

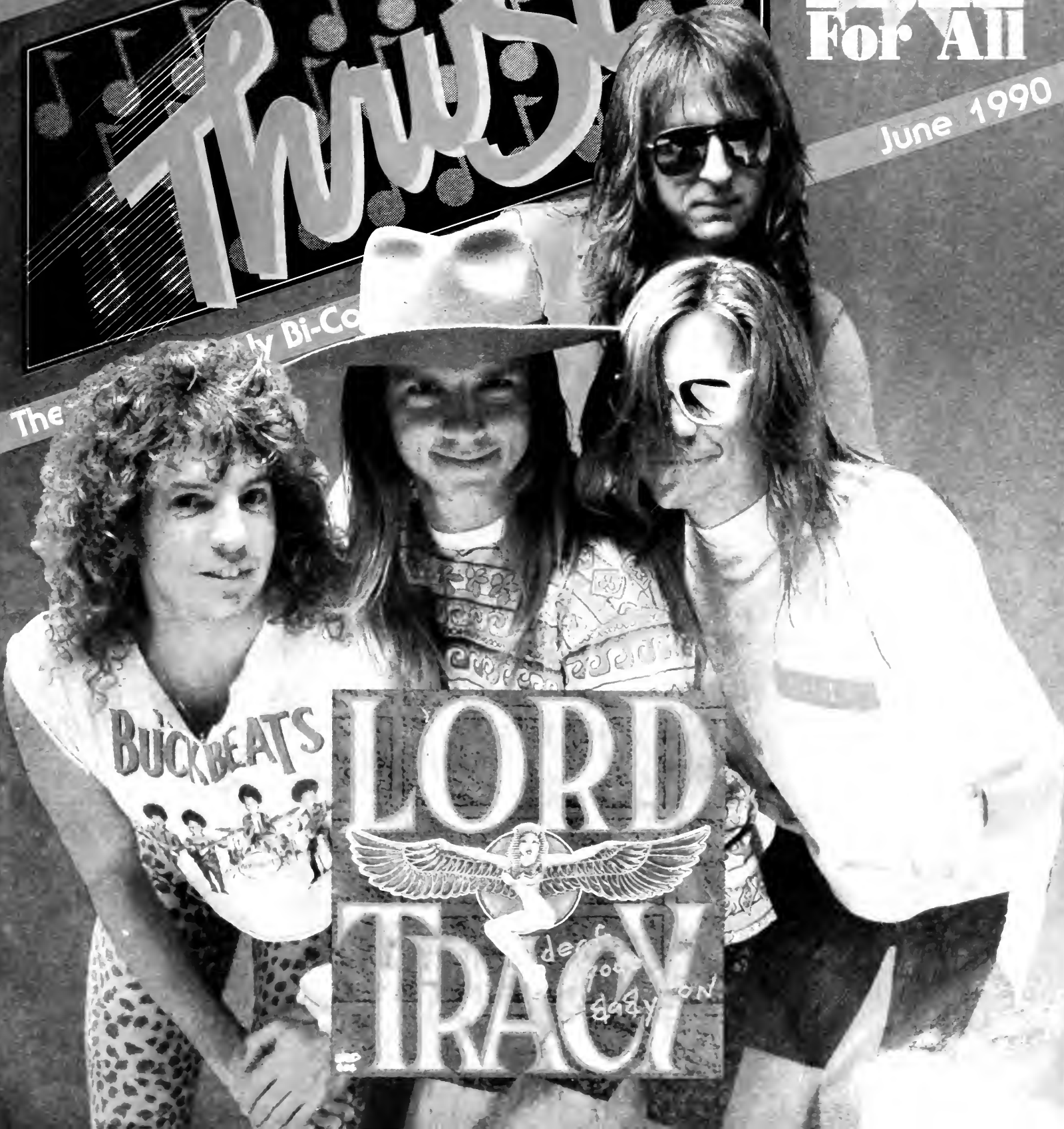
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The Nation's Only Bi-Coastal Street Music Magazine

Vol. 2

No. 6

June, 1990

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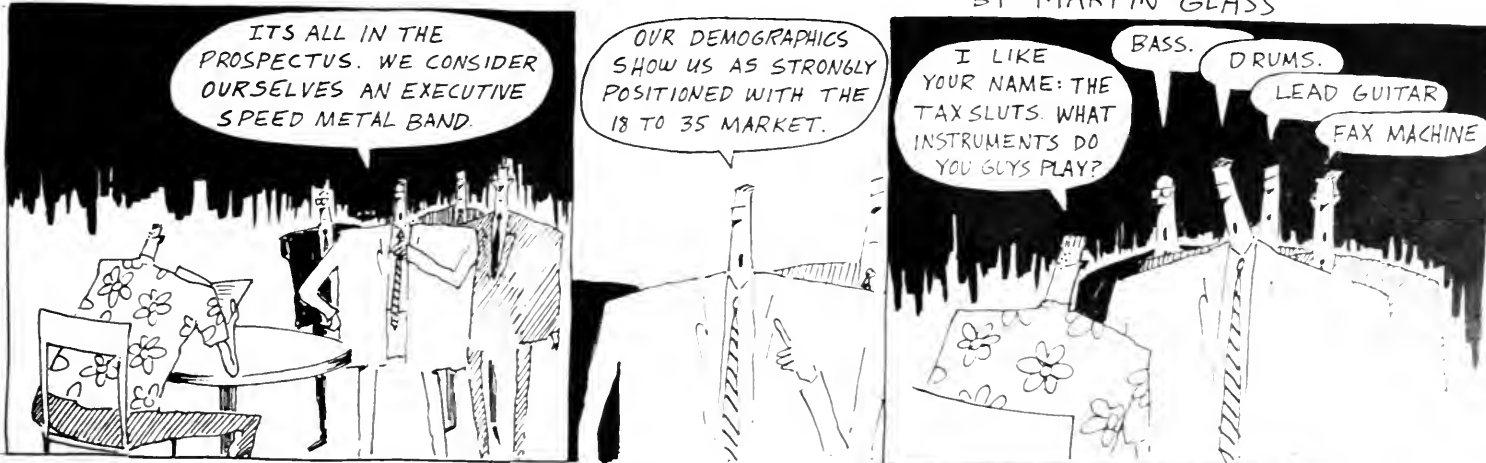
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You Only Get What You Pay For!

OK, it's time for yet another edition of Street Notes. Back to our regular format this time. Big news is happening on the Thrust front every day so make sure to catch all the information. It's going to be a fast paced summer with some sweltering rock and roll. Before we get into that, take note. The fourth week in June, the long awaited **Thrust Line** will take effect. Combining state of the art telecommunications with a rock and roll attitude, Thrust is pleased to announce the only **comprehensive music information service** in the area. More details will be in the next issue. You'll be able to get up to the minute information on **club and concert listings, Thrust events, messages from Miss Thrust, rock and roll personals** and more — 24 hours a day. It's soon to be the talk of the town.

And hey, has anyone had the chance to check out the Walker Party Bus. It's the coolest fun you can have on wheels. Everyone from The London Quireboys to the Bleeding Hearts have partied on it. It's the perfect way to have some fun with your friends without worrying about drinking and driving. Look for the Party Bus with the Thrust logo on its sides cruising down the beach and to the clubs throughout the summer. For more information, call 596-1989.

Summer is upon us and there's nothing better than a **Summer Concert Series** for shifting the party into high gear. June starts out with two national acts appearing at **Bodytalk** in Pinellas Park. On June 11, it's hometown hoodlums, **Roxx Gang**, tempting audiences with cuts off their forthcoming follow-up. And on June 17, **MCA Recording Artists, Lord Tracy** makes a triumphant return to Tampa Bay for a full scale, no holds barred, rock and roll extravaganza. All the ladies in town best go reserve their hard hats now and if you don't know what I mean, read the exclusive **Lord Tracy** interview somewhere about twelve pages to your right. Just call me Mr. Table of Contents. Opening the show will be **Saber**, supporting their current release, **Motions 'N' Time**. While we're talking about **Lord Tracy**, be sure to get down to **Peaches** in Clearwater or Tampa for your **free Lord**

Tracy CD single. It's brought to you by **MCA Records, Thrust** and **Peaches**.

And while I'm thinking about **Peaches**, let's all give them a hand for supporting the local music scene. Not only does the chain gladly carry most local releases, but they are now featuring one local artist a month who performs in the store. The first local spotlight features **Fred Froom** at the **Peaches** in Tampa on June 20. For further information concerning this project, contact **Donna** at **Peaches 972-1900**.

Next month, **Julliet** returns for an album release party. Their debut on **Enigma** has already produced the popular single, "Rev it Up." Its lyrics have prompted local fans to be heard singing some interesting variations of the line "Fistful of Love." No matter what **Kenny McGee** is singing, it's sure that the album will give these Florida natives the national exposure shared by **Roxx Gang, Savatage, and Crimson Glory, all from the Bay area**. Look for **Julliet** on next month's cover with an interview by **Blackie**. If you can remember way back when **Blackie** used to help **Kenny** and the boys on the vocals in the **Lefty** days, then you're current medication must still be working. There's nothing like a lucid moment brought to you by **Thrust**.

Why am I talking about next month when so many cool things are going on right now. The master of metal, **Ronnie James Dio** talked to **John Urban** about his new album **Lock up the Wolves**. You won't find an interview with rock's musical mentor anywhere else in Florida. That's because the hottest interviews with today's top artists can only be found in **Thrust**. Alternative fans should check out **Buz 23** with **Mark Phillips**. You know, we're really not related. It must be the black hair. **Buz 23** will expand the focus of **Thrust** to cover the umbrella of popular music. Next up is **Stalking Vampire Punks**, a look at the gothic gloom of the nuclear undead of Tampa Bay.

Be sure to look into **Out on a Ledge** with **98 Rock** air personality, **Scott Ledger**, and catch a glimpse of the man behind the voice that guides your drive home in the afternoon. And, I can't forget

DJ Justice's feature on **Babylon A.D.** Candid and street tough, **Derek and the Babylon Boys** bring a new meaning to hard rock. And if you're tired of juke boxes at clubs on the weekend and want to hear the hottest rock and roll spinned in the coolest environment, get your buttocks down to **Bodytalk**. Yep. **Thrust's** own **DJ Justice** is your host and besides from plugging the magazine every four minutes, **DJ** has trivia contests for **Buckets of Beer, T-shirts** and other promo prizes. Of course, the answers can be found in one place — and I'll give you a hint — right in the pages of the current issue of **Thrust**. Get over to **Pinellas Park** and help **DJ** kick up some ruckus at **Bodytalk** on Friday and Saturday nights.

The new **Thrust T-shirts** are now available and you can look for the ad somewhere inside. They're the perfect Christmas present (for those you've been putting off since last year.) Send for yours or get it at **Ace's Records, Wild Wear, and Bodytalk**.

Thrust would like to wish a **Happy Birthday** to the CEO of **Rock-it Records** and the owner of the **Rock-it Club, Fred Golpa**. Rumor has it that **David Lee Roth** will be rejoining **Van Halen** for **Fred's** birthday party jam. Unfortunately, **Van Halen** management could not confirm the information.

On a serious note, be sure to make the **Jolene Faggion Bone Marrow Benefit BBQ**. Funds are being collected to help this courageous child receive a life saving bone marrow transplant. Listen for more information on **98 Rock**. The benefit will be **Saturday, June 9** at the **Golden Nugget** and will feature live bands. For more information on this cause, call **1-845-7573**.

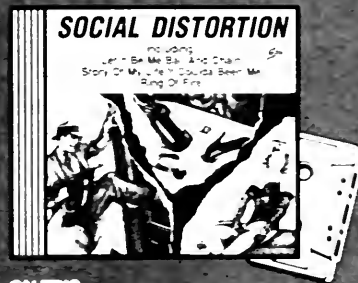
And finally, **Thrust** is proud to announce our membership in the **BAM Network**. For those of you who have ever been to **LA** or **San Francisco**, **BAM** is their full color free music publication of choice. We now join the ranks of **BAM, East Coast Rocker, The Island Ear, Boston Rock** and **Illinois Entertainer**

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June 17

DIO

dancing to the beat of darkness

by John Urban

It is hard to consider the great vocalists in heavy metal without first thinking of Ronnie James Dio. Throughout his career, Dio's voice and attitude have evolved into a mentor status with the new generations of rock music. Dio's first band, Elf, recorded several albums in the early seventies. That band opened for Deep Purple, where Dio first gained the respect of Ritchie Blackmore which led to them forming Rainbow. After three years and five albums, Dio left Rainbow to become the lead singer for Black Sabbath. His first effort with them, *Heaven And Hell* is still considered to be a heavy metal classic. This was followed by *The Mob Rules* LP and a live album, *Live Evil*. He further established himself by putting together his own solo group. With such hits as "Rainbow In The Dark" and "Last In Line," Dio proved that he could conquer the high expectations that he faced on his own after leaving two of the most influential metal bands at that time. After three years in seclusion, Dio is back with a new album, *Lock Up The Wolves*, and a new band made up of both veteran and undiscovered musicians. Dio discussed with Thrust his approach to singing, and justifies calling himself both a dictator in a democracy and the champion of the lonely.



THRUST: The veteran metal bands such as the ones you had been involved with usually featured vocalists that were technically good singers. With today's thrash and hardcore bands, this is no longer a requirement. How do you feel about that?

DIO: Being truthful, as a singer I find it disappointing. Because if you do consider yourself to be good at what you do, you want somebody to come along and hold up that banner. It's just the way music has progressed in this particular area. But I actually hear some pretty good singers out there these days. I think there are some who are still going to show that they can sing. I know there is a big influx of bands that have been together for five minutes and sold seven billion records that won't be together for the next five minutes. It's a way of life. I think that there will always be good singers around. It's just disappointing at the moment after having worked so hard hoping that someone would emulate me and now what's coming along is people who want to sound mirror breaking. But it's not something I concern myself with or really even think about.

THRUST: Being such an influential singer, are you complemented or offended when you hear a new singer blatantly trying to sound like you?

DIO: I'm not offended; it kind of makes me smile. I think it's nice that there are people out there who liked my style enough to want to emulate me. I don't smile at people who copy it too closely, I laugh at them! Because, why would anyone want to be me? I don't understand that. Why don't they want to be themselves? There's nothing wrong with taking a few of the textures of another artist, because we all do that — even me, I've

heard things I've liked that others have done — but brief little things. And you take them and make them your own. But to just blatantly rip somebody off shows no creativity and no imagination. And I don't smile at that; I laugh at that.

THRUST: But you don't lose sleep over it?

DIO: No, there's no sense in it. I look at it this way, John. All you have to do is listen to what they're trying to do and then take one of mine and compare. It's real easy. Put them side by side and you'll realize who's doing what. A lot of people say, "He sounds exactly like you." And my reply is always to listen to the two and you'll see that he doesn't sound exactly like me at all! It's impossible. A unique voice always has that unique structure inside of it that won't allow you to sound like anyone else or anyone to sound like you.

THRUST: What makes your voice so distinct is that when you go for the high notes you don't lose the aggression or the growl. It doesn't sound falsetto or weak; it's powerful.

DIO: You're starting to cop on my trip because I was going to tell you that the answer is the falsetto part. I don't sing falsetto; I never sang falsetto in my life! I don't think anyone who sings falsetto is being true to themselves. That's not the instrument. If you want to sing falsetto, you should have your balls cut off and become a castrato. Castratos were a singing form that was running rampant in Europe probably in 9th or 10th century, especially in Italy. What they did was cut the balls off of some guy and his voice would rise. And they were the most influential and popular singers on earth at that time; these guys that sang soprano. And I

hear a lot of that today, but that's just the falsetto end of it. And I have no time for that. That makes no sense to me at all. I don't want my balls cut off. I think anyone who sings falsetto is doing exactly what it says, the operative part of that word is false! If you're going to sing, sing. If you can't hit it, don't try for it. Me, I've always been able to hit all of those notes without doing it in falsetto. Because I do it with strength. When things are done with strength, they don't sound as high because they have a lot of character and a lot of depth to them. But I probably have among the highest voices of all time, but it's one that stays true to itself without lapsing into falsetto.

THRUST: So what you're saying is that most singers don't have any balls? (laughs)

DIO: It's not that they don't have any balls. Perhaps they aren't capable of singing the way I sing. There's nothing wrong with that. I don't think everybody should be like me. I came early to the realization that for me, power was the thing. If I didn't sing with power or if I wasn't in a band that played with power, I wasn't happy. And that's why the bands I have been in were always powerful. Because they have to come up to my expectations and to my talent. If you have a singer who is a wimp, the band is going to sound wimpy. If you have a singer who is out there blasting his brains out, then they will have to play that way. Therefore you're going to have the heaviest band on earth. My attitude is more like this. It's like in *Last In Line*. It had a tiny little intro that's very soft and lulls you to sleep. And then what happens? Very shortly after you're lulled to sleep, you're kicked straight up the ass! And it never lets up from there. Sometimes you need a sense

of humor with what you do. And sometimes you need to surprize people with what you do. That's just a way to surprize them. Hey, lull them to sleep and just when they don't expect it we'll drop an anvil on top of their head. That's my attitude to music.

THRUST: Another thing that stands out about your songwriting is that it stimulates imagery. Your songs have something to say, unlike many new artists that write lyrics that are full of cliches.

DIO: The thing about not singing in falsetto goes hand in hand with one other thing that I insist on with my life. And that is: you won't hear the word "baby" come out of Ronnie Dio's mouth! That's the stupidest thing I've ever heard in my life. I don't call people "baby" in real life, I'm not going to call them that in my other real life, which is as a musician, a lyricist and a singer. So what I've always tried to do is be purely myself. That goes from the aspect of not singing in falsetto and always being strong and being Ronnie Dio and nobody else to writing lyrics that I feel are a reflection of how people feel who can't write lyrics or people who have been kicked around a lot because they don't know how to defend themselves. I've always felt myself to be in some way way the champion of the lonely, the champion of the people who have been down. So I always try to write songs about people who have gone through things like that. Because I've been through it as well — being a rock and roller all of my life, having long hair almost all of my life, wearing the wrong clothes, and wanting to be in rock and roll when it wasn't fashionable to be. I understand how they feel because I've seen it all of my life, and I know what it feels like to hurt. That's

why I wrote "Rock And Roll Children." That's why I wrote a song called "Between Two Hearts" on the new album. That's why I write songs like "Stand Up And Shout" that say screw everybody. You don't have to listen to what they say, you haven't hurt anybody along the way. You can be damn well who you want to be! And at least the most important person in the world will admire you for it, and that's you! It's always important for me to write for people, and I think they realize that, judging by the fan mail I get. It's always mail saying, "Thank you for writing this material because if you hadn't, I would have killed myself." That's a real burden, because now I think if I don't write another song like that, someone is going to kill themselves. That's a real big responsibility. But I took that on early, and I will continue it! I feel the need to write in that way, perhaps because I feel the need to be more unique than most.

THRUST: So your new album *Lock Up The Wolves* is the debut effort for you in the nineties?

DIO: Yes, that's right. This is our decade launcher.

THRUST: The songs sound in the same vein your older material. Obviously you aren't concerned with changing your style to sound like the heavier bands that have become popular in recent years.

DIO: That's because I'm a leader and not a follower. I see no sense in trying to do something someone else has created. It's obviously not me or I would have created it.

THRUST: I understand you have a new band. You recruited AC/DC'S drummer Simon Wright, and Yngwie Malmsteen's keyboardist Jens Johanson. And you have two relatively unknown players as well, bassist Teddy Cook and guitarist Rowan Robertson.

DIO: Teddy is from a band from New

York. I think they were called Hot Shots. He's a hell of a player, a real heavy player! And he plays left handed. I haven't seen that since Toni Iomi. He's the only one in the band that comes from nowhere, aside from Rowan who has really come from nowhere. Rowan had only played in small pub bands when he lived in Cambridge, England. But then again, Rowan was only seventeen when he sent us a tape.

THRUST: Rowan must have been in awe when you asked him to join the band.

