, and we want to be as good as we can be, but you know I love the raw stuff.

"Wasted's" almost two years old. You had that on your first tour. Are the other songs on the album newer?

They go all the way up until the newest song; that was done after we finished the record. "Don't Be Afraid." We were really happy we got it on. The songs were written over the course of two years. "Wasted In America" is the oldest. Actually, there's one other song, "Tranquillizer," coming from the same period.

Skid, what else should Thrusters know about Love/Hate 1992?

We really had a good time touring through Florida and got good support from radio stations and made some friends. We can't wait to come back.

When are you going to?

We have ten weeks of work in Europe and it's still too early to get work beyond that. We're hoping to come home and go right back out.

... Into late spring and early summer?

We're hoping to play forever.

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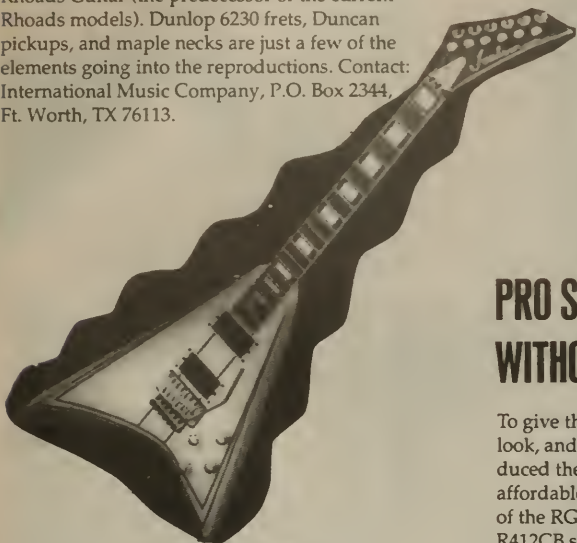
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dumb.

SOWHOUND was total industrial noise. Decent frontman, but the drummer was about as enthusiastic as a slug.

but I can assure you that they were just as informative as last year's.

Rounding out the second night of showcase acts, the buzz band of the weekend was the **GENITORTURERS**. Yes, it's all in the name, folks. This band did perform live body-piercings on stage, S & M fashion. It was incredible... intense... insane... you had to be there to believe it! In my opinion (and I always have one), the side-show was really unnecessary, because this band was talented, both musically and energetically. The lead singer was sort of like Wendy O. Williams, only ten times better. The female dominator (ha, ha, I love it!). But if you intend to 'see' anything, take your binoculars, because it was impossible to get through the wall of people.

The most asked question of the weekend was "What time is it?" Nearly 2000 people running around and no

Get a drum machine. **MARILYN MANSON & THE SPOOKY KIDS** were the buzz band for Friday's showcase. At first, I thought this group was a Jane's rip-off, but further listening evoked

Before I get into this, I must mention what was going on in the 'side room' of the Ritz. Apparently, the band **EXPLORATION X** weren't exactly pleased with the conference panel's decision of bands (since they were not picked) and decided to do a showcase for themselves, donned "The Kiss Our Ass Tour." Good idea. Exploration X was probably one of the more interesting bands we saw. A

First, let me take a moment to introduce ourselves. I'm Brenda, editor of U.S. Rocker, which is based in Cleveland, Ohio. And him ... over there ... that's Trent Weller, Asst. Editor. We were in town for a few days attending the Southeast Music Conference. I asked Chris Phillips if he would like us to contribute something for his 'zine, so here we are. Strap yourselves in, kiddies ...

Ten minutes after stepping off the plane, we were whisked away by Lee Ann Leach to see **UGLY KID JOE** and **SCATTERBRAIN** at the **ROCK-IT CLUB**. U.K.J. played a very hot set, upstaging Scatterbrain. This show was co-sponsored by **98-ROCK** and **93-WYNN**; their vans were parked in front of the club. These stations jam their asses off! (They actually make Cleveland commercial radio stations look sick by comparison).

The next evening we went to



All photos by Michael Haynes



IANNUS LANDING in St. Petersburg to see **DINOSAUR JR.** and **MY BLOODY VALENTINE**. We were lucky to catch this show, because Dinosaur Jr. took the night off when this tour passed through Cleveland.

The first night of the conference was kicked off with a private party at **MORRISOUND STUDIOS** with host Tom Morris. The remaining portion of the evening was spent at the **RITZ THEATER** for the first series of showcase acts.



cross-mix of psychedelic, funk, and industrial. The singer emulates Chris Cornell (Soundgarden) a bit too much.

The first band to play inside the theater was **QUIT**, who were pretty awful in the vocal department. They should 'quit' while they're ahead. Next was **ALTER EGO**. The band has some good ideas, but it's rather confusing to have three lead singers switching around all of the time. **MOD-I-CITIZEN** was boorring. A funk / jazz mix. The songs just sort of flounder around, going nowhere. **CATHEDRAL SWING** was very impressive! The



music was like a heavy funk-ed-up **INXS**; throw in a dash of The Cult. The frontman was fabulous. He really knows how to move dramatically to emphasize the music. This is a band to keep an eye on. **THE FUNKY GROOVY CATERPILLARS** were Urban Dance Squad wannabes. It was

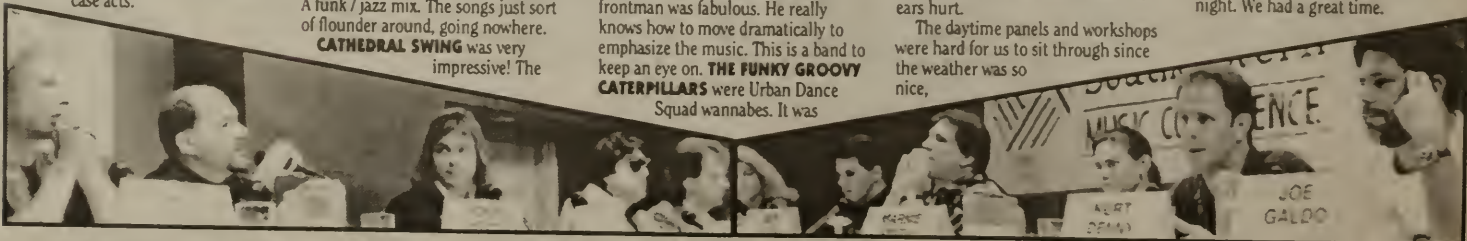
thoughts of an industrialized Richard Hell & the Voidoids. The singer emulates a drug addict 'jonesing' for a fix, while the rest of the group runs around like a bunch of crazed banshees. Pretty cool. The band **SLOW** finished the night. Musically very Seattle-ish, but what would this showcase be without one Alice In Chains sound-a-like? The band itself was pretty good, but the singer made my ears hurt.

The daytime panels and workshops were hard for us to sit through since the weather was so nice,

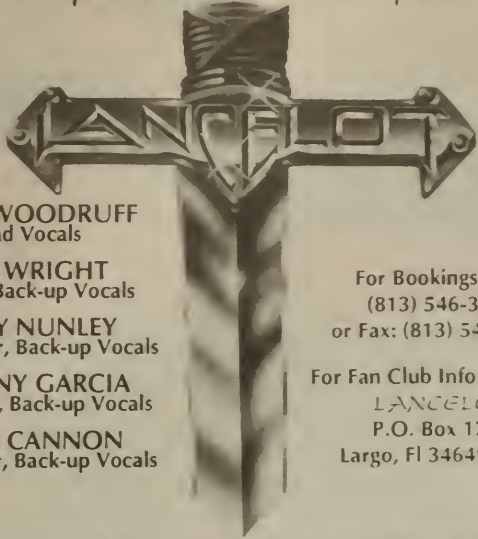


wrist-watches. It was like being in a time-warp. Trent had a close call one evening with the Tampa police department and the skinheads, but he managed to escape unscathed.

And now the 'thank you's' go out to Lynn Norton and Tom Morris, for not strangling me on sight because **HATRX** couldn't make the show; to Thrust Magazine for their tolerating us for three days; and to Lee Ann for dragging us around town at all hours of the night. We had a great time.



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ARAZMO

LIVING IN HOTEL ROOMS

Conversing with Bay area bad boys Arazmo is a lot like their live shows: totally unpredictable. In the past three years, vocalist Warren Buckingham, bassist Tony Wagner, drummer Vic Torre and the group's namesake, guitarist Dave Arazmo have done their best to define the fine art of paraging. But all shenanigans aside, Arazmo is most effective at exhibiting an array of melodic-laden hard rock.

On a recent Friday night, the dynamic duo, Warren and Dave, appeared at my doorstep, six pack in hand. After serious consideration, I let them in.

THRUST: This is where we talk about your band.
WARREN BUCKINGHAM: I've been waiting for this all night.

Let me throw something past you. You're in a nightclub talking to somebody that has no idea what your band is about. What do you tell them?
WB: First of all, this person is probably speaking in some foreign bar language. But if they ask what Arazmo means, I'll tell 'em it's Bohemian for long schlong.

DAVE ARAZMO: Did that answer the question?

Not really. Arazmo could be a death metal country band for all anyone knows.

DA: We're a hard rock, party band.

WB: Hard rock, funk, pop, metal, in-your-face, party band.

DA: Not too much glam, though. We don't like it when they say "poseur."

WB: Poseur is a word that's abused. If I go to a topless club and see a girl that's a poseur, that's a good thing.

DA: It depends on the pose.

Seriously.

DA: The thing about this band is, we have our attitudes on-stage and they're real. Like, if our drummer's high-hat falls over we wouldn't take it in stride, we'd get all pissed off. Then there's those moments like last week at the Rock-It when Warren pulled his pants down and I gave him a wedgie. He sang the whole song with his underwear up his ass.

You're putting the spontaneity back into rock.

DA: Yeah. But it's not something that we try to do, it's more out of boredom.

What about the audience?

WB: It doesn't matter if there's 2 or 200 people in the audience. In fact, when there's a small crowd they get a rare performance.

What brought you to where you are today?

DA: Well, we've been around for a while. We went out on the road for about a year and a half and came back. At that point we decided that playing forty cover tunes a night was a waste of time. We decided to work on the originals and go into the studio. We recorded four songs in 1990 and sent those out to a few labels. It takes a lot of time and money to put the kind of promo that we want to put together. Our main goal now is to get a management company out in LA. I think everybody knows we were talking about moving to LA a few months back.

WB: The idea was to go out there and get a management company that could shop us to the

labels. If you want to go fishing you go to the ocean.

DA: Going out to LA is still the plan.

So what's happening at this stage? Tell us about "Hot Dog Girls."

DA: Well, we like girls. We drive down the road and we see girls selling hot dogs. Everybody likes 'em so we wrote a song about it.

Not everybody likes them.

DA: Most heterosexuals like 'em.

WB: What's the big deal? They're only wearing t-backs that you can wear on the beach. I think it's great. In the middle of the song it talks about highway beautification and it's a real hot dog chick on the song that we got to do this.

Give me some of the lyrics off the top of your head.

WB: (Singing) "Wow, whiplash, what a surprise. I was doing sixty when those buns caught my eye. I just pulled over, pulled it out and put it in. Burning some rubber, I'm doggin' again."

DA: It's sort of that double meaning thing.

WB: And the best thing is, since we released this song we've got hot dogs coming out of our ears. It's a really good song. Don Capone at 95YMF has been playing the shit out of it. I run into people all the time that say they've heard the song.

You recently shot a video for "Living In Hotel Rooms."

DA: Yeah, killer quality. We made friends with a guy at Channel 10 and he was really into doing a band video. So we shot for two days with about ten babes — lots of chicks in the video. We had a hotel room out on the beach and we shot some stuff with the band in a warehouse that we had done up.

WB: When I first saw it I didn't have any idea what it was going to turn out like. There were a million things that didn't make it onto the video. There were things in the video that I don't even remember shooting.

What do you hope to accomplish with the video?

DA: To have management companies and labels look at it ... promotion mostly. We're a band coming out of nowhere that they've never heard of.

What didn't we talk about?

WB: We didn't talk about Arazmo II. It's now in stores and you can get it all over town. We want people to buy this tape, because in one of the tapes is a golden Willy Wonka certificate. That person gets to come to the Arazmo factory and get an everlasting gobstupper.

DA: Print that!



story by dj justice

AROUND THE CORNER IN DARK SUNGLASSES SECRET SERVICE

Secret Service is a band that's been around for many years, right? Well, not really. The only thing that the 90's Secret Service have in common with the Secret Service of a few years back is the name, and drummer Mark Busto, but that's a redundant story.

The band's focus is on the present and the many positive things that are occurring in their career. In retrospect Secret Service, (lead vocalist Steve Cruden, bassist Tom Perry, guitarist Rick Morgan and drummer Mark Busto), have been together for about 19 months. The band had known each other for a while, but basically formed out of two separate working relationships. Mark, Steve and Rick were playing with Reno Rojas and Tony Wise in the forming stages of Tyger Tyger.

At the same time, Mark and Steve were writing original tunes with Tom, and after seeing them perform as a three piece band, Rick wanted to join the line-up.

Knowing that they would have to overcome stigma, the band decided to revive the moniker Secret Service. The band quickly got to work writing, rehearsing and playing numerous gigs through out the Bay area. The SMC in 1991 was basically the bands first "big" break, as many local industry insiders

were impressed by the band. It wasn't too long before the band had a following, not just of their fans, but their peers as well.

Another break occurred when Secret Service did a live radio spot on

Charlie Logan's Radio Clash on 95YNF, on Live From Morrisound. The demand for product prompted the band to re-edit and release the radio show on tape. It's available at record stores throughout the Bay, selling successfully.

The response from that release was overwhelming for a band that hasn't toured or played outside of the immediate Tampa Bay area, thus inspiring Secret Service to start a mailing list and news letter, which as of press time had over 600 people on it. In response to their fast growing popularity, the band is quick to thank both Charlie Logan of 95YNF, and Austin Keys of 98 ROCK, describing them as "Godsends, literally".

But how did a band with exclusive Tampa exposure get word out to national record people? Tom Perry pronounced, "I hope I'm correct in saying this, but we have yet to have someone leave our show and say, "It's no big deal! Every-time someone sees us they tell someone, "Hey you need to see this band!"

"Go see" this band is exactly what many have done. In what started out as a trickle of label interest has increased to a steady flow. By label interest the band is adamant in pointing out that they actually have record industry insiders scheduling to see the band as opposed to being checked out during someone's golf vacation. Some label reps have even seen the band two or three times.

There was a rumor circulating at the end of last year that the band had already been signed, but that is exactly what it was, a rumor, again proving that what you say can and will be twisted around and misconstrued by the time it gets back to you. Others have questioned as to why, with all of the label activity surrounding the band that they haven't been offered a contract yet?

Each member of Secret Service is not only patient but also versed in the complex procedures involved in any legal venture. "It takes time", stated Steve. "I suppose that there are bands that someone sees once and signs on the spot, but in today's music economy it's a thought-out procedure. The labels are again looking for longevity, and if they are going to sign you, dump money into you, they want other peoples opinions."

Secret Service feels strongly that they have the credentials the labels are looking for. For them, it's the songs first and foremost, and the fact that they are young and attractive (read: marketable) men doesn't really matter to them.

"We're not a hair band, we're not mainstream. We are all mature songwriters, not in a pompous way, but in the sense of who our

influences are, and that we're not searching for a certain style. What we hold important isn't necessarily a guitar solo at warp speed, or a vocalist singing the seventh octave through credit is due to bands that play that

way. What we hold important is a message, a melody that feels nice, a memorable groove and a guitar that doesn't irritate your ear."

The band's material basically has had a "good time" feel, and though they don't preach any heavy message they do have some thought provoking tunes.

The band recently hooked up with the man behind Spread Eagle, Charlie Gambetta, and is very pleased about the working relationship. Tom conveyed, "We've worked with different people, and we've been hesitant about committing ourselves on a long term basis. We had one meeting with Charlie, and we all agreed, this is the guy, the one we've been looking for".

Another recent development has been the bands signing with renowned entertainment attorney, George Stein, of B-52s and Bryan Adams fame to name a few. Things are taking a definite upswing for Secret Service, but the band is still quite modest about it all. Says Rick, "We're lucky to be making a living playing our original music. We've got a great band and we get along real well. Everything else, the support, the label interest, it's all a bonus."

Mark sums it up, "We've been fortunate to be able to woodshed, to write songs and build up our following and pursue our goals. We've got fans that follow us around, and where in the past they would have requested a cover tune, now they request our songs. It's wonderful."

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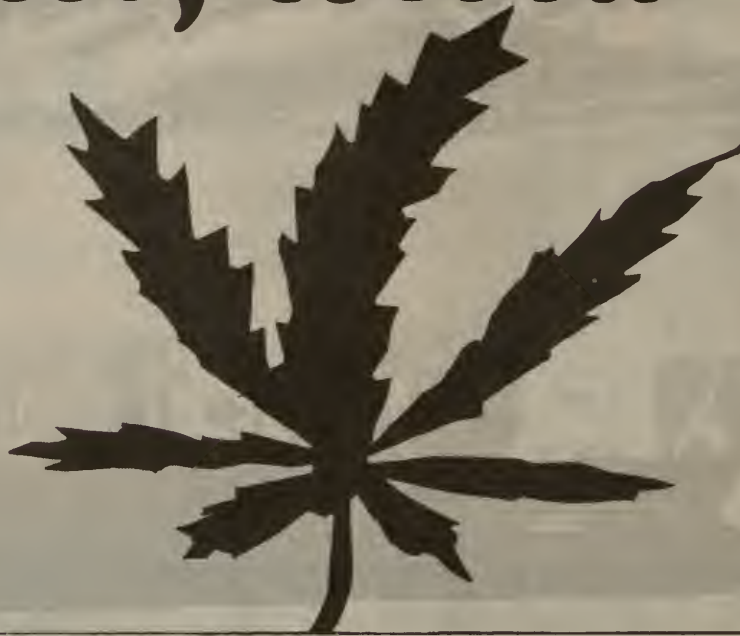
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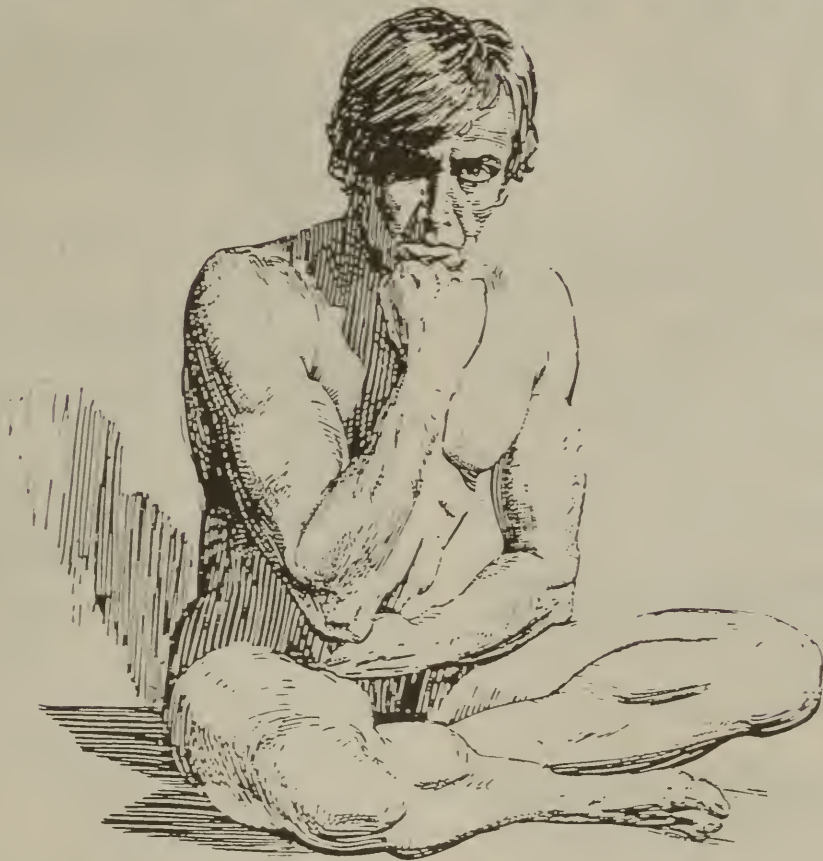
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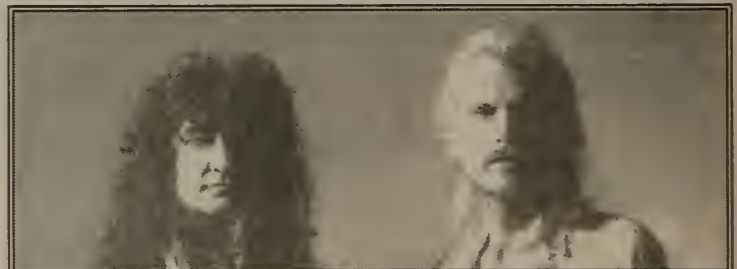
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T H E T A M P A B A Y STREET REPORT

REPORTED BY THE MASSES

EDITED BY DJ JUSTICE

During the second annual **SMC CONFERENCE** held in Tampa I made a comment at the press/promotions panel that I'd like to reiterate. I mentioned that I had previously offered exposure for any band or artist that made the effort to call or write me. Several people in attendance took advantage of the opportunity by introducing themselves and providing me with tapes and info. Unfortunately, due to the chaos of the conference I was unable to keep all of this material in order. So, rather than write only about a portion of these artists, I reinstate your submissions. In fact, anyone who is reading this that plays music (of any style) seeking publicity that sends me their material before my next deadline (approximately April 30th) will at least get a mention in this column. Deal? Send your goods to: **P.O. BOX 1818, PINELLAS PARK, FL 34664 OR CALL (813) 831-3401.** By the way, congratulations to the people at SMC. This year was even better.

Orlando-based metallers **DEATH** prematurely ended their tour in February. According to insiders the band discovered midway through their trek across Europe that their longtime manager had been embezzling a good portion of their income over the past two years. An estimated \$50,000 (or more) was pilfered from the group's funds with the manager in question missing in Europe.

Some of you may recall Death bassist **SKOT**

coerced into taking the job under false pretenses. "They told me they were signed to CBS. They did have a demo deal but CBS basically passed on 'em. If I had known that I never would have joined the band." James claims that the crux of the group's problems lie with management which is handled by vocalist Kevin Steele's brother Bret. "He's not a real manager," James said. "He's Kevin's little brother." James also stated that he has received threatening phone calls from Kevin Steele who appears upset due to comments which he made in a recent *Players* article. "I guess the truth hurts," was James' reply.

Speaking of **Roxx Gang**, other ex members have made considerable progress with their own newfound projects. Guitarist **WADE HAYES** has teamed with ex-Backseat Romance drummer Jeff Maye for **WIDOW BLACK**. Also, Hayes' former fellow axeman **JEFF TAYLOR** is fronting **THE LOVE JUNKIES** as lead vocalist, a project that he prefers to keep out of the spotlight at the moment. Incidentally, both of these new groups will showcase sounds a 180 degrees away from the glamish style of **Roxx Gang**.

Remember the band **MIDNIGHT**? If so you'll recall that the group has been a b s e n t

shows the addition appears to be just what the group needed. "It's totally opened up a new writing power for us," commented keyboardist **CHRIS KINDER**. "No longer do we have any limitations on the kind of material that we're writing. We can take any idea that we come up with and in a matter of time it's a tune." Congratulations to the band on their victory during week #6 of **THE TAMPA BAY ROCK SHOWCASE** at the Rock-it Club. By the way, other group's that won during their individual nights of the eight week showdown include **SOLDIER OF FORTUNE, SILENT SCREAM, ST. WARREN, HEARTLESS, VANDAL, UROK AND SECRET SERVICE**. The final two nights of showcasing will be held at the Rock-it on April 10th and 11th and will feature four of these bands per night.

Chances are you've never heard of **FYLEN** (pronounced Fay-lin). That's only because this rocking quartet decided a long time ago to approach the club scene in a somewhat unorthodox way. They rehearsed for over a year in their garage before even thinking about seeing the light of a stage. Fronted by vocalist Antone Sieber and rounded out by guitarist Tom Foster, drummer Bob Fylen and bassist/keyboardist Chris Connon, Fylen is

of Soundgarden and The Cult fused together.

What would you say about a new band seeking publicity that refuses to disclose their identity. One such act recently called me at home and did just that. Going by the name of **COLORBLIND** the mystery frontman on the line stated that he preferred that the personnel remain anonymous for the time being. "Once people know who we've played with in the past they'll want to judge us based solely on that," he explained. At this point the group plans on distributing a blitzkrieg of flyers across the bay with nothing other than "Colorblind: Coming Soon!." An inquiry about their prospective sound revealed "it's heavy but it's still commercial. We have funky, danceable songs and heavier ones that people could mosh to. There's different inputs from everybody in the band so you get all these styles mixed in together." If anyone discovers who Colorblind is before I do, please give me a call. Sounds kinda cool.

In a surprise appearance at the Rock-it on March 20th, **WARRANT** performed to a capacity crowd informed at the last minute that they were in fact Uncle Fred's Cabin (the name they were billed under for two weeks prior to the show). In a 90 minute plus set that showcased nearly all of the material off of their upcoming release, Jani Lane and company pleased the crowd to no end. Of special note was a comment made by Lane prior to the band's stellar performance of "We Will Rock You," the Queen classic covered by Warrant on the *Gladiators* soundtrack. Lane stated that local radio stations 95 and 98 had shied away from playing the song because of their impression that the band was attempting to cash in on the death of **QUEEN VOCALIST FREDDIE MERCURY**. Lane stated that this was not the case and urged the crowd to call in and request the song regardless of what the stations thought their motives were. During the last song of the night Warrant invited members from opening acts **HEARTLESS AND EYEWITNESS** onstage for a rousing rendition of ZZ Top's "Tush." All in all, a classic night of great rock. By the way, a privy listen to some of the nearly finished studio tracks (recorded at Morrisound Studios) revealed that the new Warrant material features an even heavier edge on some cuts while maintaining their pop rock sound on others. Either way, sounded great.

CARINO, who landed the gig with the Relativity act during the recording of their latest release *Human*, previously sported his chops for Tampa's own **FESTER**. When quizzed about his experiences through Mexico and Europe with Death over the past six months, Carino simply responded, "I learned a lot."

It looks like the black cloud over the **ROXX GANG** camp is back again. Drummer **ANDY JAMES**, who replaced David Blackshire (presently with the Del Hells) a year ago, has officially quit the band under less than favorable conditions. "I told them I had the chance to play on Ace Frehley's new album and they said I couldn't do it," James stated recently during a call from New York. "So I finished my obligations and did my last show. They didn't pay me for it, they stole my gear and I had to bring the sheriff over to Kevin's house to get my equipment back." The drummer also maintains that he was

from the Tampa Bay scene for over a year. Well, they're back. After eighteen months on the touring circuit **Midnight** has returned. Like most groups, **Midnight** has had to face the dilemma of either playing covers on the road or doing the day job thing while performing their own material. "You can do covers forever and get nowhere," **GUITARIST CHRIS GUSWEILER** said. "We're just working on doing an all original thing." The band is currently recording at Powersound Studios in Clearwater and should be hitting the local stages in the near future. Hey guys, welcome back!

The Snow's former vocalist **FRANKIE STRAZZA** has found a home with local band **MISSTAKEN**. And from their recent live

now set to make their mark on Tampa any day now. Explaining the lengthy wait, Connon explains: "We were always having problems with lead singers. We went through four of 'em. Then we tried the cover thing with some originals. Finally we decided to stick with the originals 100%. We've been practicing for the last year and now we're ready." Hopefully the ever growing original scene here is ready for Fylen.

MICKEY TAZ (ex-Cast of *Nasties*) and his band **ULTRAVIOLENT** have completed their debut demo at Panda Studios in Clearwater. The tape which is being packaged at the moment will include the tracks "The Garden," "Ultraviolet," "Soul Shaker" and "Freak Out." The group's style is in the vein



Uncle Fred's Cabin? You bet!

for-
mance
of "We
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Warrant on the *Gladiators* soundtrack. Lane stated that local radio stations 95 and 98 had shied away from playing the song because of their impression that the band was attempting to cash in on the death of **QUEEN VOCALIST FREDDIE MERCURY**. Lane stated that this was not the case and urged the crowd to call in and request the song regardless of what the stations thought their motives were. During the last song of the night Warrant invited members from opening acts **HEARTLESS AND EYEWITNESS** onstage for a rousing rendition of ZZ Top's "Tush." All in all, a classic night of great rock. By the way, a privy listen to some of the nearly finished studio tracks (recorded at Morrisound Studios) revealed that the new Warrant material features an even heavier edge on some cuts while maintaining their pop rock sound on others. Either way, sounded great.

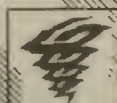
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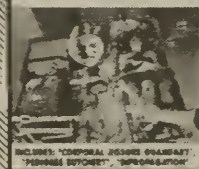
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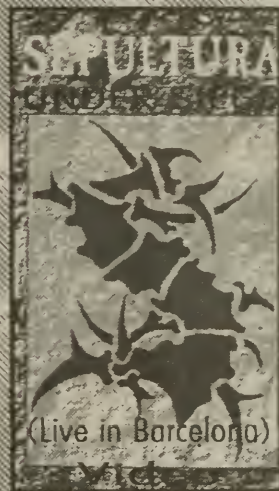
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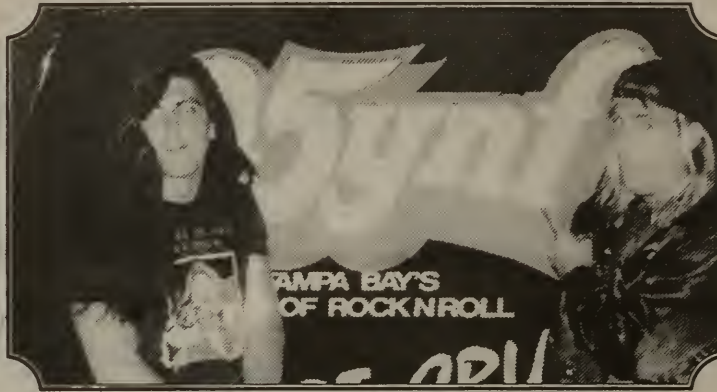
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THANKS FOR COMING TO THE THRUST ANNIVERSARY SHOW!

A rowdy bunch of rock and rollers packed Tampa's Rock-It Club for the Second Anniversary Party of Thrust Magazine. Although belated by almost three months, there was a festive and bawdy atmosphere as friends and staff of our beloved Thrust gathered on March 7.

Five bands provided entertainment for the evening, kicking off with a

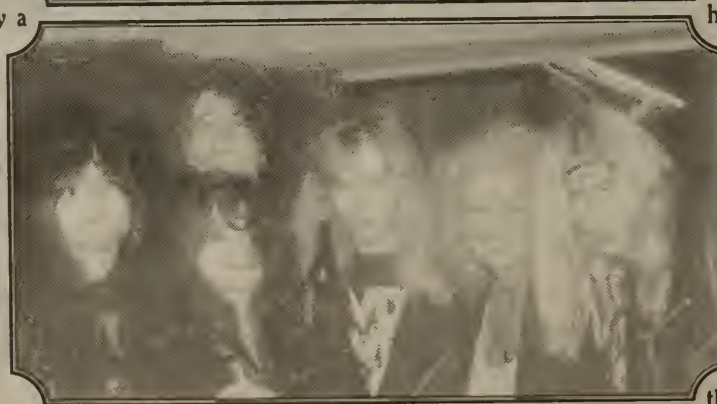


blood stirring set from Entourage. Coming out loud and proud, and still proving to be one of the Bay area's favorites, the Bleeding Hearts took the second set, followed by a crashing and hair-raising show from Uncle Sally.