DIO: No, Rowan is not that type of person. And that's why it works so well. He's like a forty-five year old soul and mind trapped into a seventeen year old body. He's a very traditional person. He has all of the feel of Jimi Hendrix or Richie Blackmore, yet all of the technical knowledge of Steve Vai, Paul Gilbert or Eddie Van Halen. That's what makes the difference! He was weaned more on The Beatles and Hendrix by his folks. That's why our situation is so compatible. Because those are the roots that I came from and love. I want to stay current, and Rowan is current but still appreciates those values.

THRUST: A lot of people are probably wondering what happened to your last guitarist, Craig Goldy?

DIO: There was a mutual understanding between Craig and I that it just wasn't working. Musically we weren't writing the same things that should have been written. It's not one of those things that we had musical differences. There were no differences, we both had the same attitude. It's just that his contribution towards me and my contribution towards him were not on the same level. I think he felt that I still wanted to be in Rainbow, and I knew that I wanted to be in this band. So it just didn't work. But we remain very close friends. Craig is going to be very successful. He's a great player, an excellent writer and a great person.

THRUST: How do you handle the

authority in your band? Are you the leader?

DIO: Someone has to be. I always call it a democracy with a dictator (laughs).

THRUST: You're a dictator?

DIO: Yep! You have to be that. There has to be someone who says "yes," "no," or "no way!" If not, then that democracy is going to continue to flounder. It will be like, "Well, what do you think?" "Well, I don't know... what do you think?" "Well, I like it, what do you think?" "Well, I don't like it." Right away, you have two people divided. And then you have the "what do you think" people, who are going to abstain when the vote comes. So why have a vote? Set up the rules right away. My rules are, I know what this band is supposed to be. I created it. It's got my name on it. Trust me! Everyone in the band says, "With the track record you have, of course we trust you." They know I'm going to point them in the right direction. Because I'm a teacher now as well. I've learned, so I'm able to impart this information to these guys. I tell them right off the bat, I want your input but I'll be the one who is the judge of whether it works in this situation or not. It may work in another situation, but not this one because I know what it's supposed to be. And it's real easy to be a dictator in a democracy. You've got to be a teacher who explains when you say no. You can't just say no, it's not going to work. Because eventually you will be looked upon as someone who says no every time the mood suits you. If you explain in great detail, and I am a great detail person, than they will know that when you say no it's for a valid reason. If I can be talked out of it, I will be. Most of the time I can't because I know what it's supposed to be.

THRUST: What can people expect from the new album?

DIO: What they always wanted, which is the combination of the *Heaven And Hell* album, *Holy Diver*, and *Last In Line*.

They all get a fabulous drum sound, great overall rock and roll sound. It's as heavy as hell, with a lot of space inside of it so you can actually hear the songs this time. *Dream Evil* was a collection of nuts and bolts that were never tightened enough and so it all sort of fell apart. This album has got real strong joints to it. It's really heavy, but it's got space. You can hear each instrument, and that to me is the mark of a great record.

THRUST: Are there any songs that you want to talk about?

DIO: Not really. I think that the album speaks for itself. I think the album is heavier than anything we've ever done! I think what I'd like to say about this album is that it is a precursor to what is going to be the best album we've ever made, and that is going to be the next one. Because now we have a band that really wants to play, who didn't have a chance to create on this album because some of them came in so late. But now this band will know itself after playing live, and after this tour is over and we go in the next time everybody is going to want to contribute. So this is a great album, but the next one is going to be better!

THRUST: Since music has changed a lot since your last tour, do you think you will have to work a lot harder to achieve the success you have had in the past?

DIO: I think you always have to work hard for what you get. I don't look at it as going out to capture new fans. I think the album will take care of itself. It will only do as well as the time and effort that we've put into it. I hope it will be successful, I'm sure it will be. I think that there are a lot of people out there who have missed what Dio has given them in the last six or seven years, and are waiting for this tour to come back again and hear it done properly. I think it will be well received, and I think the people are chomping it a bit to hear how it's supposed to be done again!



PRO-PRIME

Crackout

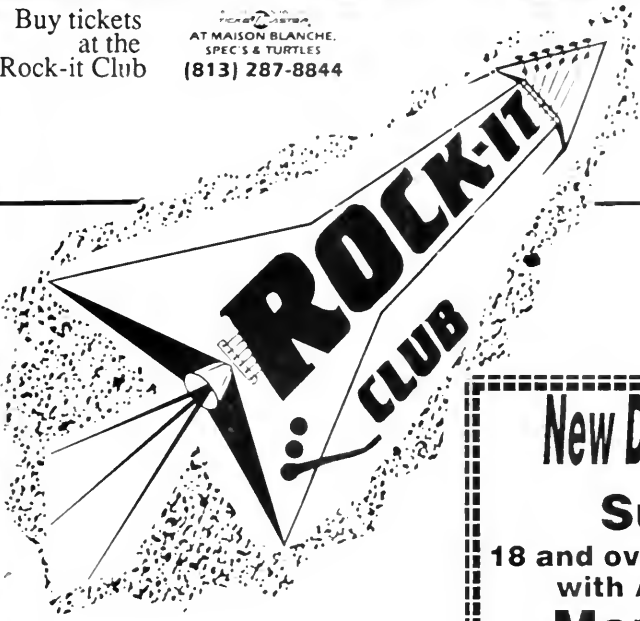
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MUSICAL INFLUENCES	John Bonham Les Banks	Gary Moore, Uli Roth, Jimi Hendrix	Classical, thrash, jazz	Jaco Pastious Stu Hamm
VICES	Smoking	Green Buds Tequila	Food, Sex, Talk Radio	Drinking
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STALKING VAMPIRE PUNKS BY SID

The chaotic tones of Skinny Puppy rip through the Ritz Theatre in Ybor City, the night of the Artist's and Writers Ball, Valentine's Day, 1987. Sharifa, my consort, and I are amazed as the band throws a 19 inch TV into the thrashing dancers. Friends of ours, owners of a local video chain, walk in with a middle aged and balding man who looks totally out of place. I notice a disturbing gleam in his eye as he searches the crowd. They eventually find a seat in the back.

After the concert, as we walked back to the Cuban Club, our friends catch up with us. They introduce us to Dr. Daniel Warren. Dr. Warren expresses interest in my writing.

Always loving a good ego stroke, I describe the novel I'm currently working on: a story of immortals who walk the earth influencing history for their personal gain. Dr. Dan seems fascinated with the concept and listens intently. He seems very excited and in hushed tones, confides to me about his research in the field of immortality... and vampires.

Dr. Dan is allegedly part of a team of genetic scientists, mapping the complete genetic code of our DNA structure. I'm impressed with the jargon and politely accept a future invitation to his home to view his results. Something in me is setting off red flags about this guy as we exchange numbers. Yet, my perpetual curiosity drives me on.

Two months passed before he called me. I hadn't forgotten the night we met and accepted the invitation over after hours. That night, while sitting in the upstairs library of his spacious Davis Isle home, the good Doctor related his theory on genetically reversed aging and the Vampire legend. I barely followed him and was happy I had brought my recorder. Oddly enough, I heard a tape of Bauhaus softly playing in the background on a cheap stereo. He paced, babbling before a wall of crude technical illustrations.

"Throughout history, every culture has had its vampires: the *Tlaciques* of Mexico, *Sundal Bolong* of Indonesia, *Esrrie* of Isreal, *Ligaroo* of Africa, *Brahmaparush* of India, *Aswang* of the Philippines, etc... Why does this legend persist in cultures that share nothing else in common?" He asks with religious intensity.

"I endorse Dr. David Dolphin's theory; blood drinking vampires are in fact victims of an incurable genetic blood disease. Porphyria, its symptoms of severe pain, agonizingly heightened senses and exposure to direct sun light has an acid-like effect upon the skin which can only be alleviated by a

massive intake of Heme (the pigmented component of hemoglobin, found in red blood cells, bone marrow and the liver). The overdose of Heme leaves the skin delicate and baby like, therefore slowing the effects associated with aging. The resemblance to the Vampire legend is undeniable."

Finally, with the grace of a B-movie mad scientist, he explained a hope to "discover

Carefully, I suggest I would like to meet with them sometime. He looks at me as if insane. "Are you crazy? What possible interest could you have in them? They could be violent."

"You took the chance and you're still alive. Besides, they're perfect for story research," I remind him.

"It's out of the question." He let the subject rest.

"He alludes to a decadent secret society in the Tampa Bay area who believe they are vampires."

the key to slowing cell decrepitation by genetically altering this and other blood diseases. Possibly a step toward immortality."

He alludes to a decadent secret society in the Tampa Bay area who believe they are

vampires. This peaks my interest. Presumably, after six months of patient lobbying, they allowed him to meet with the whole group. Dr. Dan described them as "neo-punk blood fetishists," claiming to drink blood for power and immortality. These *Vampunks* frequent the alternative night clubs and concerts. He wanted to test their blood, but they refused examination. I kept thinking about the old joke, "I've seen this movie and we all die."

I excuse myself to hit the john. On the way, I check out his bedroom. Dandy Dr. Dan is a bit of a collector, displaying an array of weapons, from handguns to automatics and, believe it or not, large ornate crosses and garlic clusters — neatly arranged in a way only a true anal retentive could conceive of.

Upon return, Doch has a bottle of wine out and a mischievous grin on his face. It isn't much further into the visit, I discover Dr. Dan is gay. He research clearly expands into taste tests of young men. I gingerly explain that I am straight, but the chance of meeting with these *Vampunks* might

loosen me up (This was really slutty of me. I had no intention of letting him play my kazoo, but you do what you gotta do).

Ah, for a camera at times like these. His face went through a myriad of changes. Apparently, these *Vampunks* scared Dr. Dan shitless and he didn't want anything else to do with them, but they would not leave him alone. Phone calls and late night visits to his house, by mysterious persons, had pushed the good doctor beyond his limits of forbearance. I began to get nervous, he was completely paranoid. Fine, so how did he meet them in the first place?

Leaving your name and address in a state-wide computer bulletin board for witches, psychics, etc... was the way of meeting the undead. That was all good and fine, but I wanted him to introduce me to them. This drew a look of horror and a request for me to leave. Whatever happened to the mad scientists who threw caution to the wind and tampered with things god never meant man to know? Through pure coercion, he gave me the name of his computer contact with access to the bulletin. He just about showed me out the door. I left him fairly agitated. What the hell, he deserved it.

Dr. Warren's computer contact, Jim Pottly, was a classic propeller head, high walters, goofy glasses, 6'6" and as skinny as an anorexic on NutraSystems. My first thought was, *If this guy is a Vampunk, I've made a bad mistake.* After a couple of questions, I determined he had nothing to do with them, other than knowing which computer bulletin board they subscribe to. A born loser, but a genius when it comes to DOS detente.

Fingers flying faster than the eye can follow, Pottly typed in my name, address and phone number, signing with "possible fledgling."

"Now what?" I asked.

"You wait until they deem you worthy of contacting." He informed me.

"And how will they determine this?"

"They watch you," he said looking at me as if a partner in a boy scout circle jerk. For some reason, I felt guilty and vulnerable. Could it be the fact I had given my whereabouts to a group of strangers who may well be psychotic?

Although nothing really unusual happened to me over the next two years, it had me wondering. Every stranger, who looked the least bit vampiric, would spark the imagination. I'd check to see if I was being followed, taking long glances out my windows, studying the shadows around the house for watchmen. Though I never saw anything definite, I felt watched. I eventually assumed I hadn't passed their test and forgot about the whole thing.

At 12:00 am, August 13, 1988, my phone began to ring. Oddly enough, I not only was home, alone and awake, but I felt compelled to answer and not screen it through the answering machine.

"Talk to me," I growled into to the receiver, angry about the hour of the call.

A low and sensuous female voice greeted me, "Possible Fledgling?" She inquired with the slightest smile in her voice.

I was speechless. A flood of memories crashed over me. I wasn't sure I wanted to acknowledge that self-inflicted title, "Yes?"

"Be at the Peter Murphy concert, the 31st of this month, at the Performing Arts. After Murphy finishes his last encore go to the main lobby bar and wait." Before I could reply, she hung up.

I went to the concert, but what I met there was beyond belief.

To be continued...



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Exploration X to Record Live Album in Tampa

Once again Tampa Bay is on the cutting edge of the music industry. Tampa Bay's own Choice Records' recording artist, Exploration X, is recording a "live" album and a concert video. The same crew that shot Mtv's Springbreak, T.M.C., is taping the full-length concert video. Producer George Harris from Panda Productions will be assisting the group with the production of the live album.

The New Port Richey Parks Center was chosen for it's unique

**Be On
The
Live
Album**

*Scream
Your
Loudest!*

qualities and video appearance. This will be the first time a live album and concert video will be produced in this area. The video and album will be available in selected Bay area record stores.

Exploration X is planning a tour to promote their album in the Fall.

Los Angeles needs to look over their shoulder because Tampa Bay is gaining momentum real fast. This is just a small beginning. Don't pass up the chance to be a part of it! Be there!

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EXPLORATION X



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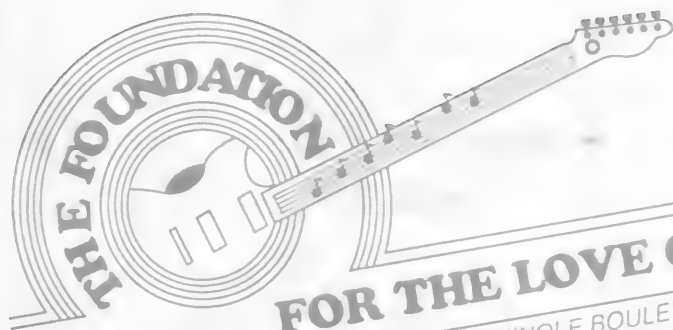
Wolfman Jack was one of the first to "Give a Buck" for the love of rock 'n' roll.

They are the pioneers that changed the history of music. We have all benefitted from their contribution. Some of these pioneers have fallen on hard times.

The Foundation For The Love of Rock 'n' Roll, Inc., was established to aid these pioneers.

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LORD TRACY



LORD TRACY

There's only one reason that you should see Lord Tracy. It's not the powerful, yet unimposing voice of Terry Glaze. It's not the pounding, skin tight rhythms of drummer Chris Craig and bassist Barney Wolfe. It's not even the crisp, kinetic riffs of guitarist Jimmy Rusidoff. I'll say it once — the reason to see Lord Tracy is simple — FUN.

The band first appeared in the January, 1990 issue of Thrust after their first Tampa appearance. Since then, everyone in town has been waiting for the return of Lord Tracy's sizzling live show.

Well, the wait is over. Thrust Magazine proudly welcomes Lord Tracy's triumphant return to the Bay area on June 17 at Bodytalk. Take my word, this will be no ordinary show. Yeah, the band will be playing all the hits off of their debut MCA release, *Deaf Gods of Babylon*, including the anthems "Out With the Boys," and "She's A Bitch," along their current skyrocketing ballad, "Foolish Love." But that's where the predictability ends and the fun begins. Maybe the band will decide to do their infamous hard hat ritual. Maybe Barney's bass playing will send the crowd into hyperkinetic limbo. Maybe Tracy Lords herself will even show up for the excitement. You just can't tell what's going to happen at a Lord Tracy show. The only way to be safe is to reserve your tickets now, and show up at Bodytalk on June 17 ready for the rock and roll experience of a lifetime. You can be a doubting Thomas, but the rest of us will be getting our heads blown off with the funnest rock and roll band of the 90's — Lord Tracy.

THRUST: Let's dive right in and talk about the new single "Foolish Love".

BARNEY: It's been out for a little over a month now. I think we've got over 30 stations in the country playing it so far and they're supposed to be pushing it heavy this next week. It's always slow starting and it never goes as fast as you want it to but we're optimistic.

THRUST: A lot of folks thought your first single, "Out with the Boys," would do a lot better on radio and TV. Are you bummed?

BARNEY: It probably should have done better but there was bad timing when it was released and Mtv dropped the ball to a degree.

CHRIS: I think the key of it is that the video support didn't happen. We had almost a hundred stations across the country playing "Out with the Boys."

BARNEY: A big base of radio stations were crankin' it.

THRUST: Do you foresee a powerful response from "Foolish Love?"

BARNEY: Well, we were talking to Mtv yesterday and they made a slight commitment to the song. They'll never give you anything more solid than that. They claim there are so many new bands, blah, blah, blah. We've heard it all before and it's probably true. We're just thankful for every little thing we get.

THRUST: "Foolish Love" is a powerful ballad and will certainly get Lord Tracy more play on mainstream radio. Is that the game plan?

BARNEY: They were going to release "East Coast Rose" but decided a ballad would be the better move. If "Foolish Love" does respectable, then I'm sure "East Coast Rose" will be the next single. The trick is to get a bigger base of radio stations playing us so the audience will know who we are.

THRUST: I know the band did a huge New Year's eve blowout party in Memphis. Let's start there and get an update on what's happened in the first half of 1990.

BARNEY: Since we've got a home base

in Memphis, it was a pretty crazy show. You can imagine on New Year's that everybody was partying down. And, we were part of that.

THRUST: Did anything wild happen?

CHRIS: We got our road manager out on the dance floor dressed as a latex protective device.

BARNEY: Then I gave him a beer bath.

CHRIS: Everybody knows what practical jokers you fellows are. Have you pulled any stunts lately?

BARNEY: Just the usual kind of things.

CHRIS: The things you saw, Chris, a lot of people still haven't experienced. So we're still playing off the same kind of thing. It changes as you go in a natural way, but we're doing pretty much the same thing at this point.

THRUST: I heard you even got your publicity rep at MCA down on her knees.

CHRIS: Before we go any farther, maybe we should explain what *The Hard Hat* is!

BARNEY: You're the drummer, Chris. You go ahead.

CHRIS: Well, at a part of our show, we invite all the ladies to come up on stage and to put on hardhats and get on their knees. Then, I come out and knock them on their heads.

BARNEY: *The Hard Hat* goes over great everywhere we play. For some reason all the girls go back to their friends and say, "Hev did you see me up there. They were beating on my head." The ladies really seem to be taking the fun to heart. We've never had any problem getting women up on stage, so I guess in that respect it's been a success.

THRUST: Chris, what's the greatest number of women that you've beat at one time?

CHRIS: On man, that's a hard question. I know we've had fifteen girls up on stage before. We would have had more but we ran out of hats.

THRUST: So you're following federal safety regulations and making sure they wear their hats?

BARNEY: Yep, Don't try this at home kids without your parents' permission.

THRUST: Chris, from a technical viewpoint, how do you produce rhythm differently pounding on the pig skin as opposed to hitting a woman on the head?

CHRIS: I like to play the women a little bit harder.

BARNEY: If they're not on their knees, he likes to beat them to their knees.

CHRIS: It's a dirty job ...

BARNEY: Talk about the easiest gig in the band. He gets all the good looking girls in the club to get on their knees and then beat them. And they told me bass playing was *where* the action was. Geez.

THRUST: Do you really get different sounds from different hats?

CHRIS: Not many people know this, but each hat has a unique tonal quality. I've got my favorites. There's four or five hats that sound good and there are a few that are kinda dead.

BARNEY: But, the air-headed women can bring the deadness out of a poor hat.

CHRIS: There's a scientific formula with the hats and the thickness of a woman's skull, but we don't want to confuse the readers with technical information.

THRUST: I'm sure they appreciate that (laughter). Has anyone complained about the *The Hard Hat*?

BARNEY: We've never had any problems with the girls who were participating. Sometimes, some other people will say, "I can't believe there doing that."

CHRIS: There a few girls who'll turn around and say, "I'm not gonna let you do that. They end up doing it so ..."

BARNEY: You just forcefully tell them to get down on their knees and then they're okay.

THRUST: Has a club owner ever said, "You can't do that!"

CHRIS: We don't tell him we're gonna do it. Even if they wanted, they really can't come up there and stop it.

BARNEY: The owners usually enjoy it.

It's good clean fun.

CHRIS: Lately, more girls have been taking off their clothes on stage.

THRUST: During *The Hard Hat*?

BARNEY: Yeah, they're strippin' while Chris is beatin' them.

THRUST: Talk about the American dream.

CHRIS: Only in these here United States, mister.

THRUST: Just so everyone knows, how did Lord Tracy come up with *The Hard Hat*?

BARNEY: There was a local band here in Memphis that Chris and I both played with and it came about as a fluke. It evolved as part of a drum solo and we just took it from there.

THRUST: Is that how the rap portion of *The Hard Hat* came about?

BARNEY: Yeah, it was really off the cuff. It's still like a living thing. Every night, it's a little bit different. You never know what will happen.

CHRIS: It depends a lot on how the people in the club are reacting. It's definitely interesting.

THRUST: Last time you guys were in Tampa, your singer, Terrance, had a problem with some dino-sores. Has he been up to his old tricks?

BARNEY: He's got a bunch of jokes like that one. You'll have to wait and see what he does at the Thrust Party.

THRUST: Your debut album, *Deaf Gods of Babylon*, is a solid effort. Yet, your live show really surpasses the standard fare. How've you been hooking new fans.

BARNEY: We just came off of tour with Ace Frehley. We did an opening slot with him from North Carolina to California. We did a streamlined set without *The Hard Hat*. We pretty much just did the songs on the record. I did a short solo.

THRUST: Did you get a good response?

CHRIS: Hell, we got a great response. Ace really packs them in.

BARNEY: We played to a ton of people who had no idea who we were. We won them over each night and had them wanting more. We can win any crowd over.

THRUST: Are you getting itchy yet to get back into the studio and work on new material?

BARNEY: Yeah, a little, but we don't want to rush into it. If "Foolish Love" takes off, I'm sure there'll be plenty of life left in *DGOB*.

THRUST: So "Foolish Love" could potentially put Lord Tracy into the national spotlight?

BARNEY: Yeah, that's what we're hoping for.

CHRIS: We're going for the slow build-up. Things are consistently getting better but we don't want to go the route of the flash-in-the-pan bands that get big quick and die even quicker.

BARNEY: Since the first video didn't get major airplay, we've had to win over all our audiences live. We haven't even toured up north yet so there's a whole new crowd who doesn't even know who we are.

CHRIS: They will. We'll be heading up there this summer. You know, you'd really be surprised by the amount of letters that we receive. We have a real solid base of fans that write us all the time and they're real good about writing magazines and calling radio stations ...

THRUST: Sounds like you've got a real grass-roots, word-of-mouth following.

BARNEY: That's exactly what it is.

THRUST: Barney, without a doubt, you are one of the hottest bass players around, rivaling Billy Sheehan but sounding more like Jimi Hendrix. How did you develop your style?

Did you take an upside-down Stratocaster and put bass strings on it?

BARNEY: That's funny, but it's true in a way. I listened to Hendrix before I ever picked up an instrument. He was definitely a major influence. I play with a certain attitude: I want to get out front with it.

THRUST: But you seem more influenced by guitarists than by bassists.

BARNEY: Yeah, in a sense. Most bass players get locked into the traditional "bass" mode. I just wanted to do something radically different. I don't like most bass solos. I like the way a guitar solo could be real fiery and fluent—real free flowing like that. And I've tried to put that into my playing.

THRUST: Do you currently have any

national endorsements?

BARNEY: Kahler is working a thing out with Fender where they'd build a bass with a whammy bar like mine. Also, Steinberger has a bass with a tremolo that they want me to look at. But, I haven't committed to anything yet. The basses are supposed to be in the mail to me. If I don't like them though, I'm not going to use them just to get them free. If I did a thing like that, I'd want it to be respectable (laughter).

THRUST: Barney, even though you're a phenomenal bass player, you don't come off as overwhelming. The band's image is always forefront.

BARNEY: Well, that's it. We're a band. We're not a solo project. Chris and I have played in bands together since before we were born. The role of a bass player is to support the drummer. I still try to enhance what's going on in a song.

THRUST: Would you and Chris put your rhythm section against anybody currently out there?

will be better. We've learned a lot.

BARNEY: When I listen to things, I don't listen for the execution. I listen for the feel. All of it has a good, funky feel.

CHRIS: When you listen to something a billion and fifty times like we have with our album, you get to an objective point where you go past the mess-ups or bad tones, and just deal with how it makes you feel. It still makes us feel good and we're proud of it.

THRUST: We've talked about the band's name before, but for the uninitiated ...

BARNEY: Here goes this story again.

CHRIS: Flip the words!

BARNEY: And what do you get?

THRUST: Another day older and deeper in debt?

BARNEY: Close, but no cigar.

CHRIS: Tracy Lords, silly rabbit! That was the original name. But, the talented actress and her mighty lawyers threatened

CHRIS: From her.

THRUST: Ms. Lords really took offense?

BARNEY: She wouldn't even come up for *The Hard Hat*!

CHRIS: I'm sure she has a real strong hatred for us.

BARNEY: Once we get her up on stage, we'll win her over. She'll be donning *The Hard Hat* before long.

CHRIS: You know, she's a very famous movie star now.

BARNEY: That's a quote from her lawyer's letter. They tried to make her out to be Kathryn Hepburn or someone like that.

CHRIS: Such a great actress.

THRUST: What kind of show are you going to be putting on at the Thrust Party on June 17.

CHRIS: We're gonna play until you kick us out, Chris.

BARNEY: We're gonna get in your face.



LORD TRACY APPEARS LIVE AT BODYTALK ON JUNE 17

CHRIS: Oh, we'll dust anybody. When it comes to playing, it's a lot more than technical finesse. It's about being a team and being confident. We've been doing this long enough to go up against anybody. Even if we're a little different than them, we'll walk away impressing people as much as anybody. What's important is that we're doing our own thing.

THRUST: Looking back on the first album, is there anything you'd change?

CHRIS: No, *DGOB* is where we were then. It's a snapshot of us. You can't change it.

BARNEY: I listen to the album and there could have used improvement but it had a certain feel to it that was cool.

CHRIS: It's very representative of what we were doing, even though the next one

to sue us.

BARNEY: We came down with dyslexia.

CHRIS: She wanted so much money from us to use her name and all this kind of stuff. Finally, we said "screw it" and flipped it over to Lord Tracy. I do foresee a confrontation with her sometime in the near future. It's yet to happen but when it does, Thrust will have the dope on it.

BARNEY: Right now, we're suing her. She sent us so many letters saying she was suing us. We were going to have all these lawsuits if we didn't change the name. To give their lawyer something to do, we decided to sue her for infringing upon our copyright laws by playing in our city.

CHRIS: It's really quite technical.

BARNEY: But we could win billions.

THRUST: From Ed McMahon?

CHRIS: It's going to be the hottest show Florida has ever seen. We can't wait to get down to St. Pete and blow the roof off Bodytalk.

BARNEY: And everyone should mark June 17 down on their calendar because we're going to turn Florida upside-down.

THRUST: Don't forget the free plug.

BARNEY: The show is brought to you by Thrust.

THRUST: Let's look into the Lord Tracy crystal ball. What do you see, guys?

CHRIS: Well, we'll be coming down to play the Thrust show and other Florida dates. Then we're trying to get a tour with someone bigger and get in front of more

people so they can understand what we're doing. Long term, we'd like to have a career as long and illustrious as a band like Van Halen. We can do a lot of different things and still remain fresh. We want to be here forever.

THRUST: Like a condemned spirit?

CHRIS: More like Earl Scheib.

BARNEY: I'll paint any car for \$89.95.

THRUST: Thanks guys. We'll all be expecting a blasting show at Bodytalk on June 17.

BARNEY: Chris, can you do us one favor for the show?

THRUST: Sure, what do you need?

BARNEY: Can you ... for Tracy Lords ...

OUT ON A LEDGE

In the afternoon, a familiar voice echoes over 98 Rock. Filled with confidence and cool, Scott Ledger hammers down the transition spot: catching the nine to fivers finishing up their corporate duties and turning on the rock and roll lunatics who

are just starting to party. A tough slot — juggling the commercialism of the day with the raw power of the night. No one ever said being out on a ledge was easy. But to Scott, Ledger, it's more than a job, it's an attitude.

THRUST: We're out on a ledge. Tell us why we're here.

LEDGE: It's funny, but "Ledge" was an old high school nickname that's followed me into my radio career. I may be out on a ledge, but I still keep one hand on solid ground.

THRUST: Do people call you up often and ask if you'll do their bookkeeping?

LEDGE: Some girl called me a couple of days ago and she said, "Is this Scott Pleasure?" I've heard a lot of different variations of my name, but I think I might change it to that one.

THRUST: How has your position on the radio matured since the format change at 98 Rock?

LEDGE: Radio stations are constantly evolving. They've got to be. Our air staff evolved from what we used to do but it doesn't mean we've arrived. It doesn't mean that any jock at the station is going to continue doing what he's doing now. If it's working, we'll go with it; if not then we'll find the niche.

THRUST: What is a jock's relationship in the radio picture?

LEDGE: The disc jockeys are the mortar that hold the bricks. The tunes are the bricks in the wall. The jocks hold it all together. If I can make someone laugh — cool. If I can turn someone on to a new band — cool. If I can turn someone on to some music information, that's cool too. It's all part of what I do.

THRUST: The afternoon show has begun incorporating trademarks into the show including an excited young lady. What's the story behind her?

LEDGE: The phones are always lighting up. I've been in the business for eleven years. It'll never stop. A girl will always call up and say, "You have a sexy voice." And you play with it. When you first get into radio, it's a real ego stroke. After a while you don't take it seriously, you just goof with it. Unfortunately, the person on the other end of the phone may be totally se-

rious. Every once in a while, I'll turn around and hit the record button and get an interesting one. The girl on the show every day was up there, almost a ten so I just put her on a cart and can cue her up any time I want. It was my tribute to her performance.

THRUST: What kind of humor are you trying to convey for the afternoon drive home?

LEDGE: My idea of a funny guy is Bill Murray — the guys that have a serious side about them but are unpredictable. The trick is to never do anything blatantly. It's more a suggestive, double entendre kind of thing. It's not like some jocks who have to ask a girl what part of her body she's shaving to get a laugh.

THRUST: Is that country station playing the shaving cream song again.

LEDGE: I don't know where they got their razors, but it's dull, real dull.

THRUST: I guess I played straight man on that one (laughter).

THRUST: In a market which has traditionally been *laissez-faire*, how do you gauge the current music scene in Tampa Bay?

LEDGE: The audience is still experiencing the newness of our format change. People always want to be associated with something that's new. It's hip to be new, fresh and exciting, which is what we are. So, in six months, after the newness wears off, then ask me that question. Yeah, we're the hottest thing going. Look anywhere, go anywhere and you're going to see and hear 98 Rock. It's in the malls, it's in the cars, it's hot.

THRUST: This area is really at a turn-

ing point in terms of musical growth and establishing itself as a force in the music world. From an industry standpoint, what's your position?

LEDGE: I don't want to use the word "powder keg," but that's what comes to

mind. There's so much talent in this area. There's a great guitarist here, a phenomenal singer there, they may not be in the same group, but the potential is unbelievable.

THRUST: If I broke into your living room, what albums would I find in the corner?

LEDGE: Mostly new stuff within the last three years, that's where the energy is. But I still have my old favorites that you'll never be able to pry from me.

THRUST: What do you like about your current format and what do you dislike?

LEDGE: I really dig the fact that we're playing 80% new music and 20% old music. It shows that we're off on a ledge.

THRUST: What are your goals?

LEDGE: Other than financial, I'd like to work in an environment where I can interject some of my personality on the air. I never considered myself strong enough to be a morning jock, even though I have done morning shows. But, I'd don't want to be strangled into just reading cards and pushing buttons. Musically, I'd like to be able to put some input into the music programming. I don't want to be a musical director; my ear is not quite strong enough to guide the direction of a station. I want to be involved in a station that is a step ahead of what everyone else

is doing, a station that isn't afraid to take it out on a ledge. Finally, I always want to be involved in a station that puts energy back into the community. If I ever had enough clout in this business to help out a cancer institute or something, I think that's cool too. I admire anybody who can be successful yet still put things back into the people's hands.

THRUST: Is humanitarian interests really that important in your life?

LEDGE: Absolutely. It's one thing to bring a band to town and get your logo in front of them, but it's another to give back to the listeners because they are part of the community. For them supporting you, you've got to give something back.

THRUST: What's your most memorable radio experience.

LEDGE: (chuckles) I still remember the best twenty minutes of dead air I ever had in radio. I didn't know I was off the air until 20 minutes later. I still get a smile on my face when I think of that story.

THRUST: For the unedited story, can people call you at the station.

LEDGE: It depends what they're calling me.

THRUST: Take the microphone from me, Scott. What do you have to say to Tampa Bay?

LEDGE: When people talk about what's it like to be in radio could just as easily of been a librarian. I just happen to be good at something — call it the gift of gab — whatever it is. As much as I take my job seriously, it's awfully hard to take what I do seriously because it's too much fun. It's not rocket science. I get in the studio, crank those monitors, and I'm playing air guitar. I'm grateful for being able to do what I do. Interviews are cool but I've never thought of myself as a celebrity. That's why I could just as easily be shoveling s... for a living. I'm lucky to enjoy what I do and apparently, someone out there likes it. Oh, and I shouldn't forget one last thing. Bite me!



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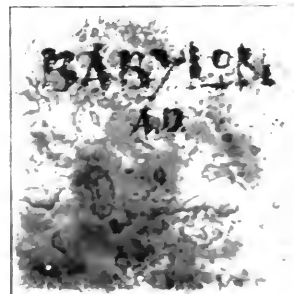


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BUZZ

by Mark Phillips

Accept it, Buz 23 was coming. Now it is here.
 The scream of survival for alternative music.
 The battle cry for the dying live scene.
 Haven't we been controlled enough?
 It is time to fight or flee. Are we not men?
 This month's topic: resurrection insurrection,
 revisionist's views of root music as seen by the 90's.
 The thing, momentarily.

Journey with me into seventies progressive. Psychefunkapus pulls influences from many angles. Take George Clinton's sound, add early Oingo Boingo with Rick James funk slams... Thrash-funk.

Its unfair to lock this band into one decade. They tap the best from the last four. The opening song lashes in with a psychedelized funky up riff, segues into flat out rap and ends with a modern Gregorian chant. This eclectic jewel is "We Are the Young." Kick off tune on Psychefunkapus' self named debut Atlantic Records LP. This disc doesn't let up.

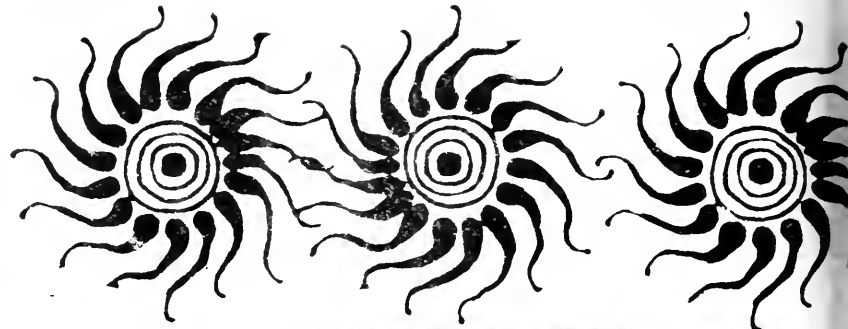
Drummer Mushi Moo Moo (Paul Johnson), bass player Atom Ellis, and guitarist Jonny Axtell began jamming in a rehearsal space at Lagunitas High School in San Francisco a few years ago. Singer (the?) Gene Genie fell into place a little

while later.

The band is multicultural: Black, White, Puerto Rican, Half Indonesian, forming a powerful blend of themes. "We all listened to different music growing up," explains guitarist Jonny Axtell. "I was a Beatle fan. Mushi liked Sly and the Family Stone, Jimi Hendrix, groups like that. Atom was into AC/DC and Yes. Gene listened to the progressive groups like Genesis and Japan. And Manny grew up in New York, listening to top 40 radio pop tunes."

"That's one of the things that really drives our band is that we're five completely different kinds of people joining together to make music," Ellis responds, "it's not always smooth sailing, but when we work together, those differences can be an unbelievable resource."

"We're all part of the same thing," Axtell says. "And we all admire a lot of the



other bands that are like clearing the way for us — Living Colour, Red Hot Chili Peppers, Fishbone, Bad Brains. Of course, George Clinton started it all in the 70s, and we are part of George Clinton's prophecy, He said rock and funk are bigger words than most. They mean a lot and putting them together, you end up with a much bigger thing."

The LP screams of America's youth obsession. Almost the entire second side is dedicated to pedophilia, more exactly teenage sex. "Slut Child," "17 and Under," and "Young Love is a Bitch" exert raw hormone laden sexuality. Delightfully nasty with outrageously contagious rhythms.

Its provocative lyrics and impassioned melodies make *Psychefunkapus* a captivating release. Its also an album with a historical footnote: part of it was recorded during the San Francisco earthquake of October, 1989. "We were working in the studio when it hit," recalls Axtell, "But we kept on working. There's a little of that quake on the record." An understatement indeed.

In the onslaught of Sixties clones, one group rides the crest of the psychedelic dance music wave, **Stone Roses**. Beyond the simple mindedness of tie die and Ecstasy, **Stone Roses** are truly intelligent and original. Hauntingly melodic, reminiscent of early Syd Barrett/Pink Floyd and The Beatles with a future edge.

Hailed by both critics and fans alike, they have taken the lead on the new beat sound in Britain. Their self-titled Silverstone debut album made scores of 10 best lists and named *Album* and *Best Band of the Year* by the leading British music publications, Record Mirror, NME and Sounds.

The sweet ache of poignancy creates a blind for subtle violent undertones. Lines like "your a no good, washed-up baby who'd look better dead" in "I Am The Resurrection." The devious twist of **Simon and Garfunkle's** "Parsley, Sage, Rosemary and Thyme," changing the words to a death threat for "Elizabeth My Dear." These elements reveal a truly distinct



Stone Roses

Silvertone

identity.

"Well, some people *would* look better dead," lead singer Ian Brown rationalizes. "We once wanted to call ourselves the **Angry Young Teddy Bears**, 'cause someone wrote once that we were Teddy Bears capable of a nasty bite."

One of the groups they would like dead is the ruling class of Britain. "We're all anti-royalists, anti-patriarchs," Ian elaborates. "It's time to get real. When the ravens leave The Tower, England shall fall they say. We want to be there shooting the ravens."

"Just a bunch of cattle rustlers, the royal family," adds lead guitarist John Squire.

Somewhere along the way came the stone fetish. "Made of Stone," "Elephant Stone," the practice of stoning to death. What is this stone pre-occupation?

"A Japanese journalist told us she thought we were trying to subconsciously hypnotize people by using the word stone" re-accounts Squire. "But the word 'I' turns up more often than the word 'stone'. So we're self-obsessed masons, maybe."

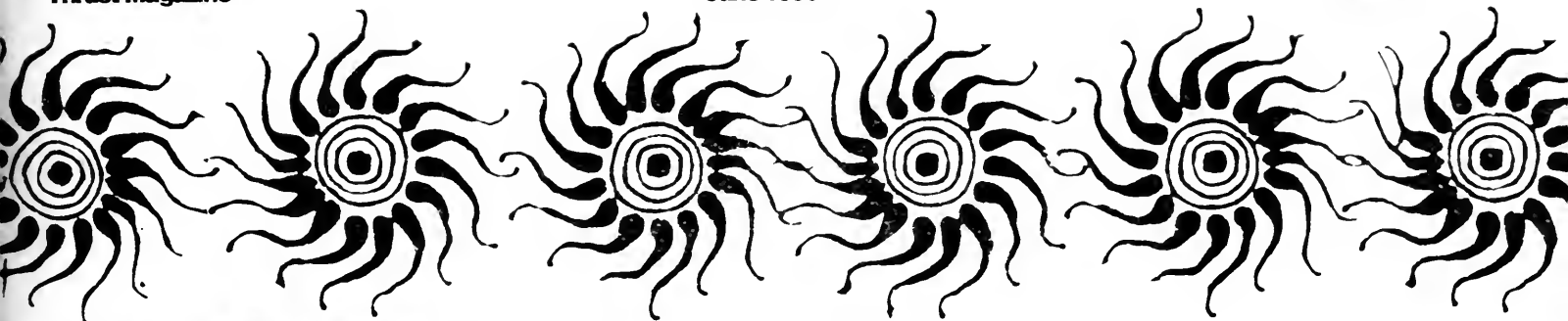
There is something very early Jagger-like in Ian Brown. And it goes beyond his looks. A distinct dislike for authority. — an absolute hatred for the ruling class. He teases the audience by wiggling his ass, pursing his lips and masturbating the microphone. Strangely polite at times — devilish when least suspected. Their music reveals much the same in psychedelic anarchy and glossy production chaos.