Special guests of the evening, Savatage, nearly brought down the walls of the club with a roaring sound to rival the high-flying jets only minutes away at Tampa International Airport.

Closing out the entertainment for the event was Tyger Tyger, kicking out one of the best sets I've heard from the band.

On-stage antics included a long and hairy moshing session from 98Rock's Brian Medlin,



who doused audience, band and bystanders with pitchers of beer and water. Drummer Ronnie Miller was so soaked, he promptly

stripped down to the barest of essentials and the show went on.

"Deviations From The Norm" gave a lovely five minute set of pro-hemp legalization songs and comedy, which added a light, but strongly persuasive and accurate opinion on the subject.

The Rock-It managed to clean us all out by the 3 a.m. curfew, but satellite parties continued around town in celebration of Florida's Music Magazine.

Many national, and almost every local band can agree. "Thanks for the dedication to original music and the support on issues that threaten our very rock & roll existence. IN THRUST WE TRUST!" by Lee ann Leach

Natty
MULTI-COLOR HOUSE

Christine Steel
ARSENAL

Brian
MISSTAKEN

Jamie Beck
BEDLAM MANOR

Pat Rodriguez
SILENT SCREAM

Rob
NEW TATOO

Jeff
TYGER TYGER

Peter Reckell, (Bo Brady)
"DAYS OF OUR LIVES"

**XAVIER
ANIBEL**

Tracy
WIMMIN on the EDGE

JANELLE SADLIER

MAX BORGES

Steve Grudin
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Rick Bales
CRUELLA d'VILLE

JERRY TSIKOS

Kim LaRoux
CAST OF NASTIES

John, Keith
GLASS ALLEY

Dean Mickey
BOBBY FRISS BAND

Jami
BAD INTENTIONS

CHRISTIAN ARTISTS UNITED THROUGH MUSIC AN INTERVIEW WITH C.A.U.T.I.O.N.'S SPOKESPERSON, NADINE LONG

What does music mean at a spiritual level to you and what can be accomplished through music? In our current generation that we're living in, our thoughts, emotions, feelings, and activities may be influenced or controlled subconsciously through what is coming down through the music. You can look at the teenagers and they take on the total image of whatever musician that they happen to admire. Music is one of the most powerful medias for getting any message out. I firmly believe we can go back into the Biblical aspects of what music really is. Music was originally created for praise and worship ... an honor to our creator. In the last several decades, there's all these different messages coming out through the music realm. Music not only has a message through the words but a message through the feelings that it gives you. Certain songs give you a feeling of peace, other kinds of music gives you the feeling that you just want to be destructive. Music creates different feelings. When I first got introduced to rock & roll there was a message of peace and love. It was evident in the music. I watched the music go through many different changes and right now, what seems to dominate the music scene is the message of death, destruction and that whole mentality. You see, this music is being controlled by supernatural forces.

That's a pretty profound statement. I think our readers want you to back that up, and I invite you to.

Keep in mind that we are made up of a body, a soul and a spirit. We cannot see into the spirit realm with our mortal eyes but we are aware of its presence. There are spiritual forces in the universe that indirectly or directly control our beings. So we are under divine power. Now getting into the message of Jesus Christ, in the Bible it clearly states there are two kingdoms: the kingdom of God and Jesus Christ and all of his righteousness, and it's an everlasting eternal kingdom. Then there's the kingdom of Satan. We come to know God through Jesus Christ. I have tried every spiritual doctrine and every spiritual philosophy and my understanding is they are simply a counterfeit of the truth. God loved us and sent a sacrifice in our behalf. The way we have a relationship with our Creator is through coming into the understanding and accepting of Jesus Christ.

I want to tie it back into the music. You're talking about music being controlled by either good or bad supernatural forces. What are you doing with music and what's the message you're trying to get across?

Every time I hear a song what I personally do is, besides listening to the music and the rhythm of the music and how it is presented, I try to listen to the message because there's a message in music. As though I was supernaturally placed in this position, I gathered with many musicians and producers and engineers and people who have a desire in their hearts to spread the gospel of Jesus Christ through the music. A lot of these people are ex-druggies, ex-alcoholics, they're people that came to a point in life where they were tired of it. They have this void and emptiness inside of them and they wanted to know what their purpose was. So they came into the knowledge of Jesus Christ, and understanding Jesus, who he really is and not what the people say he is; it's a personal thing. Each one of us have a personal experience with Him. Basically, our Creator is putting people together to spread the gospel of Jesus Christ and a message of love, a message of peace, a message of salvation through the music. This is being happened through thrash music, metal music, rhythm and blues, gospel, solo

artists. All different kinds of music are being used and I'm watching this happen more and more. If you go into the music stores we see very little of what they call contemporary Christian music. When we were kids the only Christian music we had was the choir. Now you're watching Christian musicians rise up from everywhere and they're coming together with a boldness, and a real conviction in their heart and soul to get this gospel out. I know that a lot of people are going to read this article, some of them are atheists, some are satanists, some are new-agers, some are just angry at the world and don't know where they're coming from. There will be people of all different denominations reading this article. I realize that. The truth is that there is a mediator between man and God, and his name is Jesus Christ and I didn't come off the church pew to tell you this. I went down that wrong road and got involved with all this stuff, I sat at the bars and drank and partied, but every time I went home with this emptiness inside of me. I knew my fulfillment wasn't going to be found through things in this world. I did the rock & roll scene, the drug scene. I did the occult scene. I did everything. I wanted to be happy. I wanted to know who I was.

What percentage of area bands have you witnessed, who whether they're up front about it or maybe a little more subliminal, have the positive message about which you speak?

When I go out to a nightclub, when I go to a concert, when I read a music magazine, there are things I'm looking for in a band. When I listen to a song, it's going to have some type of a message. Like I said, there's a large percentage of the music that is promoting death and destruction, you can take it for what it is. There's also a large percentage of music that is based on people's per-

sonal experiences in their lives, they've lost a loved one, they love this girl, their dreams, their hopes, their aspirations in life. That can be a very positive message, too. Then there are other messages that have a more profound, more bold, more clear spiritual message. But to answer your original question, as I see the music today, a very small percentage of the music is really carrying a real positive message of love. I don't care what kind of mask we wear, when you get right down to it, our greatest need is to be loved and to love. Our other need is to know who we are and why we're here and who made us and what is the purpose of this whole thing. It's a desire within each and every living soul.

The group that I'm involved with which is called C.A.U.T.I.O.N., Christian Artists United To Influence Our Neighbors. Now a lot of people have a problem with the Christian, because of what they experienced in the church. There's a lot of fake Christians out there. A true Christian is one who accepts Jesus and comes to know him and comes to love him and serve him. Through him many things are revealed. We come into eternal life through our acceptance and knowledge and love of Jesus Christ.

C.A.U.T.I.O.N. is a network, if you will, of different Christian artists, all types of music. Right now a lot of the emphasis is on the rock-n-roll because kids are committing suicide, people that are in institutions overdosed on drugs ... I have a real burden for these people, and the solution isn't in drugs. You see there is an eternal solution, the eternal solution is coming to the understanding of Jesus Christ and who he really is.

What we're seeing in this world is really going to get heavy duty. We're on a threshold of things

that have prophesied thousands of years ago by the ancient prophets. Everyone who reads this article, whether they believe what I'm saying or not, I encourage them. If they don't believe me that's fine, but read Revelations, pick up a Bible and read Revelations, you're going to start seeing things, and coming into an understanding of what has happened spiritually.

Let's talk about some of the specific events that are coming up, combining the original artists in the area with the message of Jesus.

I had this revelation that our God was going to start using music to get his message out. The vision of C.A.U.T.I.O.N. is to unite the Christian artists for the purpose of sharing God's love and getting the gospel out in such a way people are going to receive it on their level where there at. A network has come together with the same vision. To share the gospel of Jesus Christ, and to really help people. Another part of the vision is to have concerts, which we will have, they're in the making now, which we are going to raise funds for the homeless, for different mission groups, so the love of God can be carried to these different places throughout the world. Whether you're a Christian or not, every human being deep down inside has the desire to help someone. It's a real thing to experience this love. But the vision of C.A.U.T.I.O.N. basically is to have concerts and festivals, unite Christian artists, their engineers, TV producers, etc. One of my favorite scriptures says, "They will know you by your love." Love is our greatest commandment. The first thing our heavenly father ordered us to do was to love him and then love one another as he has loved us. It is really a message of love.

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Miami, FL
by newt

Spawned from the ideals of a traditional rock band, back in May of 1991, Alligator Alley appeared when founding members guitarist Brad Michaels, bassist Miguel Angel, and drummer Michael Rudolph formed a collaboration that would result in a "tough, straight-ahead, foot stompin', balls out rock 'n roll band." With the recent addition of Canadian vocalist, James Young, the band has rounded out the line-up and taken on a slightly harder edge. James's wide range and strong vocal ability, when combined with the musical capabilities of three seasoned musicians, has given Alligator Alley the distinct sound that has garnered several nominations for Best Bass Player, Best Guitar Player and Outstanding Rock Band in the South Florida Rock Awards.

Although the band has made its mark as a powerful hard rock band, their diversity is evident as their music runs the gamut of what hard rock is all about, making it difficult to pin them down to one category, but allowing their music to appeal to a wider audience. Alligator Alley has leaped the boundaries of accessible music with songs that target several different markets of radio airplay. With songs such as "Dreams," a powerful, moving ballad, "Indian Song," which deals with the plight of the indians while capturing that alternative edge, the bluesy "Whiskey Drinkin' Man," and straight ahead stomper "City Of Madness," it is plain to see that the band has something to offer to just about anyone no matter what their musical preference.

The most recent addition to their listening audience includes hundreds of Dade County School students. Alligator Alley has embarked on a project that began with an 8:00 a.m. audition in an elementary school library; the audience...fifty Dade County principals. Targeting their music at the younger crowds, their goal was to take their show to the schools, where the kids are at all the time. And what type of a response did they receive? After performing several original songs and a cover of Aerosmith's "Walkin' The Dog," the response was incredible! The successful audition has allowed the band to play at public school assemblies ranging from elementary schools to high schools and everything in between.

"It's an investment in the future," comments Miguel. "It's difficult to book all ages shows. This way the kids have an opportunity to see the band. We want more than just the bar crowd. We're really trying to do something that no one else has ever done around here."

Well, with this latest endeavor, I think it's safe to say that they have accomplished something that few, if any, have ever done. Aside from expanding within their own territory, Alligator



Alley's recent ventures have included showcasing at the Southeastern Music Conference in Tampa and a live broadcast on 98Rock's Tampa Bay Rocks. The band's reception in the Tampa Bay area has been as equally as impressive as that in their hometown.

"Our goal is simply to continue playing out and pushing our demo," Miguel informs. "The plan is to continue to build until the labels start to see the band as an asset, rather than a commodity."

Well, South Florida has accepted the band as an asset and it won't be long before the nationals follow suite. Do yourself a favor and catch the band live ... coming soon to a club or school near you!

For more information on Alligator Alley, please contact LONG DISTANCE ENTERTAINMENT at 1938 Hollywood Blvd. 2nd Floor, Hollywood FL, 33020 (305) 922-8400.

FORGET THE NAME
Ft. Lauderdale, FL
by karat

Managing to develop one of the largest and most loyal followings in the South Florida region, Forget The Name's unique blend of power and passion has placed them on a pedestal out of the reach of the local heavy metal/alternative rockers who musically can't compare.

The inauguration of the band occurred in 1984 when bassist Jose Tillan rounded up a few of his friends to begin an original project that would inevitably become one of the hottest tickets on the scene. Joined by singer Rene Alvarez, drummer Derek Murphy and most recently guitarist Rafael Tarrago, who was the final result of an eight month search to replace the band's former guitarist. Forget The Name has evolved into what is probably the most visible act in the area, performing an incredible eight to ten shows a month. Alternating between dramatic, moving acoustic performances and powerful, high-energy electric performances, the band has garnered a tremendous amount of attention from radio, press and fans alike. Rene Alvarez's passionate and aggressive vocals have become a trademark of the band, yet are paralleled by the equally impressive musical quality and structure.

The band's first taste of success came in 1988 when they were chosen to showcase in Austin, Texas at the SXSW Music Conference, and the band has since become quite accustomed to it. In 1991, Forget The Name was voted Best Local Rock Band for *New Times*, a local alternative newspaper, and they received four nominations (Best Indie EP, Best Bass Player, Best Rock Band, and Best Male Vocalist) at the South Florida Rock Awards.

Forget The Name's 1990 release of *Water and Walls*, a six-song EP, widely expanded the band's listening audience and set the record for local sales at Yesterday & Today Records when it sold 85 copies in one day, following the band's release party. In 1991, the band released a limited edition, acoustic EP entitled *Subtleties of Anger*,



however, they quickly sold out of the limited supply. And if that isn't enough listening enjoyment for the Forget The Name fans out there, the band can also be heard on the current release of *Live At The Square*, a compilation CD of live performances featuring 16 unsigned South Fla. bands.

"We're currently in pre-production for a full length EP," Rene informs of the band's immediate plans. "The release is going to be entitled *Stones For Stephen*. We took the image from a character in the Bible. Stephen was one of the disciples that was stoned to death for preaching his own Christian beliefs. Lyrically the songs are about soul and the duality of the human because he is part spiritual and part flesh. Stephen represents the human being and the stones represent the doubts that he has and how those doubts are killing him." The album is scheduled to be released nationwide in August, and to be followed by a tour in support of the release that is to coincide with a college radio campaign. "We hope to have the album finished in late June or early July so that we have the opportunity to introduce it to the press prior to the tour," adds Jose. The intended route will take the band throughout the states of Florida and Georgia, hitting all of the major college markets, and there's a strong possibility of some showcases in New York.

With the success that the band has encountered, it surely seems that there are no limits to what they can accomplish. They have a plan and if all goes well, it won't be long before Forget The Name becomes a name to be remembered.

For more information, please contact Forget The Name, P.O. Box 558171, Miami, FL 33155-8171, (305) 828-7010.

SQUADRON
Miami, FL
by newt

In today's current state of recession, the competition within the music industry between musicians that have embarked on that never-ending quest to seek out and sign the "perfect" record deal has grown to an enormous level. Too many musicians are beginning to lose sight of what's important, and what music is really all about. And what's that, you ask? To entertain both an audience as well as themselves. How much faith can you place in a band that has set its goals toward fame and fortune, and forgotten the fans that have the capability to give it to them? One band that has managed to keep track of their goals both musically and well as on a professional level is Squadron.

Drummer Steve Altman initially founded the band approximately four or five years ago, and having since gone through the inevitable barrage of member changes, has finally found contentment with the current line-up. Joined by guitarist Bob Rubinstein, vocalist Anthony Johns, and most recently bassist Alan Vine, Squadron has taken its extremely commercial, hard-edged rock 'n roll, wrapped it up and delivered it to the public in a visually profound and highly accessible manner. Having finalized the line-up, the band



retreated to a rehearsal space, subsequently recorded a demo, tightened the act and debuted their act at Summers on the Beach. Their show, a commanding performance packed with energy and musicianship, went over incredibly well! This show proved to be the first step on the path to success. The shows that followed reinforced the fact the Squadron was not a flash in the pan and their phone began ringing off the hook.

The word spread quickly resulting in opening slots for national acts such as Cheap Trick, Bad Company, Bonham, Firehouse, Enuff 'Z Nuff, Southgang, Nuclear Valdez and Mr. Big. Squadron began receiving airplay on the local airwaves and the press quickly followed their example. The band also consistently receives requests from club owners to play their clubs in response to calls from fans that call to question the band's next date. Where did this tremendous support come from?