Beyond the sixties and into the fifties,



Psychefunkapus

Atlantic Records



Flat Duo Jets

our next resurrection insurrection group, **Flat Duo Jets**, brings to mind a scene from a typically demented David Lynch flick. It's where Rockabilly meets Devo.

Born and mis-bred in Chapel Hill, North Carolina, where college education is the major export, Flat Duo Jets have little if any relevance to life in these complicated 1990s. Thank the gods for that.

The unadulterated document of guitarist/singer **Dexter Romweber's** id, **Tone** on stand up bass and **Crow** on drums, Flat Duo Jets celebrate a rough-hewn testament to the indestructibility of rock and roll in its simplest form. Sounding both timeless and twisted, their self-titled debut LP was recorded live to two track in someone's garage by fellow Dog Gone labelmate **Mark Bingham**.

For your consideration ... Dexter the crooner survives on a steady diet of vintage horror movies, movie stars from the 1920s, and endless Sci-Fi fanzines. His style influences include **Benny Joy**, **Chuck Berry**, the **Frantic Four**, **Eddie Cochran**, the **Groupies**, **Lee Gray**, **Dwight Pullen**, **Bobby Brown** and the **Curios**. You'll discover **Twilight Zone** covers of their tunes on **Flat Duo Jets**.

In fact, most of their tunes are covers, and the fact that one must peruse the liner notes to determine this is a function of the Jets unique style. Neither as tribute nor as parody, they perform these classic songs as if each is personal revelation for the group. Kinda, Elvis on acid. They obviously worship this music too much to make it slapstick, though. The LP's two original compositions, "**Madagascar**" and "**Pink Gardenia**," sound like surf music made by people who've never been outside, much less seen the ocean.

The point is, why are **Flat Duo Jets** so good? There's no one answer. It may have something to do with their overall life view. They're happy to have weathered five stormy years on the local scene. "We've broken up three or four times since we started. We always keep trying, no matter

Dog Gone Records

what happens." Musical roots run deep in the Romweber family tree — Mom was a classical pianist in high school, and sister Sara drums for another Dog Gone unit, **Snatches of Pink**, coincidentally one of Dex fave current combos. "It's been a struggle finding out that I'm not supposed to be anything other than some sort of artist," says Dex.

A religious experience happens when you see Flat Duo Jets live. They may set up like any other band, tune up like any band, and tear down like any band. But from the moment Dex shouts, "1-2-3-4," and the band kicks in, it's nothing short of paranormal. Dex takes complete leave of his senses. He becomes utterly possessed by the music. He doesn't stop to tune, or to tell the rest of the band what he's playing next, He just goes. It's evidence of a greater muse, beyond rational belief.

There are reports of a video being made for their version of **Benny Joy** and **Big John Taylor's** "Wild, Wild Lover." And more recording, too. "We might even overdub some stuff on the next record," reports Dexter, his mind adrift with the possibilities of such advanced technology. What you should do when you finish reading this column is put the mag down and crank up **Flat Duo Jets** — on vinyl preferably.

Taking the term *root music sound* literally, we have the African rhythm driven sound of **Johnny Clegg & Savuka**. Clegg, the critically acclaimed South African, seamlessly merges traditional Zulu rhythms and metaphors with more mainstream contemporary music.

In light of the injustices of crumbling apartheid, Clegg's life experience as a white member of three Zulu tribes, sociology lecturer, father and husband, vice president of the *South African Musicians Alliance* and committed musician who's suffering for his beliefs and muse, stands as a triumph recognized in the name **Savuka** (meaning "we have arisen") — a true warrior against the system.

In 1970, Clegg met **Sipho Mchunu**, a migrant Zulu worker, and the two formed a friendship that withstood the fascist bullshit of apartheid. In 1979, the duo began a musical partnership altering the face of South African music: **Juluka**. The group blended Zulu street music and western Celtic music, mixing three different styles of Zulu dance and gear for their stage show. **Juluka** released a total of seven albums, five of which went gold and two platinum. **Juluka** lasted until 1985 when **Sipho** decided to return to his father's cattle farm.

In 1986, **Savuka** rose from **Juluka's** ashes. They've released two albums since then, **Third World Child** and last year's **Shadow Man**, off of which the song "Scatterlings of Africa" was featured in the Academy Award winning **Rain Man**.

Now the release of **Cruel, Crazy, Beautiful World** marks Clegg's finest musical accomplishment to date. "Yes, we're dealing with issues and subjects that aren't normally found in pop music," Clegg allows. "To me, though, it's about getting back to cultural forms and trying to universalize the human experience. I think music should help stitch the world together in a single fabric, because many of the things I am singing about are happening in plenty of other places, too."

"At this point in time, politics is the most overshadowing element in our daily lives. The everyday politics have betrayed the daily dynamic of our existence ... and because of that, the music has to reflect that."

"But too, music shouldn't be relegated to being a media instrument. A song is a song in itself, an expression of use by human beings. And when you hear it, you relate to it because of the way the notes are arranged, the backbeat of the guitar. Those things can be as important as the message."

The ability of walking the line between social crier and musician is one of Clegg's many gifts. **Cruel, Crazy, Beautiful World** definitely reflects both capacities. While the overwhelming sense of urgency in the rhythms of "One Man One Vote" culminates in the clarity of its explicit message, the more subdued "Dela (I Know Why The Dog Howls At The Moon)" works on multiple planes, ranging from subtle spiritual to the obvious.

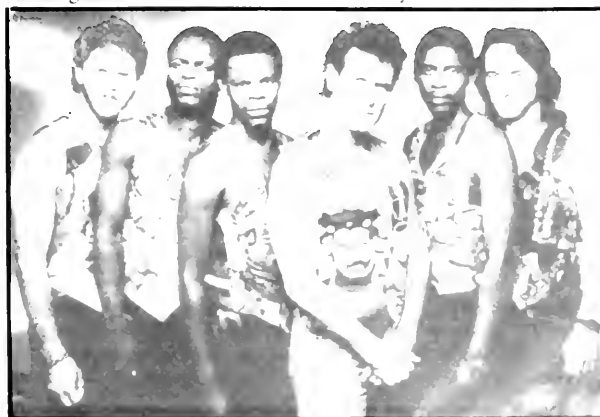
"That's a song of yearning, basically," Clegg reflects. "It's about how people get trapped by things outside their control, and yet they have to deal with that tension. The moon doesn't care about the dog, yet the dog has to howl at it. People who are jailed because of personal beliefs or political beliefs can't change that to alter their situation. So, really, there's a tragic beauty to that song."

Though tragic as "Dela" may be, it doesn't set the tone for **Cruel, Crazy, Beautiful World**, an LP that hits peaks and valleys with the earthy emotions that flood our own lives. "**Moliva**," sung predominantly in Zulu, celebrates confirming true love through a traditional tribal marriage. And as politically ambitious as were songs like "**Warsaw 1943 (I Never Betrayed The Revolution)**," "**Jericho**" and "**Bombs Away**," a song like "**Cruel, Crazy, Beautiful World**" basks in life's richness and its ability to reaffirm.

Through his chorus, "This is your world, so live in it..." repeated over and over, he commands rediscovery of the wonder and trust of children.

This month's highlight falls in the *and now for something completely different* department. In a trend where artists are redefining the past, it's refreshing to find a group who stands uniquely in their own genre, **The Ellen James Society**.

A rhythm section that creates deadly



Johnny Clegg & Savuka

crosscurrents like at high tide, a guitarist who slams deliciously decadent riffs, and a singer guitarist who combines the raw elements of early Patty Smith with the expressionism of Bauhaus. When the band kicks in with its stunning dynamics and disarming lyrics, it is truly raw rock and roll phenomena.

The group's name originates from John Irving's fem society of silent protest in *The World According To Gary*. When asked how they came upon this moniker, guitarist/vocalist Cooper Seay elaborates, "I was hooked on John Irving at the time and rereading him for the millionth time. We're lucky I wasn't into Vonnegut, no telling what we might have come up with. So we wanted a John Irving name..."

"And Gary [Held, the drummer they expelled,] said, 'if you've gotta have something with John Irving, it's gotta be the Ellen James Society,'" finishes vocalist/guitarist Chris McGuire.

"And he (Gary) got his way again," says Seay.

Drummer Scott Bland replaced Gary Held, also the owner of Twilight Records and the connection to club dates. When asked about this decision, McGuire replied, "Basically the band was just a fun side-project for Gary, and we decided we really wanted to get serious about it. There were no hard feelings, on our part, it wasn't anything personal, but it wasn't a happy ending."

"Yeah, we've been through as many drummers as Spinal Tap," Seay adds.

When Held disappeared from the band, so did a lot of club bookings.

"He used to get us a lot of dates opening for bands that were on Twilight, and I guess he didn't see fit to do that for us anymore," McGuire explained. "It was a tough time, but it made us realize that this was what we really wanted to do. We really wanted to be serious about our music. And we just said, 'even in the face of all this adversity, we're going to go for it.'"

"Letting Gary go might not have been the best business decision at the time," She continued. "But if you spend your time worrying about who you're gonna piss off, you're not going to accomplish much. By God, you're in the wrong business. If you let somebody control you, that means you don't believe in what you're doing."

That belief in themselves stands out in the cuts on their self titled independent cassette EP release. The opening track, "Tiger (By The Tail)," screams of power, frustration and reality denial. A driving cross rhythm and heart-rending vocals brings the listener in and out of a world of violent oppression and denial. The last track on side one, "God In Heaven," demands justice or at least justification of a criminally silent god. Leaving the listener with the impression that god better be dead as they claimed in the sixties, 'cause if he's not, he's disgracefully apathetic. The vocals on this piece capture the intensity of Joplin's crying blues. "Obscenity of Need" is agonizingly addictive, with a message that drives home the strength of human emotion. There really isn't a cut on the release that doesn't demand re-listening.

Because of the originality of their music, it difficult to place them in a certain

slot, they have a hard time booking with bands who have an established "style" of music. McGuire explains, "We get booked with thrash bands, art rock bands, hardcore bands, bands like the Swans, the Dead Milkmen, *Mojo Nixon*... all the odd touring bands. We still have that 'we can't categorize you' sound."

"Also," Seay Adds, "we've done a lot of stretching beyond our limits, such as our demo for instance. Therefore, our bookings have been very ambitious for us in the sense that the only way to draw a crowd is to play all the time. And if you play all the time, you can't get booked, because you're not going to have a huge crowd at every show and if you don't have a huge crowd following every show, club owners won't book you much because they want bands who bring huge crowds. It's a horrible, vicious cycle."

Ellen James Society took some rough beatings in 1989. Cooper Seay's leg was broken when she was hit by a car in November and bass player Jan Dykes left the band due to hearing loss. Seay is back up to par now and former Pillow Texans' bassist Brian Lilje replaced Dykes. They're ready for the success this hard road has promised them. It takes just one listen to know, it is their destiny.

Now on to Tampa Bay's live alternative music scene. What is the problem with the post-punk crowd. Why are we so shamefully apathetic to supporting concerts? We can't even get a radio station that plays the genre continuously. WMNF is carrying the weight as best as they can, but can barely get the financial support to keep it on the air. What gives? Is it etched in stone somewhere that a prerequisite to being cool is detached indifference? That's total bullshit. The Metal scene has loyal and loud followers. The numbers for new music followers are there. So where is the support? Get away from your TVs. Break out of your pre-selected library mindsets and support the underground scene. Stop bitching and moaning and do something about it!

June 7th—Agit Pop and Naomi's Hair will be playing Masquerade at 9:00pm, in Ybor City.

June 7th—Denim T.V. will play USF's Empty Keg at 8:30, in Tampa. \$1.00 off admission for USF students.

June 8th—Blackout and Detriment will rock the recently re-opened Janus Landing at 8:00pm, in St. Petersburg.

June 10th—The Catherine Wheel will play Masquerade in Ybor.

June 12th—Caterwaul and April 13th hits Masquerade's stage at 9:00pm.

June 14th—The Cynics and The Immediate let loose at USF Empty Keg at 8:30pm.

June 15th—The Silos and The Barons of Love pound their sound in Club Detroit at 8:00pm, in St. Petersburg (In front of Janus Landing).

June 17th—Burning Spear, Freddy MacGregor, Marsha Griffiths and Shinehead at Janus Landing, 8:00pm. \$16 advance, \$18 day of show.

June 21st—Monday Mornings and Julian Koster will grace USF Empty Keg at 8:30pm.

June 28th—Bumble turns the Empty Keg over at 8:30pm

June 29th—Seven Seconds and I Love



Ellen James Society

You, at Janus Landing crank it up at 8:00pm. \$8 advance, \$10 day of show.
 June 30th—Flotsam & Jetsam and Prong take Janus Landing at 8:00pm. \$12 advance, \$14 day of show.
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 And The Ellen James Society will play the reopened Cesar's in early July. Don't miss it.
 Turn out, turn on. Lets keep this alive, people.

I'm particularly devoted to the local groups trying to get started. Please send me your demos and date listings. I would like to include even the most obscure alternatives. Send all info to:
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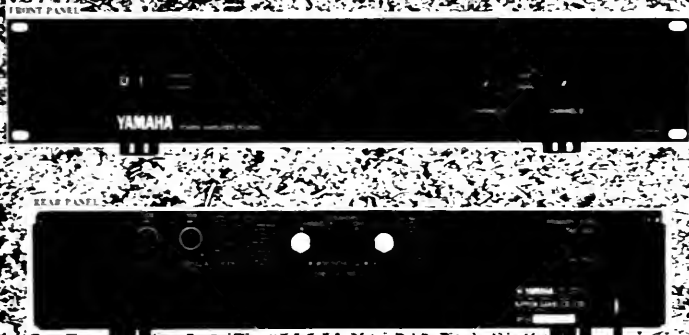
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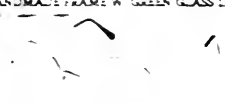

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YOUR PARENTS WARNED YOU!



One person's dream may be another person's nightmare. Or should we say "Every Mother's Nightmare?" With a story of luck and success, four Memphis yong men have achieved a whirlwind signing on Arista records less than three months after their first professional performance and a dynamite first album shortly thereafter.

Armed with hot licks and cool looks, Every Mother's Nightmare's debut album has been on the streets barely a month. Yet their potent first single, "Walls Come Down," has prompted many radio stations across the country to add additional phone lines to deal with the song's overwhelming request rate.

Fronted by vocalist Rick Ruhl, the band also includes guitarist Steve Malone, bassist Mark McMurtry, and drummer Jim Phipps.

Steve Malone had a chance to talk to Thrust about the infringement of civil rights in Memphis, how the band tried to persuade Charlie Daniel to play fiddle on their version of "Long Hair Country Boy," and why parents across America should lock up their daughters and maybe even their sons from the free wheelin' rock and roll assault of Every Mother's Nightmare.



THRUST: It's always nice to have a nightmare.

STEVE: Every Mother's Nightmare.

THRUST: Yes, we're here with EMN whose debut LP has just hit the streets this month.

STEVE: And it's hitting the streets hard, Chris.

THRUST: Coming from Tennessee, with the name "Every Mother's Nightmare," what is the reaction from your local community?

STEVE: Well, I can't talk about the whole state, but in the city of Memphis they've just passed an ordinance requiring persons to be 18 to see concerts at the arenas here.

THRUST: What Orwellian logic persuaded your fine City Council to enact this policy?

STEVE: They say it's to prevent underage people from hearing offensive or obscene language.

THRUST: What if your parents are with you?

STEVE: It doesn't matter. You can't come in.

THRUST: Looks like Memphis is a leader in civil rights, huh?

STEVE: Yeah, as long as you're over 65.

THRUST: What's the reaction among the youth?

STEVE: Everybody's upset over it. Even a lot of the parents are concerned. I personally don't think that it will be able to stick. There's a lot of petitions going around. People are fighting it in court.

THRUST: How did such an unconsti-

tutional piece of legislation get passed?

STEVE: Well, it's like this. The wealthy folks in town are all friends of the City Council. These people are rich and can pull favors, know what I mean?

THRUST: Yeah. Now how is EMN reacting to this?

STEVE: Well, we try not to preach but we've been making it perfectly clear at our shows what we think about this garbage. And, we let the kids know that they have the strength of numbers. If everyone opposed signed a petition, the City Council would have to reconsider the ordinance. We've been telling everyone 18 and up to get down and register to vote because that's the only way we can stop this mess. This is a free country and the people have the power to kick someone out of office who isn't following the will of the people. And, it may just come to that in Memphis.

THRUST: Do you foresee any problems with these people trying to put a label on your album?

STEVE: Possibly. We do have a few words on the album that could be considered offensive or even vulgar. Hell, the majority of it can be heard on cable TV. I don't see what the big fuss is about.

THRUST: Are you trying to rile up the moral majority by choosing the band name, "Every Mother's Nightmare?"

STEVE: Our manager came up with the name. He took one look at us and said it fit perfectly. "I wouldn't want my daughter around you guys." Hell, I wouldn't even want my son around you."

THRUST: At least he believes in you.

STEVE: Yeah (laughter). Controversy sells. We didn't choose the name just to

start a controversy, but if it sells us more albums... We're not trying to be distasteful; it's just the name of the band. We're not pointing a finger at anybody. It doesn't advocate anything, but it does make people think.

THRUST: Your album is full of solid work, from the ballads to the driving rhythms. How does the band collaborate?

STEVE: Most of the songs are written in our rehearsal studio. It all comes to us. It took us a while to get direction for the band, but when a song comes, it just comes. We like to keep things as straight forward as we can. We're not an elaborate band. We don't want to be real technical. We just want to play fun, straight-forward songs. The diversity you hear on the album came natural for us. The singer and I have been together for two years but our drummer has been here only a year and we just recently got a new bass player. We're still a very young and fresh band. We've got the energy of a new unit and that excitement comes across on the record.

THRUST: Why did you decide to do a cover of the Charlie Daniels classic, "Long Hair Country Boy?"

STEVE: Originally, we wanted to do "The Souths Gonna Do It Again" a song off of the same Charlie Daniels album. We just heard the song and listened to the lyrics and said, "Man, that fits us to a tee." We literally were just in the studio and decided to do it. It barely made it onto the album. But, from the minute we went in and did it, it was great.

THRUST: Did you get a copy of the song back to Mr. Daniels?

STEVE: We wanted Charlie to come in and lay down some mean fiddle. Our producer contacted his management and sent him the tape.

THRUST: But what happened?

STEVE: Charlie said he didn't hear any fiddle on it and he really didn't understand why we did the song our way. I hope he's honored that we chose to do his song. We're not doing it in the least way to insult him. It's a great song. Even though it's a few years old, the lyrics are contemporary.

THRUST: The preacher man!

STEVE: Exactly

THRUST: How about "Walls Come Down?" That's a no holds barred rock and roll blaster.

STEVE: The riffs just came together. It's like any good song that just comes to ya.

THRUST: What are your goals for your debut? How far do you think it will go and how far do you want it to go.

STEVE: We're bracing ourselves for anything. We're bracing ourselves for the album to flop and we're bracing ourselves for it to skyrocket. It can go either way. We know that; the music industry is very funny. We know we have a lot to offer and we're hoping it does well. As far as what we want to accomplish, we want to get the music in front of as many people as possible and play as much as we can.

THRUST: Do you have any plans on getting down here to Florida?

STEVE: Well, we just signed to William Morris and I hope they're going to send us all over the place. I don't know any specifics yet.

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Who's on first?

TASTES GREAT, LESS FILLING?