"I really don't think there's anyone around here that's really doing what we're doing," answers Anthony. "There are lots of heavy metal acts and alternative acts, but there are no middle-America, heartland rock 'n roll bands."

The band has found its strongest support from the younger crowd and have targeted that market, performing several all ages shows. "The kids really like it, but we reach a lot of the older crowd as well," informs Steve.

"There are a lot of talented bands down here, great musicianship, great energy, but they need a hook. The band may be great, but if you don't walk away humming a song, nothing's going to stick in your head." This could very well be the key to Squadron's commercial success, but whatever it is take note!

"Nobody in the band is the best at anything we do. We're just all out having a good time," explains Anthony. "A crowd mirrors what you do on stage, so basically we're just trying to have fun on their level." Well if it's fun that they're looking for, Squadron has found one hell of a good time. Take advantage of all they have to offer, see the show or give them a listen and you too will be sure to walk away singing the sounds of Squadron.

For more information, please contact JAX Management at 600 NE 36 Street #207, Miami, FL 33137 (305) 576-9081.

AWOL
Melbourne, FL
by lee ann leach

The whole band lives in the same house together. It has a room off of the living area where the band practices. In an agreement with the neighbors, the rehearsals have to end by 9:30 P.M. The band happily obliges.

On the day that I interviewed lead vocalist Paul Jaymes he had just gotten home from his day job as a pre-school teacher. Yep, there are actually parents out there who entrust their little darlings to a long haired rock and roller! Believe me, if I could get my two over to Melbourne and back in a timely manner they'd be in his care, also!

AWOL is probably one of the most well-run



and organized rock bands I've ever come across. Their business dealings and the approach is obvious in their original tunes, as well. Well defined, crisp and... well, organized!

AWOL's members are vocalist Paul Jaymes, his brother Sy Jaymes on drums, bassist Kerry Starr, and guitarist Pete Bradow. The band has been a favorite fixture in the east coast section of Florida for well over two years now and have decided to spread their Merritt Island wings into the Tampa Bay area. AWOL has been invited to perform two times on 98ROCK's live broadcast from the Rock-It Club on Sunday evenings. Both times technical difficulties caused the show's airing to be impossible. March 29th sees AWOL once again taking to the Rock-It Club stage Tampa Bay Rocks. "The Rock-It Club, Austin Keys and 98ROCK have been so kind to us. Fred seems to have a sincere interest in AWOL. We really hope to gain a decent following in the area," states Jaymes.

I'm gonna be very surprised if they don't! The most unusual thing about AWOL, and the thing that makes AWOL special is, actually, Paul Jaymes himself. Jaymes explodes with vitality, friendliness and a sparkling wit that is apparent even when he is simply at the mic singing. The real kicker for me is the flute, though. Jaymes can take this elongated, hollow piece of metal and make glorious sounds that range from child-like toots to ear piercing notes from the seat of his pants.

Needless to say, the band is influenced by old-timers (and infinitely great, I add) Jethro Tull. "The band is leaning into a funk groove now, not that we're giving up our hard rock base, but it definitely gives me the opportunity to incorporate my flute into the sound even more with the added funkiness. We really like that new White Trash sound that rock and roll is taking. It's apparent in our new style," Jaymes related to me. AWOL has opened for White Trash (which elated the four musicians). The Bullet Boys. The Scream. The Sleaz Beez. Baton Rouge. Every Mother's Nightmare and a whole varying range of others.

Although at first the band considered the idea of a fan club "sorta' cheesy," quoting Jaymes, it has garnered a wealth of support for the band. The fan club produces a monthly fanzine which is put together by three of the most loyal AWOL fans. "Actually, it's done by three girls who came up with the idea of the fan club in the first place! It's working because we have over 500 names on our list in just a year's time," added Jaymes.

Fan club or no, AWOL has what it takes to make a serious dent in the oatmealish dullness in Florida's original rock scene. AWOL provides driving, forceful and well conceived tunes that pack a funky groove for originality. These guys are serious. They know their music; they don't play the scene. AWOL is in it for the right reason-original, creative and meaningful music!

For information on AWOL, please write to 220 Melbourne Ave. Merritt Island, FL 32953

Remembering the blues of WILLIE DIXON

It is time to stop playing America's favorite game for a moment: "What's Wrong With Bob Dylan?", and reflect on the blues of Willie Dixon.

What is wrong with Bob Dylan anyway? Each time you see him he seems to be a little uglier (that's hard to imagine) and he sings even worse (impossible as that may seem).

Bob sort of sounds like Elmer Fudd, if Elmer had no musical talent. Actually, Elmer could whistle pretty well.

Some say Bob is awful on purpose, just so people will stop worshipping him and going through his thrash. Others say he is "goofed" beyond repair.

We don't really know what's wrong with Bob Dylan, but we know what's wrong with Willie Dixon. He's dead. Heart trouble. January 29, 1992.

Many Bluesmen die of heart trouble. It is an occupational hazard, like black lung or grease burns at McDonald's.

Some Bluesmen have heart attacks on stage and die right there. Try and follow that!

It just happened to James "Thunderbird" Harris in St. Paul, Minnesota. He was on-stage, singing "What Else Is There To Do," when he found something to do. He clutched his chest, crashed into the speakers and died. He was 53.

Willie Dixon was 76 years old and died quietly off stage in Burbank, California in a hospital bed.

Without Willie Dixon we would not have "Back Door," "Boss Man," "Don't Mess With The Messer," "Howlin' For My Baby," "Ain't Superstitious," "I (Just) Want To Make Love To You," "I'm Ready," "I'm Your Hoochie Coochie Man," "Little Red Rooster," "My Babe," "One way Out," "The Seventh Sun," "Spoonful," "Taildragger," "300 Pounds

Of Joy," "Wang-Dang Doodle," "The Wiggling Worm," "You Shook Me," "Bring It On Home," "I Can't Quit You Baby," "You Need Love," and many more.

(If you tried to buy all these records at the store, they would think you were nuts! Call 1-800-Willie now! Operators are standing by!)

Without Willie Dixon we would not have the Chicago blues sound: Muddy Waters, Howlin' Wolf, Little Walter, Willie Mabon, Chuck Berry and Sonny Boy Williamson.

Willie Dixon was *the* blues songwriter — a one man Lennon and McCartney.

As the resident songwriter at Chess Records he was quite prolific.

Howlin' Wolf and Muddy Waters had a rivalry in those days; Willie was caught in the middle. Willie had to write songs for both of them, and when Muddy would have a big hit, he would bug Willie to write an even bigger hit for him.

Willie ended up having to use reverse psychology to get his songs sung.

He would tell Howlin' Wolf that he has this song he wrote for Muddy, and Howlin' Wolf would record it immediately — without hearing it, and it was meant for him all along. He used the same tactic with Muddy and it worked quite well.

Willie not only wrote, but he produced just about every great record to come out of Chess Studios. at 2120 South Michigan Avenue, Chicago, Illinois.

Willie Dixon knew the blues. He was one of 14 children and grew up on a farm in Mississippi. He sang in a gospel group before heading to Chicago to become a fighter.

His boxing career, as James Dixon, was moderately successful. ... But he didn't like having his head bashed in very much, so he learned the bass while he still had some brain cells and started playing and singing in Chicago area blues bands.

In 1946 a group he was performing with, The Big 3, began recording ... and Willie got noticed. He became Chess Records' house bassist, since the club he was playing in was next door.

Willie never really had a hit record of his own but he played on countless others by Muddy Waters, Howlin' Wolf, Little Walter, Sonny Boy Williamson, Chuck Berry and Bo Diddley.

Whenever a song was needed, Willie could always come up with something.

What Willie came up with was a sound that changed the world.

In Europe, sailors were bringing Chess Records home from their travels, exposing many to Willie's exciting blues.

European kids especially went wild for this new sound. After all, they had been born during the bombing raids of World War II. ... So it sounded pretty good to them.

British youth in particular went berserk over this new sound — kids with names like John, Paul, George and Ringo, Mick, Keith, Bill, Charlie, and especially young Brian Jones, got turned on to the new Chicago blues, as well as John Mayall, Eric Clapton, Jeff Beck, Jimmy Page, Eric Burden, Mick Fleetwood, Peter Green and others.

It's safe to say that without Willie we would have had the Rolling Stones (their name came from the title of a Muddy Waters song, which Willie played bass on), The Animals, The Cream, Fleetwood Mac, The Beatles,

The Yardbirds, and The New Yardbirds, who became Led Zeppelin.

In this country we had Canned Heat playing Willie Dixon, The Doors, The Allman Brothers, The Shadows Of The Night. Almost any band playing live in the 60's and 70's played Willie Dixon.

Yet many kids grew up thinking Foghat wrote and recorded the original version of "I (Just) Want To Make Love To You."

Many still credit Led Zeppelin with the original version of "Whole Lotta Love". Even Led Zeppelin tried to claim it, but Willie had written a tune for Muddy waters called "You Need Love" in 1962. The song starts out: "I ain't foolin'/ you need schoolin'/ baby you know you need coolin'/ way down inside/ mama you need love/ gotta have some love/ she gotta have some love/." The song has the same tune as "Whole Lotta Love," except Willie's song had been released seven years earlier. Willie sued Led Zeppelin in 1987 He received an undisclosed amount of cash.

Jimmy may live in Aleister Crowley's castle, and maybe he is some sort of warlock, but even he couldn't mess with the Seventh Son — the Hoochie Coochie Man: a man who "Ain't Superstitious."

Willie Dixon shook the world.

Not bad for a guy from Vicksburg, Mississippi. Let us pause for a moment and remember Willie Dixon. 1915-1992

Now, what the hell is wrong with Bob Dylan anyway?

Marvelous Marvin Boone can be heard middays on MIX 96 FM in Tampa. He can also be heard playing the blues late at night in his house, scaring his wife and four cats.



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FLORIDA SPOTLIGHT

M.O.R.E. Miami Beach, FL by karat

It is rare indeed to stumble across a product of our society that remains untouched by the current trends and conformity so typical of the music industry today. In our prevalent musical society, it is not unusual to encounter a band that has become so impressed by their "massive" following that they fail to see that it is, in all actuality, they themselves that are a following of whatever or whomever happens to be charting the highest or selling the most albums at the present time. Then the band sits around and complains about being pigeon-holed or categorized and not garnering the industry recognition that they deserve. Well, it has been proven time and time again that it's the trend setters and the risk-takers that make the deals and get the contracts.

Relatively new to the South Florida scene, and certainly no strangers to breaking the rules, there emerges a new breed of power vs. melodic deliriance that is quickly rising above South Florida's average metal/hardcore bands. Known by those who have experienced their true effect as Massive Overload of Raw Energy, M.O.R.E. originally formed in December of 1990 when bassist Rick Vieira, drummer Joe Eshkenazi, and vocalist Jomar Valdes merged forces to create a heavy, thrash-oriented band, then known as Mother Mayhem. After undergoing a few important member changes, specifically the addition of rhythm guitarist Chad Martin and the replacement of their former lead guitarist by Mike Nuefeld, the band began making a slow transition in musical styles that would eventually yield one of the most driving and powerfully melodic sounds that South Florida has ever heard.

"We all had an idea of the type of sound that

of our songs are pointless," explains Rick. "We want the music and the lyrics to reflect the diversity of the band, the overall sound."

"Our musical style is so versatile that it's easy for anyone to appreciate. A person into commercial music can enjoy our stuff just as much as someone into trash or underground," claims Jomar. "Most of the lyrics reflect on problems."

"Feelings," adds Chad.

"We touch on a lot of psychological problems/people that are really disturbed," Rick qualifies with a laugh.

M.O.R.E. will be entering Gled Sound Studios during the first week of April to begin work on a 4 to 5 song EP predicted to be released by early summer. If you don't think you can possibly wait that long to catch an earful of this explosive entourage, you can catch a sneak preview on Stryder Record's upcoming release of *Unsigned III: Killing Time*, a compilation CD featuring several of South Florida's most blistering thrash and metal bands, scheduled for release in early April. The CD features their song "Hey," a heavy, socially conscious, anti-drug song.

Targeting their listening audience at anyone who will listen, M.O.R.E. has developed a following as diverse as their influences, and it greatly increases with every performance. With songs like the dramatic and powerfully moving ballad "The Beggar's Song," concerning the plight of the homeless and the problems of society, "Johnny," a driving, hard-edged song about a kid that becomes involved in the occult and kills his parents in the process, and "Detention," a pounding metal masterpiece regarding the incompetence of the American justice system, they keep their fans up on several political and social undertones that are present in our society.

"We have a really wide variety of fans," says



we wanted, but we couldn't put our finger on it," explains Rick. Drawing from a wide variety of influences, the music retains the best aspects of the industry's most prolific metal and hardcore groups past and present. To describe it in one word - Energy.

"My influences are really off the wall," claims Chad, "Don Henley, the Eagles, Iron Maiden, Death... I listen to everything."

"The fact that everyone has different influences is what makes the music what it is. Everyone's a little different," continues Rick. Maybe it's that variety that gives M.O.R.E. such an edge, but whatever it is, the difference is readily noticeable upon first listen.

"Our sound is very distinctive," qualifies Joe. "And it involves a heavy grind," continues Chad. Not only does their distinctive sound set them apart from the competition, but the band's live stage performance can, without a doubt, captivate even the toughest of crowds. Singer Jomar Valdes's strong, passionate vocals send resounding lyrical messages to the audience delivering potent concepts the just about anyone can relate to. The show promises intricate, high-energy fretwork webbed atop of an extremely tight, driving rhythm section, and when topped off by Valdes's inebriating vocals, it truly is a "massive overload of raw energy."

"Your goal has to be to move people and to get those people to feel what you're feeling on stage," illustrates Rick. If all this energy isn't enough to move you, several shows have often involved an impressive display of pyrotechnics.

"Everything we write has a message, none

Jomar. "At every show we gain several fans from friends of other bands that really dig our stuff, as well as new fans that have not yet experienced one of our shows, but once they do they always come back for M.O.R.E."

M.O.R.E. recently participated in a "Battle of the Bands" sponsored by the Plus Five Lounge in Davie where they defeated several other local bands, qualifying for both the semi-final and final rounds. Currently the band is continuing to play out, averaging four to five performances a month, throughout Dade and Broward counties.

"Basically, we want what every other band in the world wants, and that is simply to make our own sound and to do our own thing. The only thing that success will do for us is deliver our music to a lot more people. That's what we want most, for everyone to have the opportunity to listen to our songs," claims Rick.

M.O.R.E. is currently in the process of organizing a tour of the major Florida cities and coastal regions, following the release of the EP, for later this summer. The songs certainly are well worth the opportunity to listen to as is their live performance well worth the chance to see. Things are happening pretty fast for this hot young act so keep a look out or you just may miss 'em.

-If you are interested in the opportunity to see the band live, upcoming shows are as follows: April 8th at the Plus Five Lounge in Davie, April 12th at Rosebuds, April 15th at Washington Square in South Miami Beach, and April 30th at the Button South in Hallendale. For M.O.R.E. information, please call (305) 865-7372.

ZOMBIE BIRDHOUSE Tallahassee, FL by leslie r. marini

"One more song, okay, one more song," guitarist Matthew Cloutier looks out over the crowd of fans at Richenbacher's in Gainesville. The band has been booked in the club since Thursday, and it's Saturday night. The sets, four each night, consist primarily of all original music. The crowds are a mixture of young upper class college students and "thirty-something" faculty types. Manager Bruce Barkwell comments to me that the turnout is a little slow tonight. I had to fight my way through throngs of dancing hypnotic couples just to get to my table. If this is a slow night, this is every band's dream.

I found Zombie Birdhouse much the same way Barkwell did, and made the same observations. The exception: I was invited. When Barkwell stumbled upon Matthew Cloutier, Michael Weisberg, Chris Carter, Jon Preston and David Whitehouse, he hadn't been invited, but was looking for something to do on a Saturday night. Road weary, tired, according to Bruce, "They sounded better at the end of a week long set than any other band I'd ever heard fresh."

As the first notes of the hit tune "Anyway" (the song has received medium rotation on Tallahassee's Gulf 104, Gainesville's WRUF 104, and Miami's WSHE), the magic starts all over again, the fans gather round the stage, dancing, drinking, and laughing. I can't recall when I had such a peaceful feeling from a show, or when I felt a warm glow emanate from the stage.

How did a band like this get a name like that? "Blatantly stolen from an Iggy Pop album; it's a combination of joining between the name and the band, the name didn't join the band, the band didn't join the name, but it kind of fused together, like chicken parts for McNuggets," state the highly eloquent Michael Weisberg. "Everybody, whether they know it or not, feels like they are in a Zombie Birdhouse at one point of time."

The subtle and quizzical bass player, Chris Carter, demonstrates his own observations. "People come up to me and say, 'I heard your band's name is Zombie Birdhouse - but you don't sound anything like your name implies' - What does that imply?" vocalist Jon Preston asks. "Are we a thrash band?"

Zombie Birdhouse are creative, dynamic, explosive individuals with the power of music bursting outwards in all four directions. "What's really good about us is that we have four different songwriters in the band, and we all write songs separately, but then, Jon and I, we write songs together. Jon and I will write a song totally different than Jon and Matthew. It's better understanding for our fans, they enjoy it, it isn't just one voice. (All members of the band, except for Whitehouse, sing). There's so many different avenues of thought being generated, some bands get into a rut, with the same type of material over and over again, that'll never happen with us." Jon also agrees. "That's impossible with us. Even Dave has started messing around with guitar a bit - he's our drummer. I think, in the future, God forbid, we do happen to last a long time. I think even though we'll still be Zombie Birdhouse, people will start to get to know the music and can associate the writer with the music as well. Like, oh, that's Mike's song, that's Jon's song, but it will still be us - it'll have that certain flavor."

The sound of Zombie Birdhouse has been tagged as "classic alternative rock." But much the same way that the Beatles created the musical standard for three generations of pop music and its fans, the sound of Zombie Birdhouse is akin to the musical spirit of complexity within simplicity. It's the same musical integrity that propelled four scruffy lads from Liverpool into the hearts of the world. Everybody

thinks it's a resurgence of the sixties."

Matthew agrees, "It's like something Mike said to me, 'Thank God for Nirvana, they are going to make the odd people the middle ground, thank God they've sold ...'"

So has Zombie Birdhouse. In between frequent weekend long gigs, the band's self-produced tape, *Street Called Haight*, has sold well over 2,000 copies just throughout Gainesville/Tallahassee, and the band is currently working on a CD project. What is the most unique and hopeful quality about Zombie Birdhouse is that the sets are primarily all-original music. "I think that's real funny," laughs Jon. "When you mention a 'bar band,' there's a bar back in Tallahassee that we do, we catch so much shit for playing there. But 75% of the stuff we do is ours." "We're confident with our own music," asserts Matthew. "We have pioneered our own music in cover bars and ever since then they (the bars) have expanded their market."

Creative energy can also lead to bored frustration, a case that too often overtakes many talented individuals who wait and work hard for the "Big Break" that may or may not materialize. Yet Zombie Birdhouse seem to thrive on the adventure. "It's amazing how hard it is to get your voice across when you have to go through so much diversity," says Michael. "We think we've created our own original sound."

Jon vents his own observations on the quest for The Holy Record Contract. "It's strange. It used to be that the tangible thing of our dream was getting signed. But now, we've come to understand so much better the whole industry," says Matt. "That getting signed is almost scary. That's when it really starts."

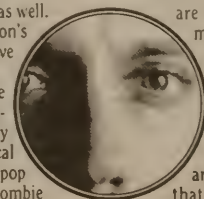
What helps to maintain their few threads of sanity left, is in Michael's opinion, "We have around us a strong family. Bruce Barkwell is totally the 6th member of our band. Not only that, but our fans, our fans not only listen to the music, but they travel to see us - and they believe in us. We get a lot of strength from them. There's one guy who's canceled work to come see us. We're honest about our musical approach to everything. Our lyrics aren't trite."

Back to the roots. What Zombie Birdhouse are, as a musical unit today is an ever-expanding entity with a life all of its own. "We do have a lot of

statements, we are very sarcastic, we are very cynical, but it's done in an honest way," says Michael, "so many of our songs are anti-establishment, and some are light hearted about relationships that everybody can deal with." Jon comments: "It cracks me up, a lot of people will say this band isn't serious because they're real 'pop' and if isn't grunge, or death, they won't listen to it. If you're hiding behind a wall, you're not playing anything. If you beat on a garbage can and call that music and consider it acceptable, more power to you. Honestly, just because you can make really nice, 'predictable' tunes, it doesn't matter if it's predictable. If it's something that flows and something that works, and if it talks to you, it shouldn't matter. I think very seriously on some points, and not too seriously on others."

So there you have before you. Zombie Birdhouse, and a look into what some people call the past, others see as a hopeful future of music. But Einstein proved that time and its concepts are at best, unreal things, invented by mankind to measure success and failures. Too many of us forget to look at the present, the present which is always the past and becoming the future. A guy named Ken Keasy said it during the '70's, "Be Here Now." (Or maybe it was Ram Dass. I was around during the '60's, my prof being that I don't remember them). Zombie Birdhouse put it this way: "DAS VIDANYA HASTA LASAGNA PASTA LAS VEGAS."

"Out here, beyond the perimeters, we are stoned-immaculate."—Jim Morrison.



FLORIDA SPOTLIGHT

PRODIGY Jacksonville, FL by leslie r. marial

So here we are, Prodigy, 1992.
KEVIN: Is that like Lynrd Skynyrd 1991?

Congratulations on your mention in RIP.
Kent: It's more important that we're in *THRUST*.

Kent, did you get what you wanted for Christmas?

Kent: No, we just wanted a record deal, and to let everybody know where we're at. We got a distribution deal in Germany through Metal Blade with a company called Master Records and that helped a lot. A couple of labels have said they're interested. I'd like somebody to snap us up! I guess they have to wait till they get a budget to sign new bands. We're good enough, I feel, to play with anybody. We have played with Megadeth, Pantera. Viscous Rumors ... you can leave out Trister.

Do you feel any closer to accomplishing your goals?

Kent: Musically, yes. Fiscally, no. Musically, we've accomplished quite a bit. We've grown together as a band, and our newer material will definitely prove that. We've gotten some recognition; we're proud of *As Darkness Reigns*.

Kevin: We've been getting a lot of fan mail.

Kent: We've gotten letters from Germany, Switzerland and the Netherlands. We were written up in "Metal Hammer" over there, we got a good tape review, and a lot of people in Europe have been writing to get the tape. ... And it's all linked up through that distribution deal.

Any radio play?

Kent: None that we know of in Europe. We got a lot of airplay in Boston on college radio; we were apparently one of the top requested bands up there.

Boston's known primarily as an "alternative" town when it comes to music ... and you're a metal band ... not bad. Have your perceptions changed since, say, a year ago?

Kent: The business perception's changed, yes, definitely. I always knew the business was a real pain in the neck, but I never knew how much until I started to handle it. I would like to be able to make a living at it — that goal's never changed. In the music business, the business comes first. The music doesn't really figure in that much. If you draw people, it doesn't matter if you play crap.

What do you attribute that to? Is it the media? Are you promoting the wrong bands? Is it the public?

Kent: People like what they like. It's not media. If you can present something new to them, you hope they like it; if they don't, it's nobody's fault. All you can do is play what you play, and believe in it. Hopefully enough people will dig it and you can get some kind of success from it. We've done pretty well considering the limited scope of what we've done. We've been as far west as Tallahassee, and as far south as Melbourne. We haven't played Tampa in a year. When we did, no one knew who we were, so we didn't do too well. It's a good scene for metal in Tampa, though.

It's ruthless. What do you have in mind this year?

Kent: The prospect of us not getting signed ... We'll be back in the studio for another release. By the end of this year, hopefully we'll get a deal. If we do, we'd like to hit the road and get into the studio earlier. What we're looking at is a place to lay a foundation, and grow over several years ... like Queensryche did, or Metallica. If a band's been around for a while, that's probably how they did it.

Soundgarden built with an indie, then went with a major. It's a good plan. Last year Prodigy was involved in a management controversy, so let's clear the air here.

Kent: There's people that we've dealt with that have tried to assume that title. But the only person we've ever called manager, the only person who ever should have been called manager is Rich Brown.

Let's blow over the Enquirer stuff and talk about the music.

Kent: The newer stuff has really been progressive. The really newer stuff that nobody's heard yet is a lot heavier than anything we've done before. I wouldn't say it's speed metal — those elements are there; it's more precise, more exact.

Kevin: ... More technical.

What have you listened to lately that's been influential?

Kevin: What sparks me lately is the new Fates Warning, and King Diamond, and, of course, Queensryche. I try to think of artistic value and combine that with musicianship. I try to do that with the band. I've got tunes that I've been working on ...

So you've been contributing more musically than in the past?

Kent: We're more a unit. I'm not stuck writing everything, and dictating parts anymore. Kevin's doing most of his own bass lines now.

Kevin: If I have an idea I'll bring it to him, and we'll collaborate. Everything on the first album, except for "As Darkness Reigns," had been written before I joined. I had some input into that.

Kent: It's more a group effort this time. On "As Darkness Reigns" I really didn't have a cohesive band to work with. A lot of the tunes were written with our former bass player and no lead singer. For me lately, it's been Fates Warning and one band: Death. I like the singer. I'm surprised they're just starting to get some recognition. And the new Atheist. Death metal's constantly expanding, and always ... it's been Chopin.

Looking back on the past ... was there any time you felt like throwing in the towel?

Kevin: The band is my only commitment.

Kent: It's the most important to any of us. And it



just gets more important, no matter how much bullshit we have to go through.

Kevin: The more bullshit we go through, the tighter we get. The more frustrated we get, the more important it gets. Music is what matters to all of us. If it wasn't the music with us, we'd be playing popular cover tunes, making \$2,400 a week ... but we believe in what we're doing. We're sticking to our guns, we're paying our dues. It could get worse, but I hope not. I'm ready to tour. That's what I'm doing this for. I love cutting albums — the energy from the people, that's the best high. It's better than liquor. Playing live is the best thing, and any band that wants to complain about it, then why are they doing it?

Kent: The bands that complain about it the most are the ones that can't cut it live. I've never seen a good live band complain about playing live. I'm in it for the whole band experience — the practicing, the studio, the writing, the rehearsing, the interviews.

Of course, the interviews. So today you're ...

Kevin: A lot older and drunker.

Kent: If you really believe in it, and you love the music, do it. It's not easy and it's not a lot of fun. There's too much business to the music business, but if you love music, it'll get you through.

ROCKY RUCKMAN & THE BEAT HEATHENS Seminole, FL by lee ann leach

I'd heard the name at least a hundred times since I have arrived in the Tampa Bay area. It just wasn't the kind of name for a band that I thought I'd really get into — Rocky Ruckman and the Beat Heathens. Give me a break, these guys have got to be some 50's cover band that my Mom would enjoy more than I would. When I got a call asking me to interview Rocky and his Heathens I really couldn't believe it — especially, for Thrust.

I arrived just as the band hit the stage for their second set. The place was jam packed to capacity. I was really shocked that this band had drawn such a huge crowd and I was being humbled in the worst sort of way. I have to admit now that I am a snot-nose, narrow-minded critic, especially when it comes to judging a band by its name. I barely had room to move through the crowd to where I could, at least, see the band. They came out kickin' with a version of Edgar Winters "Frankenstein," complete with horns! HORNS! Give me a band that uses brass and winds and I'm caught, snared and entangled for good.

The versatility that Rocky Ruckman and the Beat Heathens showed during that one set was incredible. Each and every member of the band is adept at many instruments and all of these are incorporated into a full bodied sound. You can't even categorize what this band is doing musically. I heard bits and pieces of blues, rock, country, swing, pop, reggae, and jazz ...

Getting into the band as individuals came after the set that I walked in on. I was only able to meet with four of the five members, as it seemed that the blonde sax player, Rex Freligh, had a bevy of females waiting side stage that detracted from the interview going on outside! Nonetheless, Freligh's playing was superb and also includes flutes, keyboards, percussions and vocals. The innovative and crafty Harlan Brown keeps decent and smooth time on drums, "machines," percussions and vocals, also. The newest addition to The Heathens lineup is Hiram Hazley, on electric bass, stand-up bass, trumpet and vocals. Hazley, at first glance, seemed a bit bored by the faire offered up by the band, but quickly livened up on the tune "Hocus. Pocus" and strutted around proudly as the bassist. On keyboards is Robert "Gig" Griffin, who plays a sassy trombone and appeared as if he were a Billy Preston look-a-like who rendered vocals with the others. Last, but most definitely not the least, is the band leader and guitar wizard, Rocky Ruckman. It was really difficult to talk with Ruckman, as people were constantly coming up to laud praise on the man that leads the way.

I asked Ruckman when, how and why the band got together. "I had been playing in a band in the club circuit and really got tired of what I was doing. The whole scene. So, I struck out on my own for awhile — playing as a single. About four and a half years ago I started going out here and there checking out different musicians and kinda' lining up some people that I thought were wanting the same thing I was musically. I was influenced early in my life by guys like Sam Cooke, but then again, everybody was. I believe! I also was listening to people like B.B. King and Ray Charles. I like to keep that same feel going — classic style and classic tunes."

Rocky Ruckman and the Beat Heathens have a previously released 5-song tape available at local record stores and are in the process of recording a second. "We are currently working at a 16 track studio in Pinellas Park-DB Studios. We've only got one tune down so far and we may try switching to a 24 track studio, just for the benefits of the amount of equipment and instruments we use. We're just in the initial stages of the recording now, so I'm sure there will be a lot of unforeseen changes and decisions made. Currently, we are planning on putting out ten songs, some of the titles include "Rich Man's Toy," "Fairy Tale," "Between A Rock" and (try to figure this one out!) "I've Got A Date With A Dead Girl." One of the other tunes, "Scary World," is where the obvious title of the release will come from: *It's A Scary World Out There*. We've got a lot of work ahead of

us in the studio," Ruckman related.

Rocky Ruckman and the Beat Heathens have lasted four years in the Tampa area and are very heavy draws with paying and partyin' crowds. The band chooses the tunes that they perform on complexity and how much of a challenge it will provide for the band personally. No matter what, it seems that Rocky Ruckman and the Beat Heathens have found the missing link that most bands valiantly search for, maintaining both fan loyalty and industry respect.

GRUEL Tallahassee, FL by russ busby

As Tallahassee pushes for a spot on the national music map, a few bands are breaking, or have already broken out of the local scene. One of these bands is Gruel. With the band's name derived from a porridge that kept people alive in the 18th century, the band could be the ones to keep the word alternative alive in alternative music. As described in a write up by *The Gavin Report*, Gruel is "an alternative to alternative music." The band began as many bands begin — playing covers. What makes this three piece band special is that they all grew up learning their instruments together. Little did they know that some twelve years later they would still be in the same band writing songs that strengthen the word "alternative." It was about five years ago that they decided to change their name to Gruel and focus on writing original material to create their own style. The patience and ongoing determination of band members Tommy Hamilton (guitar/vocals), Bruce Hamilton (drums), and Chris Gleaman (bass) have finally led them to success. Heavily influenced by Black Sabbath, Gruel's music has evolved into dark, hard, abrasive pop. With an EP and two full length albums on Manufacturer Sound Output Company, they are working on new material for their next album, which promises to deliver more of their melodic music ... filled with guitar noise and crunch which they have defined so well. Opening for such national acts as Bad Brains, Rollins Band, Government Issue, and The Dead Milkmen have given them the experience to obtain some of their minor goals as well as getting them on their way to fulfilling their major goals. Gruel was recently invited to the South by Southwest Convention in Austin, Texas to shoot a video, and they are negotiating with European label SPV, who recently signed another Tallahassee band and current Manufacturer label-mates DVC. Their latest release, *Out Of Mind*, got great reviews by both *The Gavin Report* and *CMJ* magazines. The release was picked up by many radio stations, including forty Gavin stations that ended up charting it. The release also got a distribution deal over in Europe which apparently did very well. The band is now interested in completing a demo many labels have been asking for. "The local college station V89 has supported us very well," says Chris Gleaman. "... Like a jockstrap on a very large man." "Out Of Mind" recently fell from rotation at V89 after seven months of airplay. One can only glimpse a small amount of Gruel's capabilities.