Well, this time it's Les filling. Les filling in for Saber, that is. That's right. Les Talent, (former bass guitarist for Siren), is filling in the position left vacant by Jim Stevens. If you heard Saber's CD *MOTIONS N' TIME*, things shouldn't sound too much different the next time you catch them live, since vocalist Mike Blaze recorded all of the bass tracks on that release. Stevens, who had previously played with Seventh Alley, was recruited to play Saber's live shows to allow Blaze to act as a frontman rather than be a Geddy Lee wanna-be. (Try saying that fast three times). Les has already played several live shows with the band, and Les, Saber and their crew all seem enthusiastic about how the new line-up is working out. At this point, Les is not a permanent member, but things look promising.

There has been quite a bit of bands swapping members lately, so that's the theme of *The Last Word* this month. It gets rather confusing sometimes without keeping a scorecard, but I'll try to make some sense of it all.

Having just mentioned Jim Stevens, another member of his old band Seventh Alley has been making the rounds lately. I'm talking about the ever popular local guitarist Billy Summers, whom you might recall was voted as the Groupie Report's Hunk Of The Month in the last issue of the original *Last Word* magazine. Not long ago, Summers split Seventh Alley and recorded a solo project called Will R. Summers' Party of One. He then attempted to put together a unique progressive funk-reggae band called Picasso Trigger with vocalist John O' Brien, who had left thrash metal act Fester. They promised to be totally different than any other band in town, but unfortunately they never made it out of the rehearsal hall. Somehow, Billy caught up with a Ft. Myers based commercial hard rock act called The Unknown. Prior to Summers joining them, they had been together two years. They released their first album titled *On Our Way Up*, which received airplay on several prominent radio stations. More recently they were selected to compete in the national *Budweiser Battle Of The Bands*. They won first place in both the local and regional competitions and became the representatives for the Southeastern United States districts. The group then went out to San Francisco for the National finals, where they were one of four bands representing the best of the entire United States. They won second place, joining the ranks of others like Twisted Sister, Quiet Riot and Bon Jovi.

The Unknown has just released their second album, *Big Dreams*. Look for it at a store near you. You can't miss it. It's got a full color close-up shot on the cover of a girl with a huge set of lungs, I'm talking biblical proportions! The songs on it are commercial as hell, MTV would eat these guys alive! I don't mean that in a negative sense. Their approach is hard to define, but falls somewhere between Cheap Trick and The Hooters. But it's not the generic, formulated style you might expect. Vocalist/guitarist Steve Patrick has a very natural voice, which is highlighted in the songs "Never Comin' Back" and "Just Like Him." The band is rounded out by bass guitarist Chris Reublin and drummer Andy 'Crash' Howard. Summers is credited on the album, but he told me he didn't actually play on it since he joined them after it was already recorded. I saw them live at the Volley Club a few weeks ago, and his flashy guitar style adds a heavier edge to the band. Hopefully they will start playing the Tampa Bay area more now that Summers has joined. Until then, write to: *The Unknown*, 8524 Beacon Street Fr. Myers, Fla. 33907.

Getting to the heavier stuff, Nasty Savage probably holds the record for changing members. Lead guitarist David Austin has left the band, leaving guitarist Ben Meyer and vocalist Nasty Ronnie the only remaining original members left. Newest member, Craig Huffman, (formerly of the Awake) has replaced drummer Rob Proctor. This makes Huffman the band's third drummer. "Craig was the original drummer of Nasty Savage back when we first started out", says Ronnie. "We were called Nightmare then. I started jamming with them and told them that I came up with the name Nasty Savage, and they liked it! So, that's when Nasty Savage was formed. Craig did two or three gigs with us before we actually got Curtis (Beeson). Curtis is a great drummer, I have respect for him and his ability. It just didn't work with his attitude. Then we went through different bass players. Richard Bateman is our fourth, and he's really kicking now. I think he's going to break the spell and be the only Nasty Savage bassist to record on two albums."

Nasty Savage's latest release *Penetration Point* just got a good review in the new *Rip* magazine, earning three out of four stars. Nasty Ronnie is also branching out his custom painted t-shirt business, and I am the proud owner of one he was nice enough to give me. They are very abstract, and every one is different. The t-shirts are available in Brandon at both

locations of The Kove and at Love's Hair Designs, and at The Skaters' Connection and Jamaica No Problem.

I asked Ronnie about a rumor I heard that he was late for a recent gig in Orlando, so guitarist Ben Meyer sang on the first few songs. "We were driving to the show and I asked Debbie (Ronnie's girlfriend) to check the schedule to make sure we went on at 9 o'clock. And she told me we were supposed to go on at 8 o'clock and we weren't quite to the Orlando exit yet. So we finally got there and the promoter was out by the ticket booth. He was looking at me with the strangest look on his face. I asked him when we went on, and he said we had been onstage for ten or fifteen minutes! So I just ran in through the crowd to the stage, and Ben was singing "Metal Nights". He can sing most of the songs. Ben told the crowd that I was stuck in traffic, and that he'd do his best. The people were into it! Then I got there and only got to do about four songs cause we started late. But I had a tv that someone had brought me, so I just went extra crazy with the tv that night. I was throwing it real high up in the air because it was a smaller set. Then the guys in D.R.I. came onstage trying to break it,

and I had to get them out of there. D.R.I. had a big fight onstage that night. They had to stop playing for like twenty minutes. The drummer and the singer had fights three nights in a row onstage while they were playing! But that's what happened in Orlando."

As I reported earlier, Fester was having problems after John O' Brien's departure. It came at an unlikely time, since the band was getting a lot of media attention and interest from record labels. Bass guitarist Scott Carino and guitarists John Mahoney and Dave Wood soon found themselves also looking for a drummer after Mike Vincelette left. The drum slot was filled by none other than ex-Nasty Savage drummer Curtis Beeson. I ran into him at the Volley Club, and he told me his side of what happened with Nasty Savage. "I never really quit Nasty Savage, I was kicked out by a democratic vote by all of the band members. I chose to join Fester because after I saw them open up for us at the Sunset show, they reminded me of when we (Nasty Savage) first started out and were wild and really hungry. I'm really happy with them! We're much tighter, and we're a real band." Since the Picasso Trigger project fell through, John O'



Brien has returned to his rightful place as Fester's frontman. Curtis told me that he was glad because he felt that O' Briens' voice was an intricate part of the band's sound. Future plans include recording a new demo at Morrisound Recording Studio which will most likely be featured on Keith Kollin's *Metal Mercenaries II* compilation release.

Crimson Glory is finally willing to talk about some changes within the band that they have been keeping under wraps for a while now. The main songwriters in the band have always been their vocalist **Midnight**, lead guitarist **Jon Drenning** and bassist **Jeff Lords**, (who also plays guitar). Apparently rhythm guitarist **Ben Jackson** and drummer **Dana Burnell** felt that they didn't have enough creative control in **Crimson Glory**, so they voluntarily left to form a new band. They are currently working with new members and are working on demos to be shopped to record labels. The surviving members are keeping the name, and are already rehearsing with drummer **Ravi Jakhotia**. Ravi previously played with **Mission Control**. He won the *Best Drummer in Tampa Contest* at Makos, and is considered by many to be the best drummer in town. Ravi toured with **Crimson Glory** on their last tour, and first impressed the band when he used to perform with them during their sound checks. Their manager, **Warren Wyatt**, told me that they are still signed to MCA Records, but are currently negotiating with another major label that is expressing more interest in promoting the band on a priority level. As for **Crimson Glory's** new direction, Wyatt said that *Transcendence* was a transcending period for the band. "They have reached a new level, and have arrived in the nineties. The new songs are sophisticated, yet at the same time more simple, bluesy and more emotional than they were on previous records. One of their new songs

"**Strange And Beautiful**" pretty much describes the music, and that song will possibly be the next title cut." The new line-up plans to finally take off their trademark chrome masks for the next album and tour.

Is there life after **Death**? Only guitarist **James Murphy** knows for sure. He joined Orlando based death metal pioneers, **Death** and recorded on their latest *Spiritual Healing* album, which is selling very well. He was working in great with the band both musically and personally, but when they went out on tour they realized that things weren't working out as well as they had hoped. So he is in the process of being replaced. As bassist **Terry Butler** explains it, "James is a real good player, but he didn't fit into how we are. When you go out on the road you have to live together, and he worked against us." **Death** is holding open auditions, and is hoping to find someone who lives in the Tampa Bay or Central Florida area. More importantly, the new guitarist has to be able to fit in with the death-metal style that the band is famous for. Guitarists can call Terry at 813-681-1743, or send a package to **Death**, 2012 Lance Ct. Dover, Fla. 33527. This is really a great opportunity for a dedicated guitarist, as the *Spiritual Healing* album has already sold 70,000 copies in Europe, 70,000 copies in America, and has been number one on the **Z-Rock** radio network for a month. I have been following them for years since I first saw the original line-up open for **Nasty Savage** in the early 80's at **Ruby's Pub** on Nebraska. I think they are one of the most unique bands in the thrash/death scene, and are being recognized around the world as being one of the heaviest metal bands ever without sacrificing talent or being afraid to progress.

Another shocker is the news that **Intice** as we know it has broken up. You've probably heard why, and I'm not going

into that here. Let's just say that vocalist **Patrick St. Michael** is going to concentrate on writing songs and possibly go back to college. Bassist **Vinnie Granese** is going back to playing guitar and pursuing a solo venture. This will start with a studio project, where he'll be assisted by **Intice** drummer **Jimmy Slevin** and members from the **Blues Punks**. He had previously played guitar with **Suite Sixteen**, and only switched to playing bass to join **Intice**. **Slevin** hopes to join a more established act, and is writing a drum book on stick twirls and other techniques. He is available for studio work, so to schedule a session call him at 977-1756. Guitarist **Jeff Vitolo** plans to continue using the name **Intice**, and is putting together an all new line-up.

vocalist **Phillip Gregory** was willing to say is that everyone should look for some surprises in the **Grinds**.

I went to a local club the other Sunday to see **Intimate Acts**, and just happened to catch the last show ever with drummer **Layne Wilson**. He is being replaced by Orlando based "percussionist" **Karl Louis**. Karl sat in on a few songs that night and sounded great with the band. Both **Karl** and **Intimate Acts** supported my own magazine in the past, so I wish the best for them. They play around town regularly, so check them out.

Things are shifting in the **Universe!** Vocalist **Todd Plant** has decided to leave in order to pursue a project that he had been working on before he joined forces with **Todd Grubbs** and friends. More on that as it happens. So **Universe** is back to looking for a singer. Besides that, everything is going great. The rest of the band is ready to record and play out as soon as a new singer is found and worked in. They are basically looking for a frontman that is talented, has a strong stage presence and

is easy to work with. By the way, the singer doesn't have to be named **Todd**. If interested, call 654-10DD and leave a message.

Finally, **St. Warren** is busy swapping members. Most of this seems to revolve around bassist/guitarist **Jeff McDonald's** old band **Scarlet**. In that band, **McDonald** used to sing lead and play guitar, and was backed by bassist **Ronnie Lewis** and drummer **Jimmy Moore**. A while back, **Lewis** joined **St. Warren** and **McDonald** went back to playing guitar. **Lewis** played a couple live shows with the band, but things didn't work out and he left. So **McDonald** went back to playing bass, only to find that **Terry Platt** left the band. So in comes ex-**Scarlet** drummer **Jimmy 'Hollywood' Moore** to the rescue, completing the current **St. Warren** line-up along with the infamous **St. Warren** brothers, **Brad** and **Brent**. The group is getting favorable coverage by **98-Rock's Tampa Bay Rocks** show, and are negotiating with interested management companies. Ex-bassist **Ronnie Lewis** wanted me to clear up that he is no longer in the band, despite the fact that **St. Warren** is still using the group photo taken while he was still in the band on their demo and on all of their flyers. He is looking for a straight ahead hard rock band. He plays customized Fender gear, and has been studying jazz bass for two years out in L.A. (But he doesn't want to be a **Billy Sheehan** or anything). Interested bands can call him at 933-3725.

That's about it as far as bands breaking up or getting back together for this month. Hopefully, they'll still be together next month so I can write about something else! If you want your band to be covered in *The Last Word*, or would like to request a review of your favorite local band, write to *The Last Word* c/o Thrust, 8401 9th St. #B-220, St. Pete, FL 33702.

BEHIND BARS



By John Urban

This month is dedicated to the original master of puppets, **Jim Henson**. After his untimely death, the muppets he created are left without a sense of direction. But we inmates **Behind Bars** have a pretty good idea what will happen.

Inspired by the success of **Teenage Mutant Ninja Turtles**, most of the muppets were let go and replaced by more trendy and marketable characters like **Premature Toxic Sumo Iguanas**.



On the darker side, **Oscar The Grouch** is still a trashed homeless person, and **Bert and Ernie** still live together but insist they're just good friends.

PUT A RED ROSE ON MY GRAVE



Kermit landed a starring movie role playing a wounded Viet Nam soldier left for dead called **IT'S NOT EASY BEING GANGRENE**.

Ms. Piggy pursued a singing career, and replaced **Wendy O. Williams** in the **Plasmastics**. Her debut LP **Tattooed Mud Wrestler** went gold, featuring the cult classics **Makin' Bacon** and **Squeal Like A Pig**.



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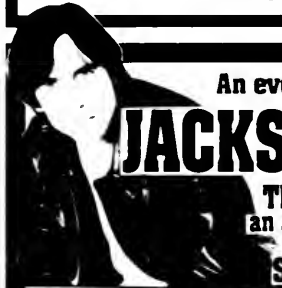
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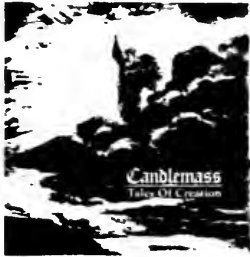
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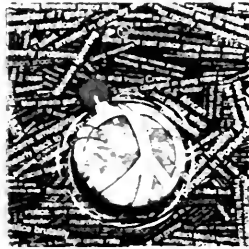
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GETT'IN DOWN & NASTY

THE DANCING MAN

Michael Barnett

YOU DIDN'T IMPRESS ME

by Michael Barnett ©1990

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You didn't impress me enough to write about you, but had you, my finger would have started by caressing the "J" key: your first letter. And you didn't understand me, for a while it seemed you might. But I should have remembered my destiny lies within another's heart. "It's a life that passes sweet but slow, sometimes floating in clouds," I said. ... Could have been the drugs ... light breezes floating in empty discase.

Your imported cigarettes didn't impress me. I liked your blouse, avoiding its stare. Your electric chair poetry didn't impress me. I'm not going there. ... And the rooms, bassoons and Vidal Sassoons vomiting in your hair ...

The second letter would have been the "a". That would have been important. "A" is the first letter, yet I'd have started with "J".

And I laughed as you smiled and took a shot and it hurt you more than me when you fell to the floor on the broken bottle fate put under your knee. "You put it there," you would later say.

"Could something like that scar her?" I

wondered, rising from my desk, pacing without knowing, listening to the creaking floor; you'd remembered what you couldn't face: me.

And I'd remembered what I couldn't face: You killed yourself. Something about that bothers me as I look into the mirror, but we have to learn to deal with the reflection of our fear. "Once I descended a stair or two, but I don't dare since I met you," you said. "And everything else — like the balloons you bought me: even those were unfeeling."

The last time I saw you, you didn't impress me. Nothing ... cloud-grey on snow. And you didn't even thank me when I drove you to the clinic to watch them remove the glass. It sparkled — even with the dried blood, it sparkled.

At the end, you looked like shit. How was I to know it was malnutrition? I would have fed you during sex, but I was tired of that too. You're arms were too thin. I didn't like the way you forgot how to talk — just those moans. How repulsive. And you knew it was over for you on the phone when I told you I'd see you soon. You knew

— even as dumb as you were.

When I see you, illness pervades; I remember the swell of your black laced breasts. I remember too in the car how you kissed him and his hands on your breasts as I hid behind the bushes crying — your hands were on him too. But your's were gnarled and scarred from the drugs that you stuck in your wrists. In blue misty shadows, playing in my eyes, I remember your smile and the time you cried when I said I was leaving; did you think I'd return?

You didn't impress me when you said you would change for I didn't believe you could. Your soul was not right — no light, unaware, but your hair — it floated like breezes from Heaven and your body was delicate, feminine, mystical, pulling in all the right places.

You laughed when I said you were going to die. You laughed when I pulled out the pill. You laughed, daring twinkles as you downed it with vodka. I laughed when you slumped to the floor.

You didn't impress me when you asked to come back; when you pleaded my heart didn't follow. But had you impressed me I

would have hit the "m". "M" reminds me of marriage and death. It reminds me of sorrow and pain. Loneliness clings and the birds stop singing and your sickly aura remains.

You didn't impress me when you went home to mama, though you wanted to stay with me. You lay by my side, on the other was my love, and you knew it. So did she.

The next letter I would have typed would have been the "i" — one of my favorites; I enjoy touching it and remembering how you died. Through the plane between us you came to my room, which, of course, was our honeymoon suite. And the axe in your hand and the scars in my mind are with me when I sleep.

I'll never get close to touching the "e". Everything's the same ... since you died that night, nothing's been right — nothing will ever change. But I've learned to go on through my writing and songs and walks under autumn's moon. And I'll see you again; you won't impress me then, when I'm lying alone in my tomb.

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Formed in the Bay area in 1985, Babylon A.D. seemed more likely to be joining the line-up in a police station than in a band primed and ready to take the country by storm. At an age when most kids were worried about who they were taking to the junior-high dance, Babylon's vocalist, Derek (no last name) was scoping out the neighbor's house for valuables. When things couldn't get much worse, Derek made the wise choice and traded in his B & E tools for an acoustic guitar. Soon after, he started spending time with reform school-mate Robb Reid, beginning a relationship that would go beyond "a.d." (after delinquency). Completing the line-up, guitarists Ron Freschi, Danny Delarosa and drummer Jamey Pacheco solidified the unit that ultimately became one of the best draws in the Bay.

Enough of this — better than anyone, Derek himself can tell ya' about how Clive Davis discovered the band, how the boys got signed to Arista Records and their special connection with the new Robocop II movie. Well Thrusters... what's up? Read on!



BANG! THE BELLS

BY DJ JUSTICE

THRUST: Derek — how about an update on what's happening with the band?

DEREK: We just had the Alice Cooper/Sam Kinison tour fall through. So now, we're looking at a couple of other possibilities. It was kind of a bummer because that was going to be our first coliseum tour. It just fell through last week.

THRUST: Why was it cancelled?

DEREK: I guess there wasn't enough interest in the major cities to generate enough ticket sales. Now we're going to do some dates in the Bay area (San Francisco) and down here in L.A. Our new video for "The Kid Goes Wild" comes out this week on Mtv. That's all tied in with the Robocop II movie. That ought to help us out on another major tour. We're just kind of waiting around right now. We're not kicking back, doing nothing. The guitar players and I are writing a lot of songs.

THRUST: How did the band get approached to do a song for Robocop II?

DEREK: Orion Pictures was looking for a song and they came across "The Kid Goes Wild" — somebody from Arista pitched it to 'em. I know Aerosmith and Motley Crue pitched a song also. When we heard that, we said, "Ahh, we're not gonna get it." You learn real quick that the underdog never wins in this business. The next thing we know, we got the call. I guess it wasn't because of the name of the band, it was just that our song fit better.

THRUST: So how did the video come out?

DEREK: The shots that they have in the video are all the real heavy scenes from Robocop II. A lot of good chase scenes, machine-gun shooting, exploding things... The kid in the movie is the same kid that's in our video and he's running around in this theatre from Robocop. It looks pretty cool. Hopefully Mtv won't say that it's too offensive.

THRUST: The band's been around since '85, right?

DEREK: Umm, yeah. I guess the Christmas of '85 we formed.

THRUST: Give me an idea of what the

band went through to get where you are today.

DEREK: We played in a lot of bands in the Bay area and all knew who each other was, so we had a pretty good idea of what we wanted to do. When we first got together, it was to make demo tapes, fool around on a Friday night, get drunk and have a bunch of friends over to the studio. It didn't get serious until about '87. We started thinking, "Hey, we're getting quite a draw here by doing nothing." People were starting to know our name so we started to get more serious. So Jamie and I took a trip down to L.A. to hunt down some management. We played the Bay area a lot and built up one of the best draws around. In late '88 a couple of A & R guys came down from Arista. Then Clive Davis flew down and did a private showcase with us. He liked the band so he signed us and then we just waited around for a producer. We got a producer, had all the songs together, went in and made the album, waited a couple more months and released it. Then we went on about three different club tours. We just got back about a month ago. This is the longest break we've ever had.