"Changes, we don't like to stay on one thing too long." So if this band is as appealing to you as it is to many people, or if your looking for an alternative to alternative music check out Gruel. If you want more information on the band or if you want any of their releases, write to Gruel c/o Manufacturer: P.O. Box 37220, Tallahassee, FL 32315-3720

Get in Florida Spotlight and possibly appear on the next cover of Thrust. Send bio, tape or CD, black and white picture (not photocopy) and a color slide or print to:
Florida Spotlight c/o Thrust Magazine, 12467 62nd St. N #103, Largo, FL 34643.

COMING SOON

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BONES

OUT OF THE CLOSET
TOUR 92/93

wardrobe by *Wild Child*

logo designs by ricky 813.536.4100

A Look Back at Miami Rocks Too, Vol. 4

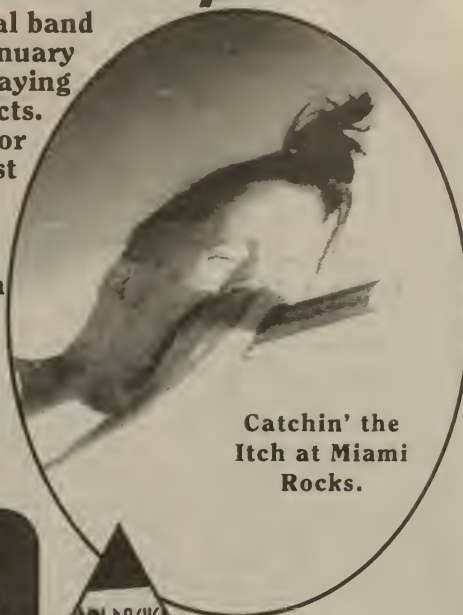
The fourth annual Miami Rocks original band showcase recently took place from January 30th to February 2nd in Miami, displaying some of Florida's hottest original acts.

1992 proved to be a pivotal year for the annual event as the East Coast Music Forum, a seminar series, was added to the convention. Industry professionals from all over the country were brought in to participate in panel discussions and witness what is quickly transforming South Florida into the next big industry hot spot, the bands.

Here are some of the Miami Rocks highlights.



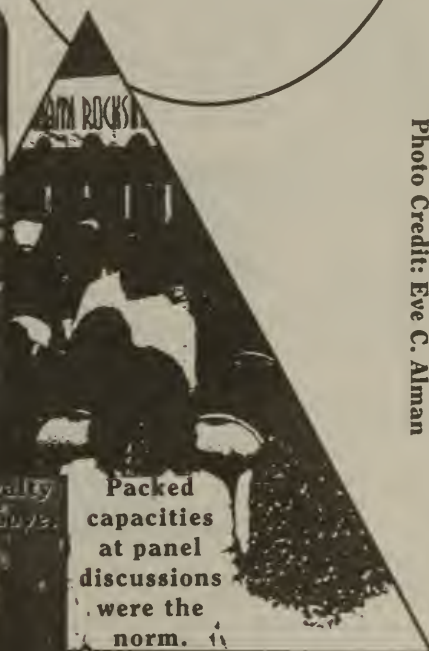
The Itch was all over Miami Rocks.



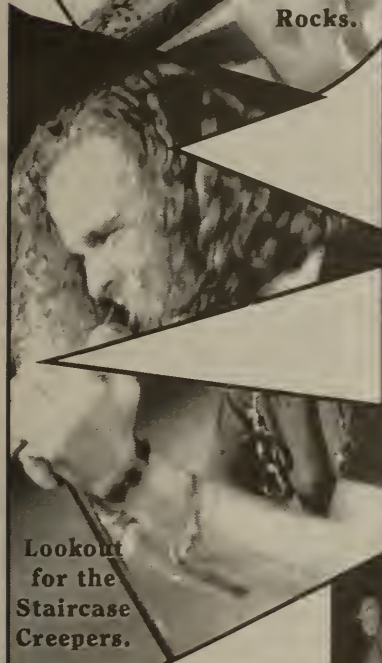
Catchin' the Itch at Miami Rocks.



Forget the blame, kicked off the festivities.



Packed capacities at panel discussions were the norm.



Lookout for the Staircase Creepers.



Young Turk checking on their royalty payments with stage's Jonathon Love.



The Artist Panel joined with members of the Miami Rocks team for this memorable photo opportunity.

Photo Credit: Eve C. Alman



Howdy, all you kids out there in glam rock land. I'm gonna make this column quick and to the point, 'cause I've got a million things to do and from the response I've gotten from this column I've decided you would rather read about Warrant anyway. Don't worry though, I'm not going to patronize hairspray bands (wouldn't be prudent); instead, we'll delve deeply into the underground music scene, just like my new hero, Dave Kendall, does on MTV's 120 minutes. Speaking of Dave and MTV, the Hyundai-MTV sponsored **BIG AUDIO DYNAMITE/PIL** tour kicked off at the Tampa State Fairgrounds. I missed the first two bands, **BLIND MELON** and **LIVE**, but from what I was told I didn't miss much. After paying five bucks for a beer, it was time for the **JOHNNY LYDON** show. They opened with "This is Not a Love Song;" of course they did the 90's remix, which totally ruined which was otherwise a good song. During the rest of the set, they just seemed to be going through the motions. It would have been nice to hear some early PIL classics like "Poitones," "Under The House," or "Public Image" ... but it didn't happen. During the intermission, Dave Kendall and his MTV lackeys stayed busy interviewing attendees, and King Dave even signed some autographs. It was really quite sickening watching people push and shove just to try to get their mugs on MTV. Big Audio Dynamite II were up next, and they didn't do a damn thing for me ... so we left after 5 songs. My overall view of this big MTV-Hyundai tour is that I should've stayed home. I guess MTV won't be putting me on another guest list any time soon.

The second **LIBERATE HEMP AND MARIJUANA RALLY** took place in downtown St. Petersburg recently, drawing quite a crowd. No Fraud opened the festivities. Most of the hippie wannabes couldn't quite grasp the concept of hardcore music, let alone the message ... and that's a shame. **NO FRAUD** sounded good and had important things to say. Oh well, so much for open minds in the so called counter-culture. After some speeches by people representing various left-wing organizations it was time for **T BLUE**. This guy plays 60's guitar wank garbage, but the hippie wannabes really ate this shit up; they were dancing around like it was the summer of love all over again — I headed for the nearest watering hole. When T Blue finally left the stage, it was time for the **GRASSY KNOLL GUNMEN**, who have a special ability to transcend all genres of music, making their sound fresh and original. They played a cool set, highlighted by a killer version of the Misfits' classic, "Skulls." These hemp rally's are a good way to raise awareness about a misunderstood plant that has the potential to solve many energy and ecological problems facing the world. ... And if your asking, the answer is: No, I don't smoke pot. But for all the benefits this plant provides, only a complete idiot (like George Bush) would be against the relegalization of hemp.

I hope everyone caught the Helmet, L-7 tour as it rolled through Florida. **L-7** were amazing. What a fucking band ... they're as good as it gets, and they don't deliver bullshit. They just ripped through 14 songs like there was no tomorrow. Highlighted by "Shove" and "Fast and Frightening," from the Sub Pop Mini LP *Smell the Magic*, they also debuted new material from their new, soon to be released LP on Slash/Warner Brothers (a major label release I'm actually looking forward to), and closed the show with "American Society," from the Flipside compilation release *The Big One*. **HELMET** had a tough act to follow, but they pulled it off with tight musicianship and a great sound system. Helmet are being signed by a major label, which might explain

why their sound is more refined and less AMP. REP. then last time they played here with Jawbox.

O.K., on to the dreaded audio reviews. Did you ever have one of those days when you just felt like shoving a blunt instrument up your boss's rectum? That was the kind of day I was having ... until I picked up my mail. Lo and behold, there it was: the new **BAD RELIGION LP**. We're talking hard vinyl here, not compact dink, not the most foul format ever dreamed up: the cassette, but genuine, hard vinyl. *Generator* is the best thing I've heard in the past two years; it hasn't been off the turntable for a month. If you're a fan of BR, you probably own this record; if you're not, I suggest you get off your lazy ass and go to your nearest independent record store and pick this gem up. How could one not like a record that starts off with Greg yelling "Like a rock, like a planet, like a fucking atom bomb. I'll remain unperturbed by the joy and madness that I encounter everywhere I turn." It's very powerful stuff. BR are touring this summer, so hopefully they will make a swing through Florida. **BUFFALO TOM** have released their third LP, entitled *Let Me Come Over*, continuing in the same vein as 1990's *Birdland*, with loud, melodic guitars and impassioned vocals.



L-7 making the trek through Florida.

This release should put an end to all the Husker Du comparisons that have followed the band since their first SST record. **GRUNTRUCK** are an all-star band, of sorts; they released a great LP called *Inside Yours* on the indie label, Empty, in the fall of 1990. The band consists of members of Skinyard and the Accused, and the LP was produced by Mr. Sub Pop himself: Jack Endino. With these credentials, *Inside Yours* is certain to be a winner. Road Racer has re-released this classic, with the addition of a couple of songs. ... Fans of the Seattle sound who missed out the first time around, now's your chance to pick this thing up ... besides, you get two extra songs — such a deal.

Moving along to some Florida news: **ADVENTURES IN IMMORTALITY** are a four piece band from the Orlando area with a mini-cassette called *Sty* in the hard gothic style vein with hardcore overtones. "Blood on the Sand" is the standout track. It's available from PO Box 216, Sanford, FL 32772 for \$4 ppd. **PLUTONIUM BABIES** have a tape out, aptly titled *Eat My Barly Cow Buddy*. If you're a fan of raw punk in the humorous style, you might want to check out this 13-song demo. It's available for \$3 from 10600 Village Drive, #103, Seminole, FL 34642. **BOB SLADE** is dee-jay on a radio show on **WLRN 91.3** in Miami called "Off The Beaten Path," airing Mondays at midnight; he sent me a tape by the band, **LOAD**. This is some intense hardcore; it's very well recorded and produced. Load have gained a strong following in the Miami underground scene and the tape should be in stores in a couple of weeks. **CONSPIRACY** have a 4-song 7" out on my label, and it's powerful stuff. Trust me on that, buckos. One more note of interest and I'm gone: *Maximum Rock and Roll* is going to be taking over *Flipside Magazine*, merging the two into one super magazine. Corporate takeovers in punk rock land. Unbelievable.

FLORIDA BANDS: SHOWCASE YOUR TALENTS ON RODELL RECORD'S NEW FLORIDA COMPILATION CD, DIAMONDS IN THE ROUGH

Congratulations to the following bands: Split Image, Don Maye, Vendetta, Winter's Bane, Takes All Kinds, OTM, and Private Escort. These seven bands put up a minimal amount of effort to send in their band's demo tape in response to a Nationwide Talent Search advertisement seen in Thrust Magazine. Each band will soon appear on Rodell Record's national compilation entitled *Diamonds In the Rough*, a high quality digitally post-produced CD featuring a talented collection of unsigned artists. The neatly and professionally packaged CD, complete with a 24 page booklet containing a photo and biographical review for each band, will be presented to essential music industry professionals with an endorsement by Rodell Records. Rodell Record's unique rationale is simple: To seek and discover the nation's most promising musical talent, to develop and package that talent with the most commercial potential, and to place that talent on the world's musical stage in front of prime decision makers who can make a difference. President and Founder Adam Rodell, a musician himself, realizes the necessity of inside contacts and financial backing in this indus-

try. So what does Rodell Records gain from all of this you ask? Adam Rodell sums it up: "Naturally, I make no guarantees to any artist that will appear on the CD that they will be signed by a major label or sponsored by a private investor. However, they understand that I will do everything possible on my end to advance their careers with the clear understanding that if any of them make it to the top, not only will they benefit but so will Rodell Record's reputation to all of the aspiring artists all across America who are trying to make it to the big time! In other words, we're in this together to accomplish the same thing, to make it to the top!"

ATTENTION BANDS! Rodell Records and Thrust Magazine are teaming up to bring you an all Florida band compilation CD. C'mon bands! Just a little bit of effort is required here to possibly get your music onto a high profile, high quality CD project. Mail your tape/demo to: Rodell Records Florida Project, 1851 E. First Street, Ste.900 Santa Ana, CA 92705, or P.O. Box 93457-F Hollywood, CA 90093. GOOD LUCK!



Dear Thrust Readers,

Let me begin by thanking all of the musicians who submitted demos to our 1st Annual Nationwide Talent Search. You guys really blew my mind. I wasn't expecting the talent from Florida to be that deep or diversified. The staff and I were definitely impressed. L.A. had better watch out! It was virtually impossible to cherry pick groups from the wealth of talent we heard, but decisions had to be made. I would personally like to take this opportunity to congratulate the seven Southeast U.S./ Florida based bands who will be appearing on Rodell Record's national debut compilation compact disc entitled *Diamonds In the Rough*. See them at the top!

From the beginning, my philosophy was simple: combine my parent's reputation (Longhorn Records) and valuable contacts with my investment background (as a rare coin broker). These ingredients are absolutely essential in today's market. When combined with professionally packaged top talent, we have the chance of breaking bands to a national level of recognition in a way that no one else can offer today.

After hearing the incredible talent from Thrust readers, I would seriously like to release a Florida based project, and show the Southern California bands what they are up against. We're eager to establish ourselves as the leader in the discovery business. Let's keep those demos coming in guys.

If you're ready to be heard, we're listening!

Adam Rodell, President
Rodell Records

BACKSTAGE PASS

95ynf

Tampa Bay's
Home Of Rock 'N Roll.

GOING BEYOND REALITY WITH SILENT SCREAM

Musically, what has the band been doing lately?

It's been a year since *Pieces of Reality*. We are putting a new tape out that has six new songs on it. It's definitely going to be more accepted. We anticipate it to do a lot better than *Pieces of Reality*. Every song on the new one is very strong. And as a whole, the new stuff is much more mature.

Has your hard driving style been accepted in the clubs?

Being the type of band we are, we play very heavy music. We're aggressive, yet our music is in between. It can be accepted. We are so explosive that you must look at us because our music appeals to both the rock listener and metal listener. We genuinely like to be on stage. I've seen some bands who just play because it's their job; Every time we're on stage, no matter where we are, we get off. We've played with a lot of different band crowds: Pantera, Savatage, Loudness, Child's Play and then bands like Roxx Gang, etc. We've never heard, "these guys are too hard core." We've always gotten great response, even our parents like it. The new tape is more commercial, so we will be more welcome into clubs that we weren't accepted into before. Though we don't want to play out so much that it gets to the point where Silent Scream can always be seen. We would like it to be a concert, not just another show.

How do you see Silent Scream down the road?

We heard a lot of hype about our band lately. Some labels have contacted us, and we've gotten a lot of airplay on the radio, like on 95YNF. With our tape out strong we feel in a year we will looking at

some major opportunities.

Let's get into that new tape of yours. What's on it?

There will be six songs, three on each side. We feel the first three tracks are the strongest. The first cut is called, "Youthful Delusions," a hard heavy rockin' song. The second is the title track, "Beyond Belief," which is more the Silent Scream style. It touches a lot of moods. It's a really controversial song because it does deal with religion. The third song is "Sea Of Serenity," it's more geared for A.O.R. radio which may break out the people who are into the heavier stuff. This song will help us for more airplay on the radio, not just at night but day parts also. Radio is what's happening; that's what gets out to people.