THRUST: I noticed in your biography that the album's producer is from England.

DEREK: Yeah, Simon Hanhart.

THRUST: Did he bring any of the traditional British sound into the band?

DEREK: Well, the way he produces — 'cause I've worked with Tom Wermer before — is definitely different than some of the American producers. A little bit more meticulous. He's from the Mutt Lange school where you do everything 50 times. Most of the other producers go with whatever feels good rather than putting together a jigsaw puzzle with a million pieces. That was kind of weird, that he was so meticulous, even though it helped the band playing live. I notice a lot of British producers go for that big fat kick drum and that low bass tone — real boomy. All in all it was pretty interesting and we might work with him again.

THRUST: I wanted to ask a question about you personally — you went from being a juvenile delinquent to the singer of a rock band. What's the story?

DEREK: Basically, growing up in the Bay area, I ran around with the wrong crowd. It was all about getting wasted at least two or three times a week and never going to school and finding things to do like break into places. My mother said to me one time, "What did I do to deserve this?" That's when it kinda hit me that I was screwing up. I'd been to jail a few times and I was really starting to go down the skids. And I was taking a lot of drugs. I really didn't care about anything or anybody. I think Robb was the same way. That's the way we met — in a reform school. He played bass and I played guitar so we got together a little jam session at lunch time. I was in the music room four, five hours a day and then I'd go home and play guitar. That's really when I started getting off of drugs and out of the gangs. I think everybody hits that age where they say, "What am I going to do with my life?" So I worked construction for awhile and at the same time played in different bands. It kind of developed out of the rebel rousing, youth gone wild attitude — I mean, we still have it but we use it for positive things instead of destructive.

THRUST: Cool. You know, Babylon A.D. has a pretty heavy sound. I mean, you're definitely not as commercial sounding as some of the other bands out there.

DEREK: I think the program directors want the songs that hit you in the heart and make you feel good. The kind of music we play hits you much lower. I don't like the candy-ass s*** out there with the syrupy lyrics. In our band we call it "happy s***". We don't dig that kind of music where everything is perfect. The songs are all "You left me this morning and the sky was blue, now it's grey. Oh baby, come back," and all that crap. It doesn't seem to be what goes on in our lives. I dig bands like old Scorpions, Aerosmith and AC/DC. I like some of the new stuff like Skid Row, the Cult, Guns N' Roses — stuff that's more real and down to earth. We're more reality based. For a lot of bands, it's just a big show. We're still the same people when we get off stage. For us, it's a way of life.

THRUST: Were you one of the first hard rock bands that Arista signed.

DEREK: We were *the* first band.

THRUST: Does that put on extra weight on your shoulders being the representatives of the hard rock sound from Arista?

DEREK: It's weird because we're a lot different than any act they've ever had. Our attitude is a little angrier and tougher. But we get along real good with everyone at the label. They seem to understand us pretty well, more than we thought they would. They're really behind us. I mean, Clive Davis has been known from CBS records for signing Janis Joplin, Jimi Hendrix, Sly and the Family Stone, Bruce Springsteen, Aerosmith. So he's no stranger to rock-n-roll. That's just the way the label has been for the last seven years. Now that they have us, they have another band called Every Mother's Nightmare.

THRUST: Yeah, we just did a piece on them.

DEREK: I think they just came out a week ago.

THRUST: In fact, you're going to be in the same issue as they are.

DEREK: Cool.

THRUST: Let's talk about a few of the cuts — "Bang Go The Bells." What does that song mean to you?

DEREK: Basically, it means, I'm head over heels in love with you, you knock me out, wow. When I met the girl that I'm going out with now, I felt like, "This chick is hot!" What do you say in a song? "She really knocks me out. I'm head over heels in love." That would have sounded corny. I wanted to say "BANG!" like a gun exploding. The lyrics are like, "Everytime you lick my hand, my heart begins to kick." I could have said, "Everytime you touch my hand, my heart begins to beat." Then I'd sound like a sissy. By saying "kick" it sounds aggressive and hard. And by saying "lick" it sounds real sexual and deviate, you know? When I'm writing lyrics, I try to keep them aggressive or really passionate. I think it's bulls*** when a band goes, "Nah, nah, nah," or "Sha, la, la," or something like that. They could put lyrics there.

THRUST: The song "Sally Danced" has an interesting background.

DEREK: It's about a dancer that was around in the 30's. I had the music on the acoustic guitar for awhile and I kept coming back to that bar room, stripper type feel. The music had that 30's, 40's jazz swing sound that was different than anything we had ever done. I was living with my grandmother at the time and I asked her who was a famous dancer back in her time. She says, "Well, there was a lady named Sally and she was a fan dancer and she used to dance naked." Supposedly she was the first chick to do a Godiva act, they called it. I went to the library and researched her. That's how I got that story.

THRUST: What kind of reactions have you been getting from people on the road?

DEREK: Ah man, when you tour it's great. We're really big in Arizona, Texas, Utah and Washington. When we play, it's a big high. We played three weeks ago with Y & T, Hurricane and the Big F at this concert in Arizona for 12,000 people and it was great. The last tour that we did was by far the best. Every night we played and no matter how big the club was, there was always at least 300 people there — sometimes up to 1,500. It's cool having people that know your songs there — to have you entertain them.

THRUST: Things are going great for the band. Where do you go from here?

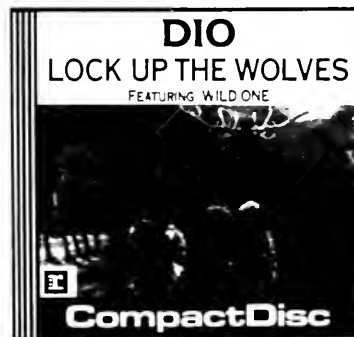
DEREK: We just take it one day at a time. After "The Kid Goes Wild" comes out, we'll see how that fares and how much radio response we get. Hopefully we'll hook up on a tour in the next couple of weeks. Luckily we have a record label that believes in us and is behind us 100%. Right now, we're just writing for the next album and hanging out around the town.



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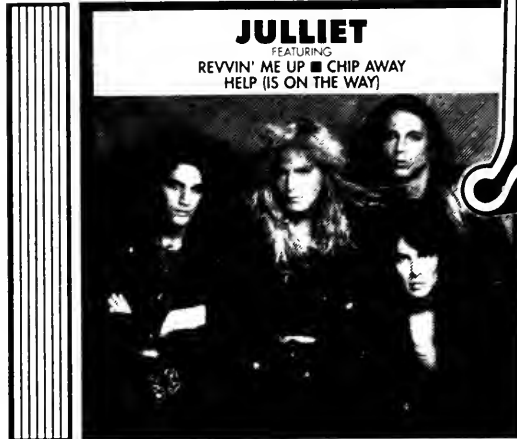


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NAPALM DEATH

BY STIFF

England's *grind core* heros, Napalm Death, were in Florida recently to record songs for their upcoming fourth album. In their search for the right producer, they were turned on to Scott Burns of Morrisound Recording Studio by various other bands he has worked with. The original band was formed in 1981 and now carries none of the original members. Napalm Death seems to be a living entity. The current members are: Barney Greenway/vocals; Mitch Harris/guitar; Jesse Pintado/guitar; Shane Embry/bass and Mick Harris/drums. I tracked the band down at a photo shoot recently at Morrisound. Seems Tim Hubbard has been asked to shoot the album cover and I figured I could interview them at the same time, 'cause what the hell — no other Bay area mag would do it. I guess they wouldn't want it cutting into their ad space. The following interview took place with Shane, Mitch and Barney.



STIFF: Since the old members are gone, do you have any copyright problems?

ND: No, they really don't care; they're doing other stuff.

STIFF: What did they go on to do?

ND: Well, the guitarist on the first album plays with a band called *Godflesh*, the bass player is lost someplace in Birmingham, getting extremely high 7 days a week. But he does have another band and he has a few projects going. The other guitarist, Bill, is in a band called *Carcus*.

STIFF: Well this is pretty confusing. What was the original idea behind the band? Was it anarchy, hardcore, punk?

ND: Maybe back in '81 but in '86 when things started picking up that was the idea, but anarchist is too strong of a word. It was more anti-government, disagreement with multi-national corporations and animal rights — stuff like that.

STIFF: Are you still protesting for animal rights?

ND: Not so much on the album lyrically, but yes we are trying to encourage more free thought.

STIFF: So, when you started out you were a hardcore band?

ND: Well yes — close but not quite — there's always been a big metal influence there. A lot of the stuff is very Celtic Frost influenced. We termed it *grind core* but it's an extreme mixture of both really.

STIFF: Do you feel you are alienating the people who started off when there was more of a hardcore edge?

ND: A lot of those people lost faith in Napalm because we started selling too many records. That's ridiculous, because you can't dictate to someone "Sell x amount of records and no more or else we'll hate you and stamp on you." It seems to be a jealousy trip with a lot of people. I hate to say that, but a lot of people can't understand how something which is in no way commercially accessible could get so big.

STIFF: In terms of another band — let's

say Conflict or Crass — they've sold a lot of records.

ND: Yes, but they always found some way of making excuses for themselves for the people who were into the band. Perhaps, a lot of people in America don't realise from first hand experience with these bands; there are two sides to them. I mean Flux of Pink Indians scored some kind of cash thing on a copyright or a loophole and they're just wallowing in money now. They're at the same stage as some of the people they were trying to slag off and put down years ago. Also, a lot of people can't stand the fact that Napalm is charging more for shows these days. But, it's not us — it's the promoters. It came to a point

the audience? Scott had told me you just invite everyone up there with you.

ND: Oh yeah! Definitely. Well here goes the popular conception about a lot of bands becoming rock stars. It's complete bull because every show we do, we let people on stage and in the dressing room — we'll talk to anybody. It's not like somebody walks up and we say we're not going to speak to you unless you're going to give us good press. That would be stupid. The people who are into Napalm are tape traders and people like that. I was a tape trader so I'm no better than any of them. People can do what they want. We've had 150 people on stage at one time; we don't give a s...

ND Well, there's a band that's not around any more, *Massacre*. They gave up about two years ago. I still sort of worship them. They were totally underground though.

STIFF: What's the music scene like in England right now?

ND: It used to be a big network of friends, but there's been so much backstabbing due to supposed rock stardom that it's destroyed itself, and a lot of preaching puritan bands in England were found out to be talking out of their arseholes. So, the gigs stopped and places closed down.

STIFF: That sort of happened here with the advent of *straight edge*.

ND: Well, *straight edge* was good to start with but it's developed into an alienation thing. It's a superiority complex and a weird right wing attitude. You've got to be super fit and not drink beer or anything or we'll punch you.

STIFF: How do you see the current wave of independent bands and record labels going in England? Is it the same as here?

ND: What do you mean?

STIFF: A lot of indie labels over here are disappearing; they're being bought up by the majors.

ND: No, it's getting stronger in England. They've got massive distribution companies picking them up. You can get your own label, have them picked up and distributed all over the place.

STIFF: When a major picks it up, do you think you're losing anything?

ND: No, because the label can serve its own function, do you know what I mean?

STIFF SHAKES HIS HEAD.

ND: Well, as far as distribution goes the label can sit on its own character. This is just a means of getting your record around. A lot of indie labels couldn't afford to get the albums out, so the distribution helps.

STIFF: How is your label — *Earache* — treating you?

ND: Good. They treat all their people



when our old vocalist Lee would say, "We'll do a gig for 70 pounds" which wouldn't even cover expenses and we'd get 1,000 — 1,500 people turning up and the promoter would be taking home a grand in his pocket. So, we said "Wait a minute, we're not in this for money, but the people are there so why give it all to the promoter." We charged more and suddenly everyone was saying "Oh, Napalm is selling out." But, it was a case of losing out millions of times and getting sick of it.

STIFF: What is your relationship with

STIFF: That's a great attitude. Are you enjoying Florida?

ND: I love the weather; it's the complete opposite to England, which is cold 11 months of the year. Florida seems to be hot 11 months. I could live with that.

STIFF: Are there any bands in Florida that have caught your interest?

ND: Yeah, a lot: *Athiest*, *Obituary*, *Morbid Angel*, *Nocturnus*. All the underground stuff which you've probably heard of before — the death metal bands.

STIFF: Do you have a favorite? Have you been able to check any out?

good. They do a good job and I don't think if we shopped around we could get a better deal.

STIFF: What do you think about "Pay to Play" in Tampa?

ND: What's that?

STIFF: Well, for all of you who don't know here it is in its simplified form. You are in a band to be booked booked at an area club. Instead of receiving payment you get 100 tickets. The door price on the ticket is \$5.00. For every ticket that's sold, you get \$1.00. You don't sell 'em, you don't get paid!

ND: That's complete bollocks. There's no such thing in England. It sounds like rubbish. Why should a band work all day then go out and promote themselves, then play. The promotion sounds like the club's job to me.

STIFF: What sort of music do you listen to in your time off?

BARNEY: I'm about the most narrow minded member of the band, all I listen to is thrash and metal.

SHANE: I listen to absolutely everything.

MITCH: I listen to extreme thrash. Then it gets to the point where I have to mellow out so I'll listen to James Addiction or even GNR though my favorite is thrash. I need to calm down sometimes.

SHANE: I listen to James Brown. I think he's killer.

BARNEY: If I was to mellow out to the stuff they listen to, I'd be asleep all the time.

STIFF: The only CD I have of yours has almost 50 songs on it. I've heard some of the new songs are 3 minutes or longer.

ND: The same aggression is still there, but we are writing proper songs now. Everyone is improving. It gets to the stage of evolving but not losing the aggression. It's more structured and we have a lot more riffs. The last album was over two years ago, so we've had a lot of time to progress. We won't sell out, we'll keep doing the ultra fast.

STIFF: What is your relationship with John Peel?

ND: Well for years and years, he's been into extreme music. In 1987, he thought Napalm were the most extreme.

STIFF: Does he still go to all of your shows?

ND: He comes occasionally, but it's great — even his kids wear Napalm shirts. We'll probably do another *Peel Session* by the end of the year. The first one was best. It was like 12 songs in 5 1/2 minutes.

STIFF: Any last things you want to say to the people of Florida?

ND: If anyone out there sees us play, we'll be looking for you on the stage. Thanks to everybody for supporting the band — especially the new band. Thanks to all of the Florida bands — especially Diocide and Obituary. Thanks to everyone who put up with us and drove us around.



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The Bleeding Hearts Takin' Success on the Chin

Just when you thought it was late to pick up the new crop of Thrust song come the Bleeding Hearts. Though Tampa Bay has been so overwhelmed by the band's popularity that they've demanded a two-length interview. So, Earl Cosmo Foote, Archie F. Muncie, Dan Pegg and Frank Antonio Trompe picked up the party van and headed out to the Thrust yacht to tell all.

The Bleeding Hearts have already opened for the Hooters, Xzibit and Bobby Briss and headlined the Awesomeness Beach to the Bash Blowout sponsored by Thrust and Boulevard. On the verge of national exposure, the boys from Boston wanted to let their new-hometown fans in on where they've been and where they're going. It's going to be a long and fun ride for these soon-to-be superstars, so hop aboard for a coronary cruise with the Bleeding Hearts.

by Christopher Robin

THRUST: Bleeding Hearts just materialized one day in Tampa. What background information should everybody know?

EARL: Archie and I have been playing with each other.

ARCHIE: You should reword that.

EARL: Archie and I had been playing in bands together since high school.

ARCHIE: It's really a terrible story.

THRUST: Tell it anyways.

EARL: Well, I broke my wrist and couldn't play drums. Yes, I was originally a drummer. Archie and I split at that time. I went and started the original Bleeding Hearts with studio musicians.

EARL: Anyway, things were going all right but they weren't quite there. Archie didn't think I was a singer yet since I'd been a drummer all my life.

ARCHIE: He still isn't (laughter)

EARL: I came down here and met Savatage. Johnny Middleton started jamming with me and things started going. So I called Archie up and said, "Aaach, I'm down here with Savatage!" and he said, "Scavenger, who are those guys." So Archie came down to play and that was how we got back together. We had trouble finding a bass player and drummer to fit our style. Middleton had to go back to Savatage.

ARCHIE: Things were still a little screwed up so we went back to Boston and recruited Franko and Dan.

THRUST: Tell us how Frank and Dan got into the band.

ARCHIE: Dan and I used to play in a band called Pure Passion.

DAN: We had a lot of interest but poor

management. So we went down here. Then one day Archie found me on the beach and said, "Dan, you've got to lead the new band." I heard the tape and I was blown away.

THRUST: How about Frank?

EARL: Well, Frank was a drummer like me. I never thought we'd be in the same band together.

ARCHIE: Unless it was the Grateful Dead!

EARL: I knew he was a great drummer and I wanted to get him drumming for us after I broke my wrist but he was in a napping band at the time. But, his band broke up and we snagged him.

ARCHIE: It's off to Florida for you, young man.

EARL: He fit right in and rounded out an awesome rhythm section.

THRUST: Why have the Bleeding Hearts decided to stake their claim in Florida instead of staying in Boston?

EARL: It's very expensive to have a band in Boston. There are so many bands that it costs a lot for things you need. But the return isn't as great because of the surplus



of bands. It was almost to the point of not to play. In Tampa, everyone has given us the benefit of the doubt since we're from out of town. It's so smooth and sunny here. Boston is black. Florida is velvet.

THRUST: The Bleeding Hearts have a four song EP which will be available to the public soon. Let's talk about the songs on the tape.

ARCHIE: The first song is "Kickin' Your Love" and Earl will tell you all about it.

EARL: "Kickin' Your Love" has a lot to do with my personal life. I had some

problems with my ex-girlfriend. I was a member of the band for a few years, and you're missing her. I can make your stomach turn.

ARCHIE: So can drugs if you're missing her.

EARL: I hummed a few bars and Archie came up with a riff. There we were.

ARCHIE: None of the songs took a real long time to come up with. We write with spontaneity.

THRUST: The second song on the project is "Best and Only Friend."

EARL: Yeah, I stole the guitar riff for that



song from Aaaachie. It was a guitar part that he wrote. I figured, "I'm working with him. I can steal it."

ARCHIE: Wait till the copyrights come out. Yuch, Yuch, Yuch!

EARL: I stole it from Aaach. Then we got together and wrote some great music around the song. The song is about how you can have a great relationship. If you're really involved with someone, you can start to lose your social acquaintances and buddies. Then you try to bounce back and cheat on your girlfriend or whatever to get back in with your friends. Eventually you make up, you do it again.

THRUST: How about "Take it on the Chin?"

EARL: I wrote that song in my dream. I'm sober, by the way, which is a whole different movie in itself. Anyway, I wrote that about when you're back against the wall, you either come out fighting or you learn to accept whatever the problem is. So it's an acceptance song where I've learned to deal with life on life's own terms.

THRUST: And the last song?



EARL: "Ten Ways To Love Ya." That's real simple. It's more or less a party song that appeals to anyone. It's an arrogant song. It can make any guy feel good about his relationship with a girl. "Hey, baby, I'm Earl from the Bleeding Hearts. I've got 10 ways to love ya."

ARCHIE: "Kickin'" and "Ten Ways" were both recorded all the way through on the first take.

THRUST: Really?

ARCHIE: Seriously, there was very little production done on the tape. There were no overdubs except on the pads, where we did a little extra dabbing in the back ground.

THRUST: It seems that the band is writing not only from a real personal level, but from an accessible level. The songs not only mean something to you, but to anybody who happens to listen.

ARCHIE: You hit it on the head, Mr. Thrust.

EARL: That's a very good point. I feel the songs have the power to take you to a familiar scene, even if you don't know the music that well. It can remind you of a familiar memory and then you'll want to hear the song again. People want to be reminded of things and our songs are good reminder songs, reminders of the good times as well as the bad.

THRUST: How many original songs do Bleeding Hearts have?

FRANK: We're having a ton of originals, our standard.

EARL: Archie and I have a few more that could be added to the standard.

ARCHIE: I've got a few more that I've got to write by 9 o'clock.



THRUST: Was it hard to decide which four songs would end up on the EP?
 ARCHIE: Don't remind me (laughter).
 EARL: What we're lucky about is that everybody chooses a different favorite. That's what we wanted. We wanted to hit everybody in different ways.
 THRUST: When you say *everybody* do you mean the band or the public?
 ARCHIE: The public.
 FRANK: We basically go by the reaction of the crowd.
 THRUST: What are the band's goals for the self-titled EP?
 EARL: We want to make Tampa the place from which we get signed.
 ARCHIE: We want to sell a lot of tapes here.
 DAN: ... and get a lot of airplay.
 EARL: The tape has just hit the streets. 98 Rock and Austin Keyes are behind us.
 ARCHIE: Don't forget Junior.
 THRUST: Junior?
 EARL: Yeah, Junior dragged Austin down to Boomerangs to see us. He didn't want to go but Junior talked him into it. This is a funny story. Austin saw us live and we gave him a tape. He didn't even make it home. He popped the tape into his car deck, stopped midway listening to it, and called back saying he dug the tape. So the tape was done on the 10th of the month and we had radio play on the 15th. Not too shabby.
 THRUST: I was real impressed at the

energy of the band.
 DAN: We never worked at what we wanted to be. We just worked at being ourselves.
 ARCHIE: When I go to see a show, I want to see energy. You've got to see people move.
 EARL: The thing is, when you hear a great tape, a lot of times you lose that effect when you see the band live. We're making up for the extras on the tape by blowing your head off live. It makes up. The energy makes up for the spontaneity.
 THRUST: So high energy is second nature to the band?
 ARCHIE: Definitely. We're all hyperactive. Pass the ritual.
 DAN: But don't confuse choreography for spontaneity. We want to be ourselves.
 EARL: It's not like Poison or Warrant where everything is planned and timed.
 ARCHIE: We're just like a four ring circus where everything is going crazy all of the time.
 THRUST: Bleeding Hearts have made a large impact in the several months that you have been in Florida. Has there been any animosity from local bands who have been striving for the glory that has come to you so easily?
 EARL: We can't blame people for not knowing us. We've heard some bad rumors around but it all means nothing. We're just the new kids in town. You hate 'em until you get to know 'em. Sometimes

when you get to know the new kids ...
 ARCHIE: ...on the block?
 EARL: ...in the town — in the town. You find out they're cool after all.
 FRANK: We're just gonna keep plugging and keep playing and hopefully we'll get the respect of the community. We come from a place where the competition is really tough and we may have that experience as an edge over local bands. But, there isn't a big original scene here yet. Maybe we can help that. In Boston, there's no cover bands. There's no market for it. There's 500 original bands all trying to be the best. So we had to compete in that environment.
 THRUST: Did you experience culture shock entering the much different Florida market.
 EARL: To be honest with you, we thought we had to do covers when we came down here. But everyone in the band was reluctant to do it. It's like cutting the grass. It has to be done but you're not gonna do it today. It came down to the first show, which we rented a hall for and promoted the hell out of the show. We did a whole set of originals and got 140 people out on a Sunday night at \$5 a head. Our next big show was opening for the Hooters, doing originals of course. So we made up our minds that we would only play originals, even if we had to starve.
 THRUST: Is the band starving?
 ARCHIE: Macaroni and cheese is very filling.

EARL: So are Smack Ramons.
 THRUST: I'm glad to hear you're eating well. What are the band's goals for the next year?
 EARL: We want to get our mailing list up to 3,000 people so that we can guarantee packing a club. Once we have that size a following, we'll evaluate the situation. We want a big deal. We don't want to dilly-dally with some independent deal.
 FRANK: We'll sweat it until we get that deal.
 EARL: We don't want our first album to be on a small label where the songs will get missed. The first album is often the most powerful one a band puts out. Look at Guns N Roses, Living Colour, Van Halen, Skid Row, or any of them. We want to be rubbing elbows with those guys.
 DAN: If you start out big, you stay big.
 THRUST: Except for the Knack.
 EARL: Well for the most part.
 THRUST: Let's finish this up guys. What final words do you have for Thrusters.
 EARL: We're an original band, taking an idea and running with it. No one is going to catch us. They're only going to be following us.
 ARCHIE: We're pioneers across the tundra. Come along with us and we'll show ya a great time.



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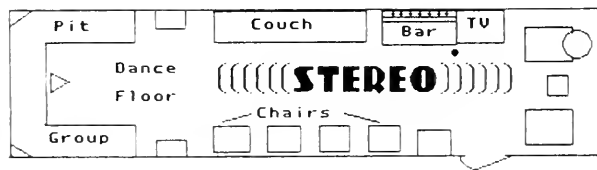
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THE GREAT AMERICAN STIFF

Something happened to me recently that really has my blood boiling. As most of you already know, unless you've been on another planet, the Cramps are making their Florida debut. This type of thing doesn't happen every day. I didn't think it would ever happen in Florida, so naturally, I purchased my tickets for \$14 right away from "No Clubs." Fine and dandy, no problem there, the flyer said \$14 that's what the tickets cost. Then I heard that the Cramps would be playing the Beacham Theatre in Orlando on May 27th. I thought, great I'll see them there too. So I call the Beacham Theatre and they tell me they don't sell tickets and I'll have to go through Ticketmaster to get my \$15 ticket. I call Ticketmaster to get my \$15 ticket, but here's where it gets weird. Now my \$15 ticket goes up to \$18.50 — that's a 20% markup, just for the privilege of buying a ticket through this "reputable" firm. I don't think I'm out of line here for being way pissed off. I mean, for chrissakes, a \$3.50 markup for one ticket? They have a monopoly on ticket sales in Florida. Where's the options? I'll tell you where — nowhere. I didn't know about this Ticketmaster crap until then because I don't go to big arena shows or anything mainstream, and when an alternative band is playing in Tampa, "No Clubs" usually puts it on. So you do have a choice there because you can buy the ticket directly from them and since the other alternative promoters' shows are usually way too highly priced, I don't bother going. So, anyway I call up Ticketmaster to bitch, but it didn't do any good. All they did was give me the runaround. But maybe if a lot of people phoned in their complaints, something might happen. Look at it this way: when you go through a travel agent to book a flight, they don't charge you 20% for using their service. Ticketmaster shouldn't either. Well, I had to get that off my chest and since this is a magazine about music, let's get on with it.

There have been a couple of memorable concerts this past month. First up, the original punk rock band, the Ramones, brought their brain drain tour to Ybor City's Cuban Club. The show was originally scheduled for earlier in the year, but Joey fell off a New York stage while jamming with some friends and tore some ligaments in his leg. That injury didn't seem to have any adverse effects on his performance at the Cuban Club, though. It was classic Ramones with new bassist CJ, filling Dee Dee's shoes more than adequately. ... Seems Dee Dee quit the band to become a rap star — that in my opinion, is sickening. Anyway, the Ramones pounded through their 70 minute set with songs from every period of their 15 year career. It would have been a great evening except for two factors. Tampa's finest were up to their Gestapo tactics. I witnessed one incident where a friend of mine who is physically handicapped, was thrown up against a wall 'cause "John Wayne with a badge" thought he was carrying a gun. I mean, after seeing this, it's no wonder Tampa cops have a bad

reputation. Hell, they're doing their best to earn it. The other factor is the new policy of only allowing alcoholic beverages to be bought and consumed in the basement of the Cuban Club. Who wouldn't want to watch the Ramones and not throw down some brewskies. Maybe the policy was only for this show 'cause there was a helluva lot of people there. Anyway, it was a good time and I'm looking forward to seeing them again for the umpteenth ... A couple of sub-pop bands came through town recently. First, Nirvana brought white noise to the Masquerade. Forgotten Apostles opened the show and played a powerful set, showcasing their new drummer. This was the first time I've seen them not wearing costumes and it was probably their best show. It's a shame that only about 20 people witnessed it. For the life of me, I can't figure out why no one supports live music, but as soon as the bands are done, there's a two block line to get in and listen to that god awful disco music. Anyway, by the time Nirvana took the stage, the crowd had swelled to around 70 people. To describe Nirvana in one word would be LOUD. I've heard a lot of loud music in my time, but trust me on this, buckos, these guys were the loudest. They sound like most of the other sub pop bands I've listened to — loud, aggressive, straight ahead no holds barred rock 'n' roll — which is great. Anyway, Nirvana played a short set, not by choice, but they had to be off the stage at a certain time so all the disco idiots could get in and practice their latest John Travolta moves. It's a shame that the people who paid to see a full show didn't get what they paid for, though I will in no way hold the band responsible. After the show it was off to Caesar's to see Grassy Knoll Gunmen and Melbourne's Brave New Tribe. Caesars had the usual crowd, which meant about 10 people. We caught the last half of the Gunmen's set, which is always entertaining, then it was time for Brave New Tribe. When they started setting up their equipment, I knew what kind of music it was gonna be, and I should have left, but I was talking with some people and decided to hang around. When Brave New Tribe hit the stage, my suspicions were confirmed - Brave New Tribe play art *fag* music. Watching these guys onstage was about as exciting as watching paint dry or water turning to ice. Maybe they're big in Melbourne, but they didn't go over well at Caesars. The Fluid came to USF Empty Keg recently to turn Tampa on to their brand of sub-pop rock. I thought the Keg would be packed like it was for Dread Zeppelin, but it was a pretty sparse turnout. Anyhow, the Fluid didn't seem to mind, and when they started playing, the place pretty much filled up. In my column, last month, I wrote about how bad it is to see a show at the Keg. I forgot one thing; the acoustics suck. The Fluid played for a long time and despite the problems, they seemed to be getting into it. When two bands from the same record label are in town so close together, it's inevitable to

draw conclusions as to which one was better and in my humble opinion I would have to go with Nirvana. Then again, it's a lot more enjoyable seeing a show at Masquerade. On a more humble note Caesars has shut it's doors. I don't know the reason why, but I think it has something to do with rezoning laws and downtown redevelopment. Then again, you're dealing with the Tampa City Council and everyone knows what a bunch of incorruptible, fine and upstanding citizens they are. The closing of Caesars is going to hurt local alternative bands 'cause it was the only bar in the area that consistently booked alternative bands. So, to Caesars and the whole gang there — thanks for the good times. You will be missed immensely. Last month I didn't review any new material from national acts 'cause local bands sent me material and I reviewed that instead, which I prefer doing. But this month, no bands sent me material, so I'll review some national bands. I got completely out of hand at the Alternative Record Store the other day, so I have lots to review.

Christian Death have a 4 song CD worth checking out if your tastes run toward heavy goth music. This stuff is little more accessible than some of their previous releases. At times, it reminds me of Sex Gang Children's early stuff without the heavy drums. The name of it is *What's the Verdict* and if you look closely at the guitar on the cover, you know it will offend the Jerry Falwells of the world. Like the opening track says "This is Not Blasphemy." It's on the German label *Jungle/Normal*.

Social Distortion just released a gem of an album entitled *Social Distortion*. It's on a major label but it's still a great piece of work. This is a band that's paid their dues, but never sold out. Singer Mike Ness really bares his soul on this record. It could have almost been titled "Mike Ness's Life Story." Standout tracks

on this recording include "Story of My Life," "Sick Boys" and "Drug Train" (not the Cramp's song of the same name). Social Distortion have carved out their own niche in the music scene and I look forward to hearing from them for a long time to come.

Elvis Hitler has a new LP entitled *Hell Billy* and the title accurately describes it's music. The lyrics are funny while maintaining a biting social commentary. Especially cool is the "Ballad of the Green Beret" and the title track. The band is especially tight, and if you're only gonna buy one record this month, I would highly recommend this one. It's on Restless Records. Tad are a 4-piece sub pop band who have just released a 6 song LP called *Salt Lick* that was produced by Steve Albini of *Big Black* and *Rape Man* fame. While it sounds a bit like *Big Black*, it's still refreshing and original. If you like other sub pop stuff and are a fan of *Big Black* get your hands on this piece of vinyl. For all you *Bad Brains* fans, *Caroline Records* have just released *The Youth are Getting Restless*, a live album of the *Bad Brains*' 1987 Amsterdam concert. They have also released the classic "Pay to Cum" in 7" form on green, red and yellow vinyl. It's a limited edition so get your butt down to your favorite Indie record store. *Killing Joke* fans, *E.G. Records* has put out a boxed set of their first five LP's — all on different colored vinyl. This is sure to be a collector's item since there were only 4,000 pressed, so save your cash and pick this one up. It's entitled "Killing Joke - An Incomplete Collection."

Well buckos, that'll about do it for this month. There are some cool shows coming up in June, so don't forget to check out *Social Distortion* and the *Cramps* and buy your tickets direct from the promoter. Put the couple of extra bucks back into your pocket. Til next month, take care and support the local scene.



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Hollywood Confidential

The Latest Breaking Music News from Los Angeles

Compiled and composed by Hot Rod Long



All right you Florida gatorheads. Just because you're out of state doesn't mean you're out of mind. So let's get right into Hollywood Confidential.

Platinum superstars **Warrant** have been up to a lot lately. They have begun recording their second LP. Due to name conflicts with the old 38 Special album, **Warrant's** new project is yet untitled. The cuts I've heard are nothing short of incredible. Look for the album to be in racks before year's end. The band also got into a spot of trouble with **Music Express**. Renting one of the company's best limos for a night on the town, the band brought the car back to the company with "Urine damage" in the 5 figure range. Come on guys, grow up ... **Rude Awakening**, LA's premiere thrash band, have recorded a new demo that kicks. Look for the band to be in your area sometime this summer on their "The World is Our Toilet Paper" tour ... The Electric Love Hogs, a high energy FM band best described as the **Chili Peppers** meet **Bang Tango**, just released a 3 song demo that has sparked fan and A&R interest. "Tribal Monkey" is a definite hit, so look for the band to get signed sometime soon ... **Punkers LAPD** have just released vinyl on XXX Records. The band's fast paced metal/punk style has plenty to offer so go out and buy it ... The hottest new band in town is **Rozy Coyote**. Self described as "Arizona's Rock Dogz," the band's first Hollywood show was incredible. With a huge following of fans and record co. execs. I know it won't be long before they get picked up. Their AC/DC meets the Stones sound is deadly professional, and it's the kind of music that will appeal to a much wider audience than 95% of the Sunset Strip bands ... Japanese all-girl band **Show-Ya** have released an 11 song album that kicks your sashimi in the dirt. Sounding like Deep Purple meets Judas Priest, the band has already sold millions of albums in their native Japan, but are still looking for their break in the States ... The newest release from **Y&T**, entitled **Ten** is potent. More commercial but just as heavy as their past releases, this might be the first platinum effort for this great band ... **Dorian Grey** (no, not the original one with Jani Lane) have sold close to 5000 tickets for their 7 strip shows, but are having a rough time living up to fan expectations. I don't know how they sell so many tickets, but

the figure is respectable none the less ... **Misguided**, the all female band that spent last summer touring Europe with **Anthrax**, **Suicidal Tendencies** and **Cheap Trick**, are in the studio recording for a European label. **Misguided**, along with **Warbride**, is the heaviest female band in existence, so get turned onto them ASAP ... Alternative/pop band **New Tribe** is still selling out shows monthly and are very close to a deal. The band should have been signed long ago, and their catchy **INXS**-like tunes are firmly embedded in my memory ... **Glamsters Swingin' Thing** are one of the biggest acts on the Sunset Strip. Their commer-

were incredible. The band's latest release, **Presto**, contains some powerful cuts that should win them hordes of new fans. **Rush** is a must see band for everyone. Their live show will blow you away ... **Shark Island** will release the ballad "Bad for each Other" as their next single. Look for it to take the band near the top of the charts ... **Motley Crüe** caused a mob scene of star struck tourists to line up for blocks on Hollywood Blvd. while filming their new video ... Georgia natives and Virgin Recording artists, **Byte The Bullet**, will be changing their name to **South Gang**. Currently sounding a lot like a modern day Boston, the band's

And now it's time for the spotlight band of the month: **Rude Awakening**. Formed in Richmond, VA in 1985, this band has made a lot of progress in the music world, relocating to LA, playing hundreds of gigs over the last two years, and recruiting the services of three NY born thrashers to help complete the most solid line-up in this band's history.

The brainchild of bassist **Robert Ryder** who has a BA in English and a FY in attitude, the band is now in search of management and a major label deal, and can be seen at least three times a week in venues all over the southland. The band's demo, **Wake Up and Smell The Pavement**, is a strong song effort that relies as much on lyrical content as speed and power to get the message across.

Ryder points out the "most important thing about music is the lyrical content. If you can relate to a song lyrically, you'll like the band." Most of the band's songs are about living life to its fullest and having a good time. Heavily influenced by **Phil Lynott** and **Jim Carrol** lyrically, the band's musical influences range from **Metallica** to **Jane's Addiction**, giving them the most unique thrash sound anywhere.

The line-up is completed by drummer **Tiny Bubbles**, who is anything but tiny, newest member **Jim Hill** on guitars and former street gang member and Marine Sargeant **Franki Chance** on vocals. **Chance's** vocal approach is evidently derived from his days of screaming orders at enlisted men, as he seems to sing so forcefully one might think his throat is about to explode. **Tiny** drums so hard that the band has to pause after each song to let him tighten up his loose screws on the kit and **Jim** plays so fast and precise that many fans have been heard saying that he sounds like two axemen at once.

With a killer attitude toward gigging ("we'll play anywhere, anytime, for any number of people") loads of great thrash songs, and some of the best players around, **Rude Awakening** has the potential to make lots of new fans in the very near future. With a planned trip to **Hawaii**, a scheduled US tour later this year, and their constant playing in LA, everyone will see how good this band is.

For information contact **Rude Awakening** at 6301 Sunset Blvd. #101-117, Hollywood, CA 90028.



Rude Awakening

cialized rock sound, combined with their cool image and some definite hit songs are just a few of the reasons I know they won't stay unsigned for long ... **IRS** recording artists **Caterwaul** are one of the best new bands to hit the scene in twenty years. Their hard edged alternative sound, lead by the haunting vocals of **Betsy Martin**, is phenomenal. Best described as a 60's psychedelic sound with 90's influences and a touch of old fashioned rock and roll thrown in for good measure. You should check out their latest release, **Portent Hue**. The band may not be too big commercially, but they have some of the best written songs I've ever heard. Fans of good musicianship, great songs, and all original sound should consider **Caterwaul's** release a must buy ... **Rush**, the epitome of the term "power trio," recently played three sold-out Southland shows, and even though the band's years are starting to show, the performances

future looks endless ... **BB Chung King** and the **Screaming Buddha Heads** continue to put on killer shows all over town with regularity. They are often joined onstage by **Slash** and **Duff**, which is something most local bands only dream of. **BB** is near a record deal; I'll keep you posted on his progress ... Speaking of **Slash** and **Duff**, I was privileged to be one of the few people to hear 4 track versions of some of their new tunes. "In The Garden" is an incredible anti-drug song written about a "rock" house run by **Sly Stone** and his wife, who used to be neighbors of the band. Also on the **G-N-R** front, a very good friend of mine who works at **Tower Records** reported that drummer **Steven Adler** came into the store so high that he was conversing with a rack of CD's. Maybe the rumors that **Adler** will be kicked out of the band because of his drug problems are true after all.

A WALK IN THE PARK WITH THE BIG F

The Big F recently made an appearance in town with TSOL. Since it was a cheery springtime day, Rob Donin, John Shreve, and Mark Christian decided to head to the park. Of course, the roving Thrust cameraman was there, and now you can relive these cherished moments as if you were there.



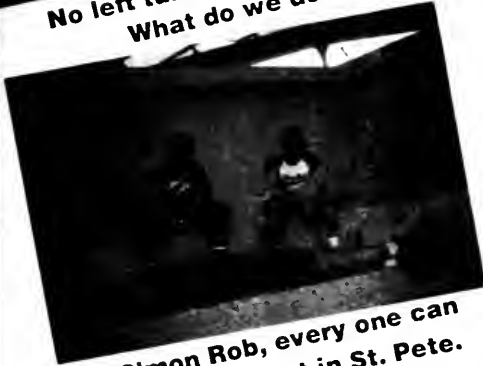
No left turn, no right turn.
What do we do?