Describe Silent Scream public and private.

Patrick, Mark and I have been in the same band since high school and we've learned together playing out. Each of us knows what the other one's thinking. I'm (Matt) a little bit wilder than they are. Mark's more sneaky and shifty. He's still as wild as I am, but he goes about it in a different way. Patrick is more laid back and keeps all of us in line. He is the thinker in the band, our father figure. Now our drummer: In the past, we have always struggled with drummers. Playing together was not difficult but to fit in with three guys who have lived together for so long and think the same way presented problems. Our new drummer, Greg, has the wildness of Mark and I, yet the maturity of Patrick. He is also an extremely funny guy. He goes with the flow and doesn't resist us. Our band is intact, and we'll have a new tape out soon so look out, Tampa Bay.



BY DIAMOND JIM REED

95ynf

WYNF-FM

LOOK OUT! THE BEACH PATROL IS BACK!

Check out the 95 YNF Angels as they cruise Fla. Suncoast Beaches in the Abraham Chevrolet Beach Patrol.

The beautiful Angels, appearing in bikinis, will be passing out free suncare products and Diet Pepsi.

LOOK FOR THE 95 YNF ANGELS ON A BEACH NEAR YOU!

95ynf

RAGING IN
TAMPA BAY!

Florida Music Report

Tampa Bay

by Blackie

Local vocalists interested in filling **JOEY BELLADONNA's** vocal duties who has now officially left **ANTHRAX** should send a tape, bio, photo and video (if available) to Anthrax c/o Crazy Management, 210 Bridge Plaza Dr. Manalapan, NJ 07726.

SOLDIER OF FORTUNE have a new drummer, **JOHN GENTRY** who moved to the Bay area from lower Alabama. The new line-up debut was March 23rd at the Rock-it Club.

TERRY HUNLEY has rejoined **LANCELOT**, replacing Dee Games who replaced Terry only a month ago. The band has acquired the keyboard talents of John E., formerly of **NASTY HABITS**. The band is back in the studio at Panda to record 4 new songs.

FYLEN is a new area band making their debut in early April. Also look for their 6 song debut entitled *Look Inside*.

THE 2ND ANNUAL ST. PETE HEMP RALLY took place at Williams Park. Over 1000 people showed up including members of the media, hippies, yuppies and everyone concerned about relegalization. **NO FRAUD** and the **GRASSY GNOLL GUNMEN** rocked the bandstand with ganga messages, cleverly intertwined with the music. **HOOKA**, the band from 1969, donated their time and sound system for the worthwhile gig.

On a related note, more talk surfaced of **HEMPSTOCK**, a multi-day legalization/musical fest tentatively scheduled in Tallahassee for late Summer. Keep a buzz for the latest details.

Due to the classic "musical differences," **MARKUS MALLOY** has parted ways with **NIGHTMARE SYMPHONY**. The band including Benjamin ex-Phobia, Dorian ex-Cast of Nasties, and John ex-Hemlock is now looking for a new guitarist with dedication, trans-

BEDLAM MANNER, a new Brandon band, has been making the circuit lately with original, straight ahead rock & roll. Catch them at Beachys with **HATTERFOX** later this month.

Has anyone caught the new Bay band that has been opening up for **SECRET SERVICE**. The band has no name but has been labeled **ASAP** and plays mostly original rock & roll. Catch them before they catch a name.

CHRIS SAVARRO and **JOHN RODRIGUEZ**, formerly of **DESERT ECLIPSE**, are looking for a new bass player to work with. Give them a call at (813) 446-5713 if you're interested.

SEASONS OF THE WOLF are in the studio, following up their debut from 1989. This Brandenton band plays heavy metal and is probably lowering property values as we speak.

LUCIAN BLAQUE welcomes with open arms their new second guitarist, Rick. His first gig out with Lucian Blaque was at the Ritz Theatre on March 20th.

WARREN MADDEN has parted ways with **EX-HAVEN**, claiming musical differences as the cause. Madden has now joined ranks with the more aggressive sounding **TRANSGRESSION** as lead vocalist. Transgression's new line up is as follows: Madden-vocals, Russ Deckman-lead guitar, John Hawkins-rhythm guitar, Jimmy Riles-drums and Lee Peddicord on bass.

STIFF KITTY have changed their name to **MISERY LOVES COMPANY**. Joining original members bassist Cindy Sexton & vocalist Bobby C. are guitarist Angel Rod and Ray Heeter, formerly of Emerald City. Misery Loves Company are scheduled for a live from the Rock-it Club airing on April 19th.

Guitarist/Vocalist **BRIAN LOYD** is back at Morrisound Studios record-

ing 98 Rock's "The Pit." The Crush also have a tune, "Alchemy," on the soon to be released *Bay Bands III*.

BLEEDING HEARTS are back among us now after a studio trip into the Pennsylvania area, Gladwynne, PA, to be exact. The Hearts did some mixing down of eight songs; four previously recorded, ("Kick In Your Love," "Best And Only Friend," "Take It On The Chin," & "Ten Ways") and four new ones, ("Sweet Dreams," "Fallin' Outta' Love," "I'm A Rocker," "L," & "Bonnie & Clyde"). The mix was done with the help of Joe Alexander at **KALEM/VICTORY STUDIOS**, known for putting out material from the likes of Cinderella, Vinnie Moore and Jazzy

Jeff and the Fresh Prince, and also the recording of Queensryche's *Mindcrimes*. The tape should be available to the public in about two months.

SILENT SCREAM have been in their own studio recently, Living Bedroom Studios, recording five of their own originals. The tape should be available for public consumption in or around the middle of April. Those Screamer boys had a bit of bad luck recently when the house they all live in was burglarized somewhere between 1:30 and 3:30 in the afternoon. Stereos, VCR's, jewelry, and small change had oddly been moved and packed, but nothing involving their musical livelihood was stolen.

and look for more acts. **CROWDELL** are working on their 7" EP to be out on Junior Highness Records. Also in the works for the trio is a Southeast music tour. In town, catch them at Einsteins with **GLORYHOLE**, **LYSERIC GARAGE PARTY**, and of course, **REIN SANCTION**. Thanks go out to **NIRVANA** - It seems that Sub-Pop has pulled itself out of its hole and the new Rein Sanction album is in the works. The band will be produced by **JACK ENDINO** and **BOB MCPEEK** will handle engineering chores. **REIN SANCTION** also leave for an east coast tour sometime around May 15th. Since bands like Nirvana and Pearl Jam have been doing well, it could finally start happening for homeboys Mark, Ian and Brannon.

Wednesday night Local Music Jam at Docksides is taking off - not your common "I-wanna-be-a-rock-star" type of jam that used to be promoted. The Local Music Jams are giving ev-

erybody a good time and a good laugh. Rumors about **CRUSTACEAN CRUCIFIXION** playing there as of yet unconfirmed - me, I'm waiting for the **CRAWFISH OF LOVE** reunion. It's been whispered around Jacksonville music circles that all former members of the Crawfish have completed their drug rehab terms, paid off their former record company, and now wish to return to the simple style of making music that got them in so much trouble in the first place. Look for the story to break right here when it happens.

Since the news is getting heavy: the band that **PANTERA** likes the best, **MAD AXE** have been seen on stage with Altitude's records hard-core rap act, **ASSAULT AND BATTERY**. Mad

Jacksonville

by Leslie R. Marini

In a few days a lot of you will forget that you read this. Live to you direct from the home of the 25c draft, Jacksonville's local music scene update. After selling some 200 "units" of their self-produced four song demo, **CRONIC REALITY** are re-recording at **ALAN AUDIO**. Final tracks that I was treated to at the studio just re-inforce my gut feelings about Cronic Reality's as of yet untapped potential. Production duties are being handled by Kevin Schorr and Ron Perry. Also seen lurking about the studio are **LYSERIC GARAGE PARTY** - I had the ol' gut feeling again, and had a chance to see the band perform live at **DOCKSIDES** where not only I but everyone else in attendance seemed amply impressed. Grunge rock guitar slithers its way into Jacksonville music - at last. **MIKE FITZGERALD** is also a pretty regular face at Alan Audio. He's been working on a sampled version of "Chain of Fools" featuring more musicians than you can find in a dry-out clinic. An interesting cut is Mike's dance-mix version of the Beatles' "I Am The Walrus." And last but not least, **CLUB 5's** own **LARRY COHEN** stopped in for some drum tracks. Activity of the best kind, in a comfortable atmosphere, so comfortable that I forget I'm not at home when I go there.

Over in the hub of the St. Augustine geriatric area, **LEE-A-FAWL** are finishing up the final tracks for their first full length release, *Irish Mist*, due out some time around St. Patrick's Day. The band has been drawing better than expected crowd responses during their frequent gigging throughout Feb./March. Favored out to listen for: "Sleeping Angel." Also, down at Jim DeVito's, **RETRIBUTION** will be entering the studio to begin work on their full length CD/Tape. What's impressed me most about this band is their way of looking at their career - they've been working on their own music, writing and perfecting it, finding the right players, recording first, and then worrying about playing out. Way to go guys. You've got my support and by the time this issue hits the streets, I should find my way past Jim's heavily sedated guard dogs to check out your studio chops.

TATTOO MONALISA have dropped their singer and are in auditions for a new one. I hear that **JOEY BELLADONNA** is outta work. You

probably remember the Tattoo boys opening up for **VINNIE MOORE** at Shade's in February, a show which turned out to be one of the better ones I've seen so far this year. What a crowd turnout; it just goes to show you what heavy rotation can do for you - not to mention Vinnie's exceptionally decent guitar vibes. Vinnie and new drummer **BRIAN TICHEY** stopped by for a quick visit to **DISC JOCKEY** records over at the Ave. Mall while in town, where they graciously chatted with fans, signed pictures and then blew everybody away at sound check.

BLACK JACK PYRAMID are still looking for a singer. **COMMON THREAD** are getting more out and about these days, and **THE SENSES** are just about ready to release their new tape. **THE FENWICKS** featuring **KENNY NASTA**, **WAYNE RICHARDSON**, (the rhythm section of the gods) are frequently seen playing around assorted "progressive" venues throughout Jax/Gainesville area. Of course, the story behind the Fenwicks is **ARTIMUS PYLE**, last drummer of **LYNYRD SKYNYRD** and third drummer for the Fenwicks. The Fenwicks, original members **STEVE SCHUB** and **JIM CORRIERI** are from New York originally and hooked up with Artimus in of all places, Israel. Look for a feature on The Fenwicks in an upcoming issue of *THRUST*, and don't expect a National Enquirer report on why Artimus Pyle left Lynyrd Skynyrd. While we're in the southern rock vein, how about that okay guitar playing by **MOLLY HATCHET'S BOBBY INGRATE**? I guess it was, well, okay ... let's move on real quick here.

KATE STRAIGHT have reformed and have been seen gigging at Docksides, as well as Murray Hill Theater. Every Saturday around midnight, it's Band Night at Murray Hill. The shows are cheap (all the shows in town are losing money), all ages, and alcohol free. The current musical genre presented has been "different" but the crowd turnouts have been thin. So here's the plug - if you're not of age to go drinking, and if you know how important it is to support your local music scene, you will BE THERE! The shows are sponsored by the artist's group, "City of Expression" and the atmosphere is pleasant. Recently **JAVA JEL** had their farewell performance there. **THE SENSES** have played there,



Vinnie Moore stops in to meet fans at the Disc Jockey in Jacksonville.

At Bad Boy's, Orlando's **BLACK CATS** and **BOTTLE ROCKETS** have returned. Atlanta's **VIOLENT SKYE**, and **MATT BUTLER QUARTET**, also **LEE-A-FAWL**. At Magnolia's **THE 911 BAND** have been gigging - yup, these guys are actually firemen and **THE VIBRATIONS** have added a new bass player, lovely **AMY NORWICH**. At Club 5, **THE GRAPES** screeched through town, also **JOANNA CONNER**.

The **ROCK 103** buses will be around town for the rest of the year, and they do dress up the city streets like no other buses can. Also, welcome to the staff new promotions director **GREG WALT**, and best of luck to mentor **CAREY BROOKS**, who left the station to join his wife in Memphis, Tennessee. The Free-For-All Friday with morning flakes **ARF** and **ANNIE** is worth staying up for, where the usually dull employee types get to let their hair down. Speaking of radio,

At Bad Boy's, Orlando's **BLACK CATS** and **BOTTLE ROCKETS** have returned. Atlanta's **VIOLENT SKYE**, and **MATT BUTLER QUARTET**, also **LEE-A-FAWL**. At Magnolia's **THE 911 BAND** have been gigging - yup, these guys are actually firemen and **THE VIBRATIONS** have added a new bass player, lovely **AMY NORWICH**. At Club 5, **THE GRAPES** screeched through town, also **JOANNA CONNER**.

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U-2 kicking off the first night

of their world tour in Lakeland, Florida

portation and the ability to write original music.

VIOLET HIGH is the latest incarnation from grungers, Christine and Natasha, formerly of Violet Bride and Cindy Who. These young ladies made the Snickers New Music Search seminars and are back up to some musical mischief at a club near you.

ing his second release, *Onics-org*. Joining Brian in the studio are Ray Wallace on bass, and Greg Hall formerly of **GARDY LOO**. The planned release date is early next year.

THE CRUSH are busy writing & rehearsing material for upcoming shows, and they are going to record a "bone-crushing song" to be played on

Miami

by Linda and Adriane

Here's the scoop on the sunny South F-L-A music scene. At the top of the hour is this massive THON thing at Washington Square on South Beach. We're talking about 9 bands a day for 16 days. That's over 140 bands. Unfortunately I don't have the room to list them all so just call (305) 534-1403 for more info. THON ended on March 15. Also appearing last month were **DRAGONFLY**, **MADD MARGRITT**, **XSF**, **TRIPLEX** also **SIGN THING**, and Tampa rockers **FACTORY BLACK**. The best band search brings **PARADISE ALLEY**, **SUBCULTURE PSYCHO-DRAMA**, **KLOWNZ**, **SIN CITY**, **FORGET THE NAME**, **THE NEW REIGN** and **BASKETCASE**.

SQUEEZE is still doing the Wednesday night live progressive thing and here's the line up: **BASKETCASE**, **POC**, **COLLAPSING LUNGS**.

The **PLUS FIVE LOUNGE** contin-

uing Spring Break is here — hoards of South Florida high school and college students are headed for Daytona Beach. The Pediatrics AIDS Benefit for **BLAYNES PLACE** is scheduled for April 21st, with a roster featuring **UNDEFYING DISTURBANCE**, **SQUADRON**, **YOSEMITE SAM**, **IDOL THREAT**, **QUICK SLAM**, **MAD MARGRITT**, **DRAGON FLY**, and **XSF**. Don't forget **GUITAR WARS** on April 26th, sponsored by the **BUTTON SOUTH BACKSTAGE MUSIC NETWORK** and **GUITAR MAGAZINE FOR THE PRACTICING MUSICIAN**.

Country Western music is sweeping the nation. Many clubs are changing their format to accommodate the newest trend. One of these is **DESPERADOS** (formerly City Limits). They now have a mechanical bull, huge video screens, and two-stepping and line-dancing. Another indication of the

And, finally, what all you Thrashers are waiting to hear: **UNSIGNED III, KILLING TIME**, will be in record stores by April 11th.

If you've got something to talk

about and you would like to see it here, feel free to call me at (305) 922-8400 or FAX 922-8409.

Spring's here! Things are hot in the Land of Rock! Peace!