What do you mean you're
not a Bosch fan?



Maybe if we put this kool-aid
in the water main!



C'mon Rob, every one can
astral project in St. Pete.

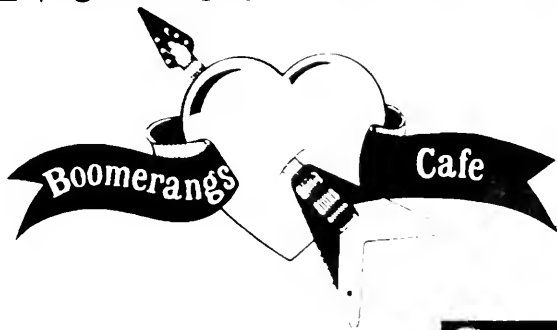


Looks like they've killed the cowboy.



A job well done, guys.

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SOCIAL DISTORTION

Most bands formed in the late seventies have their albums found at the bottom bin at discount record stores. You won't find Social Distortion there. Mike Ness is a survivor. As the heart and soul of Social Distortion, the man has conquered the rigors of the underworld. With a new self-titled Epic release, the band continues to hold true to its roots. Speaking with Mike Ness (lead singer & guitar) it was clear that he had beaten the drug and alcohol problems which have plagued his past. Upbeat and confident, Mike filled me in on the band's progress and invited all wonderful human beings to come to their show at Jannus Landing on June 1.

STIFF: You guys are from the early LA scene. You disappeared and seem to have come back with a vengeance. Are the original members still with you or is this a new band?

MIKE: Well, part of that's true. I guess you could say we came back with a vengeance. We never really broke up because when we lost our rhythm section in '84 we got these guys who have been with us ever since, but between '83 and '85 we weren't able to record or tour.

STIFF: That would be the topic of the prison bound song?

MIKE: Yes, it was a dark period I was in. My drug and alcohol problem had accelerated, which made it impossible to do anything constructive; I was either in jail or in the hospital or just missing. **STIFF:** You are touring with Gang Green which is really cool for the fans because they get to see two great bands for the price of one.

MIKE: We're a bit different which shows a little of both worlds.

STIFF: You're not a hard core band per se. I mean — your sound isn't, but you draw a strong enthusiastic crowd.

MIKE: You're right about the hard core thing if you consider we were around a couple of years before that started. The slam dance hadn't even been invented yet! The bands we grew up with in the early punk scene were very musically oriented. The Ramones, Generation X, The Clash — even the Pistols. It was very blues oriented. Those are our influences, but our crowd has always been very mixed. They've always been wild, if they're surfers, kids with mohawks, teenagers or college students; we enjoy the mix.

STIFF: The last time you played at Jannus Landing you caused quite a stir with the skinheads. It took some guts to say all that stuff. How did that come about?

MIKE: I remember that. After observing their behavior all night, I just couldn't hold back any more. I know now that I handled the situation in a wrong manner.

STIFF: A lot of people in Florida think you handled it really well. I'm sure you gained a lot of respect.

MIKE: Well, that's easy to say, but when they show up in Orlando wanting to shoot you, it's different. You just can't go in and mouth off in someone else's town.

That's the bottom line, whether you're in a band or not. I'm glad I stood up to them because I have zero tolerance for that behavior. Whether they're nazis or not, I just don't like bullies.

STIFF: Do you feel there will be any repercussions this time when you play because of the last time?

MIKE: No, I just wish I had handled it differently.

STIFF: A lot of your songs deal with personal feelings and you make no bones about your past. That's really refreshing.

MIKE: Cool, yeah in a non judgmental

way I try to. I mean just because I stopped drinking and stuff. I don't think everyone else has to, but I think it's important for me to remember it.

STIFF: That's a great attitude. Are there any up-and-coming bands which have made you sit up and take notice, anything that's got you interested?

MIKE: I like the Flat Duo Jets.

STIFF: They're playing here with The Cramps in about a week.

MIKE: Oh yeah. I like their record a lot; but apart from them, nothing new really.

STIFF: Mike, would you consider yourself a survivor after all the things you've been through?

MIKE: Absolutely, there's no other word for it. I've survived a lifestyle that consumes many.

STIFF: Do you feel that you're better for living through it?

MIKE: Definitely, It's built character. I grew a lot.

STIFF: Well, you'll be here in a couple of weeks, Do you have anything you'd like to say to your Florida fans?

MIKE: Well, I'd like to apologize for last year. I know they think it was right, but it shouldn't have taken up the show. I gave those people the power to piss me off and then I pissed them off which became a verbal thing throughout the whole set and I think those feelings should not be permitted along with rock and roll. In the street it's one thing ... but it's sad when it becomes a show. I'm just going to try not to let things like that bother me too much.

STIFF: Mike, I really appreciate this interview; it's been a pleasure and I know everyone is looking forward to the show.



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INTICE AT BUSCH GARDENS.



GETTING READY TO "ROCKIT"
BEFORE THE SHOW.

In 1986, Jeff Vitolo and Patrick St. Michael decided to put together a band that would someday receive international recognition. Thus, INTICE was born. In the years that followed, the band went through several line-up changes, gathered a loyal following in the Tampa Bay area and put on some of the best live shows to be had. With the band solidified, lead guitarist Jeff Vitolo, guitarist/lead vocalist Patrick St. Michael, bassist Vinnie Granese and drummer Jimmy Slevin put out their full-length C D, "Taste the Night". With write ups in Metal Mania, Rip, Rock Scene, Concrete Foundation, Metal Hammer (Germany) and several European fanzines, the band achieved the recognition that they had originally set out for.

Earlier this year, when things seemed to be on the rise for the INTICE boy's, a variety of problems undermined the band, causing the demise of the aspiring unit. With questions concerning the direction of the bands music, along with personal problems, the four members decided it best to go their separate ways on good terms.

In recent developments, remaining member Jeff Vitolo has decided to forge onward with the INTICE name and a brand new line-up. The determined guitarist recently stated that he has been working "with a variety of killer musicians" that have what it takes to get things back in gear.

THRUST Magazine would like to reflect on some of the memorable moments of the band with the "INTICE 1990 Yearbook". Also, we wish the best of luck to all the members in their individual pursuits, whatever they may be. And last but not least, thanks guys for showing everyone that Tampa Bay rocks!



PATRICK WARMING UP THE CROWD FOR BABYLON A.D.
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"SO DUDE, YA' STILL GONNA HELP ME
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"TURN IT DOWN?" VINNIE QUESTIONS
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IN '88 AT THE LONDON VICTORY CLUB
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The Black Cat



An Interesting Mistake

After trekking to the county's farthest watering hole to deliver the latest issue of *Thrust*, this kitty hung around to watch the festivities and quench my thirst with a saucer of beverage. The place was the Golden Nugget, that often forgotten but always rockin' venue. Playing this particular evening to my surprise was a familiar tom. The former frontman for Cachet, Steve Hienz informed me he is now singing for a group by the name of Miss Taken and that they would be the warm up band this evening for Renegade who closely reminds me of Jethro Tull meets Bob Marley. It also seems that every time I cross these guys' path, they multiply or maybe the road crew just out-numbers the performers. Anyway, I was anxious to hear what Miss Taken was all about.

They opened the set with some rockin' covers by Dokken, Whitesnake and a particular old favorite, but better yet was the interlacing of originals that really perked this cat's ears. The harmonies are the mainstay of any well written and performed original, yet there's a raw edge that many have classified as interesting for lack of a more explanatory term. Personally, it's a catch-all of commercial hard rock classically done with meaning and taste. The guys are proud of their stand on commercial rock which most groups despise and/or deny. Miss Taken wrote their originals with commercial success in mind. Listen to "Say no More," a strong ballad about a popular subject called relationship, that meets with just as much recognition as "Nothing Left to Say." As I watched the band and surveyed the stage, I spotted a one-of-a-kind guitar painted with a big mouth on it that found this cat cruising down memory lane in the times of Maliki and then Siren. The owner was none other than Brian Henderickson. How interesting it was that a group like this should come together:

Later that week, I had to find out details and a rendezvous was arranged at the Cathouse. In walked Steve and Brian, along with Mitch (Busted!) L. Marcum, drummer and bass cat, Dave Waid.

Miss Taken came together after Brian and Mitch became disenchanted with Siren, one of the more well known metal bands in the area to build an international following. In the group's search for a singer, in stepped Maestro Al Koehn who hooked Steve up with the guys. The next missing link was Dave, who however

just slid into place. The rest of the guys aren't quite sure where he came from, but he could sing too, so they let him stay. To wrap up this little soir e, don't be mistaken by Miss Taken.

Half Notes

Arazmo, who recently completed the tune "Women in Hotels" for Donnie Bennet's project, is now looking for a replacement drummer.

Legendary Green is also in the market for a replacement —this time a guitar player. If interested call *Whatever Productions* at 447-8487

Having found a new bass player, Cinema 69 is in the market also for a guitar player. If your musical tastes run off the beaten path, call the above listed number.

tion, the music explores topics of human emotion and consciousness, whether environmental or social/political. The tape has sold hundreds of copies and is difficult to keep on the shelves. With international recognition from Sweden, Germany, Canada and the States, the band expects a strong reception from their hometown. Mike recently received a phone call from a station in Pennsylvania for an on-air spot along with another call from a Sweden radio station requesting an interview. That went over so well that he also did a station identification spot, "Hi, this is Mike from The Guff..."

"The Tampa metal scene is there, but it's hard to find if you don't know where to look due to the lack of exposure and

and volume can not undermine the lyrical content of "The Storm," coincidentally was written at the same time as the Alaskan oil spill. As you can probably guess, it's about being environmentally conscious. The band backs up what they write about. On Earth Day, the boys went down to Tampa Bay to pick up trash and found syringes, surgical gloves and electrodes unsafely discarded by a local hospital and their clean-up has now become a weekend ritual. Lastly, "Prayers in Vain" is about a serial killer who believes he should be saved from society, not the other way around.

Blackout in the Red Room

There's gonna be lights, camera, and lots of action when Blackout plays at Jannus Landing on June 8th. The band is shooting film footage, not just a video, and the whole show is going to be shot for the European market. All you kits and kats have the opportunity to be seen internationally, so make sure you're there in full Thrusting Force. Tom Marzulla, the band's manager, told me that that the boys are received very well in East and West Germany and their 17 song tape, *Ignorance of Man* is a top seller. Currently, Jerry Mobley, guitar; Lee Gibson, drums; Darren McFarland bass; and Richard Elliott IV are recording at Platinum Studios in Orlando with Bruce Marshall co-producing. Watch this space for the future endeavors of Blackout.

Phobiaville

This Cat cruised down to Lenny's Bar and Grill on a Saturday Night to check out a band called Phobia. Seems that there has been a lot of talk generated about this band, and their 6 song release, *Scream and Shout*, is gaining mega-interest among the locals. Phobia stars Benjamin D., vocals; Bobby D. and Johnny Diaz, guitars; Mick Graham, drums; and Rick Ahlers on bass. The boys are a tight unit, standing out on original tracks such as "Scream and Shout," "Born to Rock," and this kitty's favorite, "Angels." Yes, the band also plays cover material — you cats know the rules of the game. Reminiscent of the old Ruby's days (the coolest club in Tampa a few years ago) when bands had the "no-nonsense; we came here to rock your asses off" attitudes, Phobia covers Judas Priest and Ozzy classics, along with Crue and Ratt. Talking with the band between sets, they informed me that they are hungry to play, anywhere and everywhere! We would prefer to do



SEE JERRY PERFORM THE BALANCING BAR TRICK

Gettin' the Guff

Being one of the Bay Area's most talked about metal bands with a conscious is not an easy accomplishment, but The Guff is well on their way to attaining higher ground. The cat had a chance to talk with Foz (drummer) and Mike Cutolo (guitarist) about the formation and situation of the group. Being of a young age, these guys have tallied a lot of well-earned lessons and experience that most musicians take a long time to learn. Maybe that's their secret to success. The band is totally committed, and not to any mental institutions either. A little more on the serious side, The Guff released their tape in January of 1990 and have seen it go a long way and it's still showing signs of a promising life. Entitled *The Art of Deception*,

venues" said Mike. "But it does exist in force and numbers. Many bands have moved to Tampa from larger cities because the potential is so great." All the guys have a strong dedication to the music and performance, so let me introduce the band. Both Joel De Angelis (bassist) and Rich Chandler (vocalist) went to high school with Mike and this is the last place they expected to find themselves. But they're all genuinely happy with their efforts. Later, the band recruited another lead guitarist, Ben Williams. Though most metal bands write about death and gloom, The Guff is a positive band, even when dealing with the same subjects. "Life Without Life" is about plastic people and the willingness to bend to others' conformities. Even fast guitar riffs

all-originals and so we'll take any opportunity to do." This cat noted that the Judas Priest influences were evident. "Yeah, and Aerosmith personally" said Benjamin. Phobia has been together for almost one year and they've been playing out for about 6 months. "We'll be recording our new material, like "Ten Till Midnight" and "Straight To The Top" soon." Obviously Phobia wants to obtain what every working band does: all together now...a record deal, and by the sound of the tape and the new stuff, if they make the right business connections, they should get what they want. If you like your rock hard, with a bite, do as the cat tells you. Get the tape, see them live and put a little Phobia in your life.

Champagne Anyone

A few issues back, the Black Cat presented Champagne Theatre and promised that they would be a household name before long. Well, if you haven't heard of Champagne Theatre by now, you've been living in a nebulla. What? The Theatre boys have been pulling in the crowds at every venue that they play — quite a feat since they have been booked continuously these past few months. And that's

just the beginning for these multi-talented lads. Their album *Life of Satisfaction* is due for a mid-July release, and should bring national attention. The album was originally recorded at Panda Studios, but because the band wasn't satisfied with the final mix, they went to American Music Works and Doug Johnston to achieve the sought after perfection. This kitty was invited for a listening preview, champagne and general hobnobbing with such media luminaries as the ever suave Austin Keyes and way-cool Junior. From the sounds that titillated this cat's ears, the CT babes have a sure fire hit on their paws — uh — hands. A few nights later, Champagne Theatre filmed footage for their upcoming video at The Volley Club. They will be releasing a full-length feature as well as a MTV playable video. Needless to say, the place was packed and everyone enjoyed themselves, especially the band: Jody, Danny, Blair and Daniel. Keep your ears perked for tracks off of *Life of Satisfaction* being played on 98 Rock, and for special events that the CT's have planned around the album release. And remember, support the arts

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HARVARD STREET

by Michael Barnett

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In the town where I was born potatoes grew. It was lovely picking potatoes in summer heat. And we fought amongst ourselves for the right to be endowed with the blessings of the crown. We even had fun laughing in the sun, on the run from our past, we hid in the clouds below Harvard Street.

It was there I saw you — my dreams flew down my throat. Without a note, your sound so final birds died at your feet. It was ugly. I was worried. But you said not to be. You said you'd be there. And the stars haven't shone since you left.

On Harvard Street, where I grew up, there's a shop that sells ceramic mugs. And the time you whistled high and barking dogs pierced the still, listless air. I remember what happened next, though I try to forget. Could it be that I killed you? It was the only thing I felt like doing. I'd quit drinking. What could I do?

At night I lie awake, remembering how you pleaded "I'm your wife," you said. "So what?" I thought.

The bullet traveled around in your head. It didn't kill you like it should have, but what's wrong with living on a breathing machine? You're on kilowatts like you always dreamed. Yes, I remember when you said: "I dreamed last night that I was dead. And the ground opened and I fell inside. But it's funny," you said. "the word 'kilowatt' — it blinks in neon lights behind my eyelids. ... And it's pretty."

What's it like with the curtains down, where you float from the ground? Were our parents' hands sawed off — lying on the floor? You were such a whore. And I loved you even more.

On Harvard Street, I see your dead face without eyes. You like it like that, and you wear it well. To your health, dear girl, to your health ... Signs of insanity and poverty, a voyage on the edge of plains whirling round; I don't care. You won't be there.

On Harvard Street there are no signs. Just lonely widows living lonely lives. On Harvard Street there is no sound but moving earth. On Harvard Street, walking alone, looking to stars and I don't see your face. I don't see you in the mirror. Have I transcended fear and locked out pain? — where only memory remains, and that suspect.

A little suffering on Harvard Street, dance-decay in your mind. What could I do? I'd quit drinking

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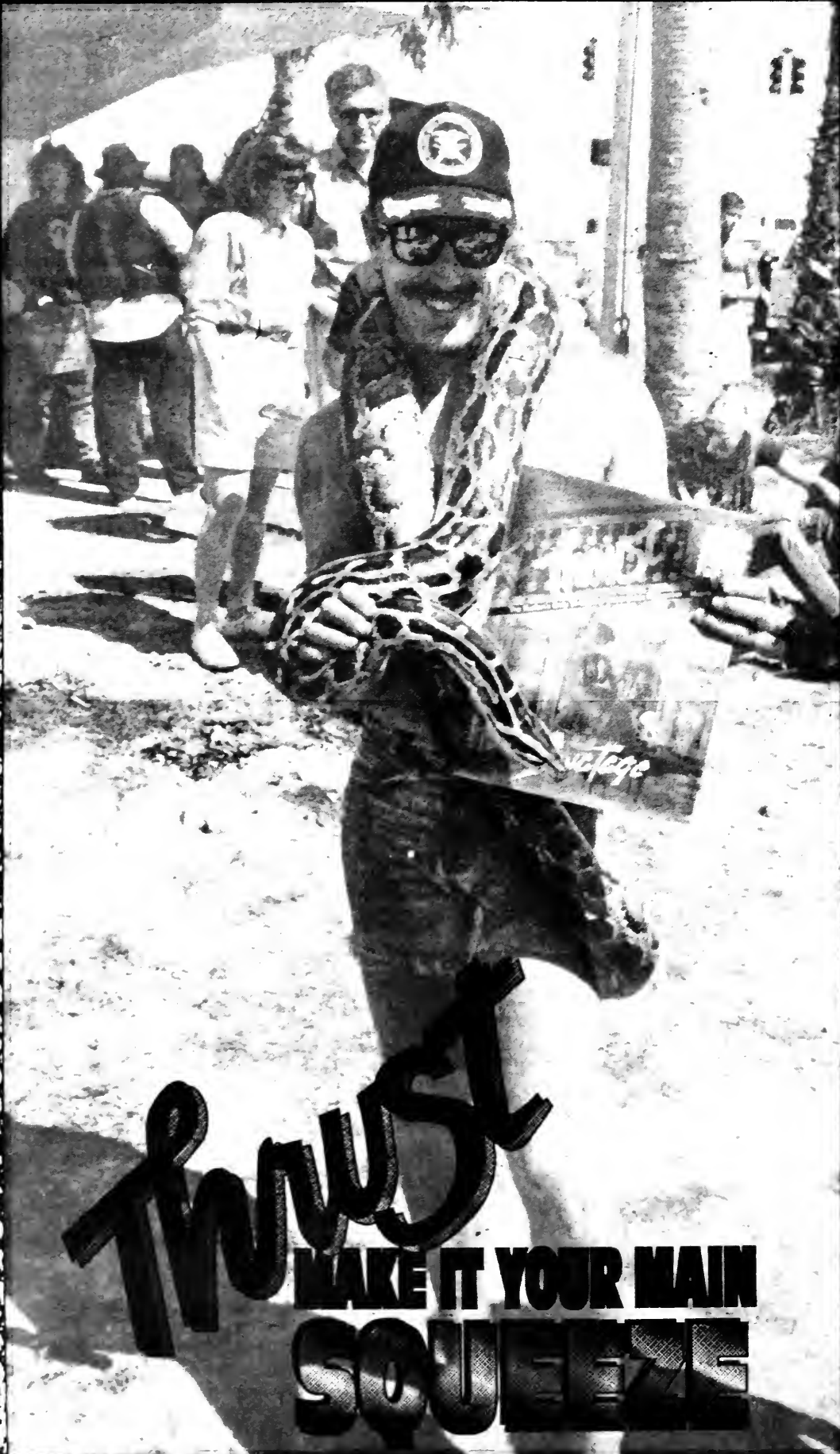
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