I was switching through my preset buttons on my car radio one day when I pushed one in and to my astonishment music that my Dad forced me to listen to when he was driving me around as a kid was vibrating through-out my car. I knew something must be wrong, so I looked at my digital tuning display and what I saw was correct, but the sweet sounds of Barry Manilow blasting out of my speakers was not. Was my radio messed up? No! Was Tallahassee's only alternative radio station now suddenly non-existent? No! Was **WVFS THE VOICE OF FLORIDA STATE** adding new programming to generate new listeners of the beautiful music era? I hope not. I continued to tune in because obviously this had caught my attention and I wanted to know what kind of shenanigans V89 was getting into. I did have to turn down the volume though. How can other people listen to this kind of music, it gives me a headache? (Just kidding). After the song was over a Deejay named Michelle, the ninja death bitch from hell, came on and informed the listeners that V89 was presently having a pledge drive so they could raise the 270 watts station to 2700 watts. She also revealed that their goal was to generate \$15,000 so the task can be done properly, and jokingly said if no one pledged even the smallest amount of \$2.00 she was gonna play the same Barry Manilow song again. I, of course, pledged right then from my car phone so I wouldn't have to suffer.

I now would like to take the opportunity to congratulate the **V89** staff and the listening community for making the pledge drive a \$15,740 success. This college station is devoted to playing the best new alternative music first and dedicated to promoting local bands for Tallahassee's music scene. So Hence, this is where I come in. **STEAMIN' CUP O' JOE**, **SKULLTRAIN**, and **MUNG** (formerly Fifth Column) hooked up for a heck of a show. The coffee boys were again up to their crazy stage antics showing why they have become such a strong force on the scene so quickly. I missed Mung's set but I heard they did well for just recently reorganizing.

SKULLTRAIN have quickly gained a lot of respect after playing just a few shows. This band is quite powerful and brings back a hardcore edge that has been missing for a while. If things go well for these guys I expect them to create a lot of noise because there is definitely a buzz on them.

Skulltrain did get the opening slot when **DIE KRUEZEN** came to town, and it did seem that a lot of people left when they finished their opening set. **Die Kruezen** did do a good job of expressing their industrial metal form of music.

Two tribute bands paid Tallya a visit. The first was the **BACIDDOORS** who entertained Door fans all evening. The second tribute band was **PHYSICAL GRAFFITI** who performed at the Moon, and they even impressed the most avid Led Zeppelin fan, **DRIVIN' N' CRIMIN** repaid us a visit and again packed the

MOON with 1500 people. This show didn't strike me as well as the one they did back in April. Maybe the tiredness from touring has gotten to them. Their opening act **FOLLOW FOR NOW** left a great impression on me. In fact, I went out and bought their album the next day. This band can be described as a mixture between Lenny Kravitz and Fishbone doing an encore song with Living Color. Their version of Public Enemy's "She Watched Channel Zero" was very interesting to watch live and impressive that they can pull it off so well.

Another show that **SCUE** and **The Moon** sponsored was **DINOSAUR JR.**, **MY BLOODY VALENTINE**, and **BALES IN TOTLAND**. I missed the Babes but saw My Bloody Valentine and a set where it was hard for me to tell what was music and what was feedback. I did kind of like it though but if I heard right, there is bad news in their camp as their record label let them go due to lack of album sales. **Dinosaur JR's** set, filled with their heavy melodic grunge sound that they have become so popular for, pleased fans who might not have known what to expect live.

February 29th **LILLIAN AXE** started their world wide tour in Tallahassee headlining **Rockfest 2**. The band played an entertaining set performing songs off their new release **Poetic Justice** as well as stuff off previous albums. After talking with long time friend, Gene Barnett, new drummer for Lillian Axe, he is happy with his new seat after leaving **Dirty Looks** quite some time ago. Chatting with him brought up memories of when he and I used to shoot bottle rockets at 7-11s. Crazy! **TRASH PALACE**, **MACHINE GUN OPERA**, **SHURLOCKE**, **NUISANCE**, and **PIF FEMO** all performed in **Rockfest 2**. They all put on rockin' sets considering that their sets were out short, and everyone seemed to enjoy the fun in the sun on this perfect day. I just wished I hadn't had that on extra cold beer to put me down for count.

THE SEA SNAKES paid tribute to drag and sexual innuendo when they took the stage at **CLUB 306**. The show started with an M80 firecracker surprising even people that knew it was coming. The band played mostly originals. The show was really good with lots of visual props and effects and if you missed it... well... you missed it.

LAVA LOVE played a night at the **CLUB DOWNUNDER** as did **Subpop's 177** with openers **LOVE BATTERY**, **TOASTERS** and **BLOODHOUND** also performed there and from what I heard the show was worth attending as both of these local bands are gaining recognition.

On March 4 **BUZZFISH** had their cassette release party at **GRAND FINALES**. Though it would have been better if a few more people would have shown up it was a success. **Buzzfish** are now ready to roll as they will soon be performing at other cities and if you get a chance check them out because they're worth it. Also at **Grand Finales** **NO SAY NO**, **THE BAND BOB**,

and **ZOMBIE BIRDHOUSE** who are in this issues Fla. Spotlight section along with locals **GRUEL**, so check it out. **FINALES** had a leap year bash on Feb. 29 with local bands playing all day long. Some bands that performed were **BLOODHOUND**, **CASUAL T'S**, **MUNG**, **POINT LESS RITUAL**, **MUSTARD SEEDS**, **VENUS ENVY**, and **KEVIN OGDEN** to name just a few.

Good news in the **DVC** camp, their new lp on Manufacture should be out anytime and from what I heard they did a little experimenting with some synthesizers to give their already death

metal sound a techno pop feel. The guys are heading to Europe to support the release in April and will be touring with Florida's **ATHEIST**. It appears **JUSTIN LAWSON** will be leaving the Tallahassee area to try his luck in Nashville, TN. He is currently laying down some tracks in a studio for his demo and has plans to shoot a video for his good ol' beer drinking tune "Raise your mug and chug o' jug." One last thing before I go. Be on the look out for a new band to hit the scene named **JUMPER SPOONS**.



Howdy! Here's what's been going on and what is yet to come in the Ft. Myers, Cape Coral and Naples area.

ELECTRIC SIGN, a local favorite, relocated to Atlanta. GA last month. The move was based on "record label interest, and the benefits a larger metropolis like Atlanta would afford." The Skin's going away show, at Serena's in Cape Coral, was SRO. They will be missed.

Paul Courtois has replaced Scott Runworthy as drummer in **CHINA BLUE**, and guitarist Brian Hassel has left the band. The new four piece line-up are writing and rehearsing new material.

PSYCHO MAESTRO are recording approximately ten songs at Tune Factory, a private studio in Ft. Myers. To be released on CD sometime this summer. **Psycho Maestro** members are: Fred Moore on drums/vocals, Luke Beebeau on bass, Kevin Wanbolt on guitar, and Scott Mayes on vocals. Scott, many readers will recall, is the former frontman for the Tampa based bands **EMPIRE** and **BACKSEAT ROMANCE**.

NASTY HABIT have replaced drummer Brad Roland with former **RENEGADE** Glenn Christman. The change was due ... to musical differences. Another change for the band is their name. To avoid confusion with Tampa based **Nasty Habits**, Ft. Myer's **Nasty Habit** have renamed themselves **NASTY RABBIT**.

CRYSTAL HEART brought their rockin' style down to Doc Holidays in Cape Coral the last week of February. Sharing the bill were two interesting and energetic bands: **HUGE PETER** (would you believe this band's radio spots get censored and changed to **Huge Pete?**), and **RIGHTWICKED**, a new band comprised of vocalist Jim Weiss and guitarist Ronnie Zircher. Rounding out the Rightwicked line-

up are **BANG THE MAID** (guitarist Sean Casella, vocalist/guitarist Tom Lotter, bassist John Ellsworth, and drummer Brian Bear are diligently pre-production modes, and are searching for a suitable studio.) Some Tampa fans may remember Sean and Tom from **BAD INFLUENCE**.

On February 19th, The Reef, in Ft. Myers, presented **THE UNKNOWN** in a showcase performance for a major label, further escalating the talk that they are close to negotiating a re-reading contract. They played the following week at Doc Holiday's before flying to Denver and Steamboat Springs, CO. They've been playing about fifty-seven days straight as of presstime, and will return to Florida in mid-March.

SPRING BREAK '93 has hit Ft. Myers head on, and **TATTOOED LOVE CHILD** has helped usher it in by playing at The Reef on February 25th through March 2nd, and yet again on March 4th-10th. The Tattooed boys: vocalist Kurt Stanaitis, guitarist Mark Chand, drummer Mike "The Alderman" Hallman, bassist Steve Mangione, and guitarist Mike Mangione are creating a stir throughout the area, not only with the spring breakers but with the locals, too. Also spotted last month at The Reef were **RICKY MEDLOCK** of **BLACKFOOT** and **BRIAN HOWE** of **BAD COMPANY**, the latter who, according to Reef Deejay, Lenny Rock, often comes in to jam with the bands.

Remember, thrashers, every Sunday night is Thrash Night at Doc Holiday's, with the mosh pit open and waiting. Only the serious pit crew need apply. A note to southwest area, bands, musicians, and anyone else out there: Send your info, tape, bio, itinerary, whatever you have to Blackie, 511 S.E. 5th Place-A, Cape Coral, FL, 33990. Please include phone number or return address. Till next issue, ciao!



ues to deliver with four bands on Friday and Saturday, three thrash bands every Sunday and two rockers on Tuesday, Wednesday, and Thursday. Bands appearing last month included **IDOL THREAT**, **MADD MARGRITT**, **DRAGONFLY**, **BELLEFIRES**, **ROOSTERHEAD**, and **PICCASSO TRIGGER**. There's was a major thrash bash with **MONSTROSITY**, **DEMONOMAST**, and **DISMEMBERED** on March 15th. March 28th brought a blowout with the **ITCH**, **LOVE CANAL**, **FORGET THE NAME**, and the **HOLY TERRORS**.

Also in notable news **SUBCULTURE** was the recipient of a cash grand prize of \$1,000 for the **ROCK WARS** at the Plus Five. Any bands interested in competing in the next round call (305) 922-8400 fore mo' info.

CYMBALS in De Ray and Lake Park are doing live, local, all original bands now. **THUNDERDOME I** and **THUNDERDOME II** are the names of the local nights. Bands include **PAINTED FAITH**, **PICCASSO TRIGGER**, **BASKETCASE**, **SURETY OKTOBER**, **FORGET THE NAME**, **BELLEFIRES**, **LT ROCKS**, **THE WAY**, **LOVE CANAL**, **XSF**, **ONE** and **COP**.

THE BLUE MARLIN in North Miami Beach is kicking out the live local stuff as well. Here we go with the line up. **HOCUS POCUS**, **MARDI GRAS**, **RELENTLESS**, **WALL TO WALL**, **FORGET THE NAME**, **PICCASSO TRIGGER**, **BASKETCASE** and **ASSUME NOTHING**

County Western craze in South Florida was the 1992 Chili Cook Off at CB Smith Park on March 1st. **THE CHARLIE DANIELS BAND** and **THE MAVERICKS** performed. Park officials reported a crowd of 18,000.

On the progressive scene, **THE GOODS** are in the studio working on a full length release. Brent Jess of **THE ITCH** celebrated his birthday at the **PURPLE GROTTA** last month, packing the place. What better birthday present could anyone ask for?

A couple of bands you may be missing are **ACES WILD**, who are taking a break to work on their new demo at their recently built home studio, and **JASMIN DOWN**, who are looking for a new lead vocalist. Interested parties can call (305) 989-0877.

Speaking of new, who is the new lead guitarist for **YOUNG TURK**? We won't know for a while. Young Turk is spending the next few months in New Orleans, recording their album for Virgin Records.

We do know who the new bassist for **SQUADRON** is. It's Alan Vine formerly of **TRYX**. An extensive search was done before Squadron decided on him. We wish him the best.

Gled Recording Studio is busy, as usual, with Gary Stryker and Marc Portnoy performing miracles. They are currently working on a demo for **CHANT**, with **L. SKYLER**, **JESS THOMAS** and **TRA PLANE**.



THRUST

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FEMALE LEAD VOCALIST with backup key ability looking for

working band. Versatile, good stage presence, equipment. (407) 657-4521.

SOUNDMAN, MUSICIAN with P.A., lighting, truck seeks work. Good ear and dynamics. Will travel. (407) 657-4521.

LEAD GUITARIST/VOCALIST seeks work. Fender, Gibson, Marshall. Versatile, excellent appearance, professional attitude. Will travel, have truck and PA. (407) 657-4521.

DRUMMER LOOKING to join or form band. Serious only! Studio and stage exp. Have equipment and look. Inf. Skid Row, Warrant. Call Andy 980-3795, leave message.

MUSICIANS WANTED

BASS PLAYER needed for alternative band playing all originals. Must be competent, innovative and serious. Call (904) 241-3141 weekdays.

READY TO WORK original-oriented hard rock band, Ground Zero, seeks lead vocalist, preferably guitar or keyboard background. Only the serious need apply. Contact Alli (813) 980-0126 or Mr. B (813) 988-2212.

MALE VOCALIST, 20-26, positive attitude, 3 octave tenor alto, clear powerful voice. Cover/original band w/ P.A. Rush, Firehouse, Boston, Skidrow. John (904) 754-3398.

CREATIVE DEDICATED bassist for working all-original hard rock/alternative band The

FEMALE MUSICIANS wanted. Lead guitarist and bassist. Must be serious and road ready. For more info. Call (904) 720-7867. Leave message.

A.K.A. SEEKS bassist. Vocals a plus. Original music. Influences: Queen, Queensryche, Cheap Trick, King s X, Stryper. Male or female. Absolutely NO DRUGS!!! Gainesville. Leave Message. Keith (904) 375-3813.

NOW ACCEPTED FOR SUBSCRIPTIONS. FOR MORE DETAILS. CALL (813) 536-4100

View. Dare to be different! Pat (407) 855-0795, Orlando.

LYCANTHROPE. All Original rock band needs lead guitarist and lead vocalist to complete lineup. Record company considerations and demo ready. Jim (904) 738-0174, 252-4028 Daytona Beach.

WANTED: VOCALIST for new speed metal band. Equipment a must. Prefer ages 17-23. Influences are Slayer, Sepultura & Overkill. Call Tracy 584-4186.

DO YOU WANT to go all the way? All female band forming, need guitarist and lead singer. Prefer 18-25. Call Becky or J.J. at (904) 248-1681.

DUDE, WHERE are all the creative, hard working, long haired, real singers of Florida? We need you. Victor 551-1510.

NEED MALE LEAD vocal list age 21-26 trained tenor alto to complete rock band. Jake (904) 222-7598

AGGRESSIVE DRUMMER ala Lee/Fox wanted by the prettiest sleaze glam band in Florida. Have management/financial backing. Call (305) 537-3133.

GUITARIST SEEKS southern rock guitarist to form team. Send phone number to Mike, 3232 N.E. 12th St., Pompano Bch., FL, 33062.

DRUMMER AND BASSIST wanted to complete a unit of diverse alternative sounds. Call Todd (305) 977-3152.

PERSONALS

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MUSIC ATTORNEY: former staff attorney for RCA Records, New York. Member of Fla and NY bars. Rick Meuser, Esq. Terry and Frazer, P.A. 255 S. Orange Ave. #1501, Orlando, FL 32801. (407) 843-1956. You may obtain free

BASSIST WANTED- All original established commercial rock band seeks bassist with vocal ability. Please leave message at (305) 968-4519.

written information regarding the qualifications and experience of this lawyer and law firm by calling or writing to the law firm during regular business hours.

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MACINTOSHES: BUY, Sell, Trade. Save \$\$\$ from new prices. Call Chris at (813) 536-4100. Throw your IBM out the window.

NATIONAL RECORDING ACT looking for drummer with vocal ability and looks. Send photo, demo and resume to: 11400 4th St. N. Suite #806, St. Petersburg, FL, 33716 (813) 530-9291.

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