

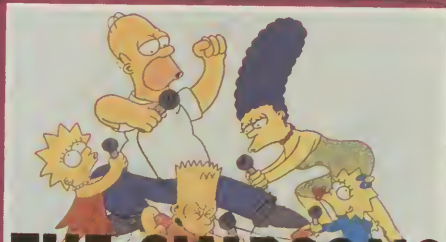
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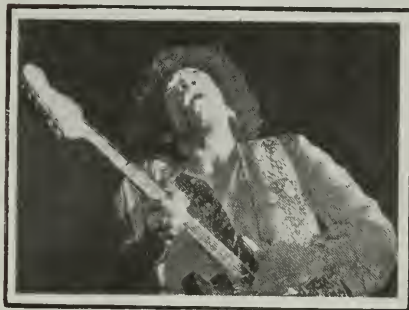
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VOLUME 3 NO. 1
FEBRUARY 1991

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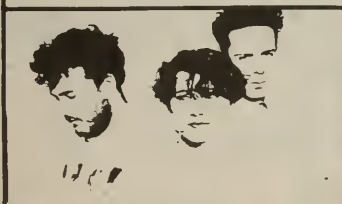
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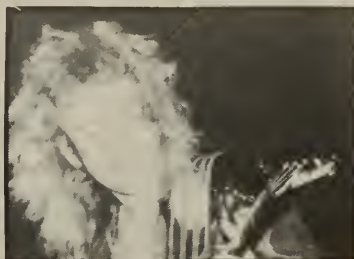
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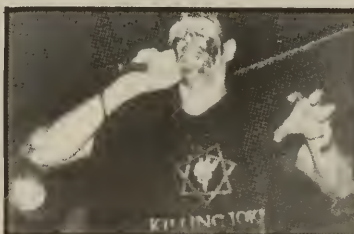


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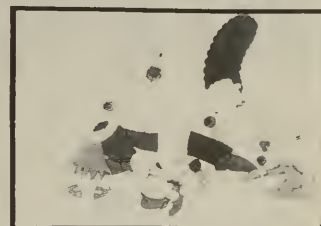
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STREET NOTES

CHRISTOPHER ROBIN

It's been a little over a year since *THRUST* first hit the streets of Tampa Bay, Florida. Back in November 1989 with 10,000 issues on the streets, we never anticipated expanding as quickly as we have. Our success is due to the dedication, initiative and faith of our staff, friends, distributors and clients. We thank them all for their support.

Our success has brought us to a current circulation of 120,000 with a potential readership of over 250,000. This makes *THRUST* the #1 free music publication in the Southeast and the second largest regional music magazine in the country, second only to *BAM* out of California. *THRUST* can be picked up at 1000+ sites throughout the states of Florida and Georgia. In addition, *THRUST* is mailed each month to record industry professionals everywhere from New York to Los Angeles.

What you've just read are the first two paragraphs of a letter sent to music professionals all over the country. If you've never seen *THRUST* before, it explains who we are. If you're one of our readers who have helped *THRUST* grow to its current status, then accept this as our 1991 update. Thanks for sticking around for the ride.

But, the real question is: what is *THRUST* about? More than likely there were other free publications to pick up on your way out of the music retail or instrument store. But, *THRUST* Magazine is the only one to encompass the needs of the Southeast United States. It doesn't matter if you live in Miami, Atlanta, Orlando, Athens or Tampa, you'll be able to pick up *THRUST* beginning on the first Friday of every month. Secondly, whether you are a music listener or professional musician, *THRUST* delivers with innovative stories, stylized columns and timely reports, making sure to keep you informed. *THRUST* always has the latest exclusives on your favorite bands, metro reports that detail every music hotbed in the Southeast, and specific columns for the alternative and blues travelers.

And for the musicians and bands throughout Georgia and Florida, *THRUST* has the latest pro equipment in our *New Products Guide* and two columns specifically geared towards the interests of professional musicians: *The Sonic Gospel*, a look into the religious incantations of life within the recording studio and *Making the Music Scene*, giving you the tools necessary to climb to the top of the music biz. And to top things off, musicians (and other private individuals) are welcome to take advantage of our *Free State-wide Classifieds*. Expose your band, tapes, promo items and club dates for free. And for musicians and bands with advertising needs, *THRUST* introduces the 3-2-1 *Band Offer*. Get a full page in your metropolitan area for \$300, a 1/2 for \$200 and a 1/4 for

\$100. And on top of this, business card size ads for bands are for only \$30. Can you imagine a full page ad in *THRUST* for less than the cost to print an equal number of flyers? It's true.

OK, the advertisement's over. How about the name? Well besides from those who demand we change our moniker due to sexual inferences, the name is clear. *THRUST* means action, excitement, propulsion, energy, daringness and power. It's also a catalyst. Well, that's exactly what *THRUST* Magazine is. You'll always see the bands who — whether they're rock or alternative, progressive or pop, blues or metal — need that extra thrust in their own way.

Take this issue for example. King's X whose third release, *Faith, Hope, Love*, has transcended the descriptors assumed by short sighted label-mongers. Combining the harmonies of later day Beatles, the crunch of Metallica and the poetry of Bob Dylan, this is the band whose credibility as an original band is unsurpassed in the industry. And since the success of their latest single and video "It's Love," King's X is a band who has finally begun to win over a mainstream audience.

And what about the Cocteau Twins? Their latest release *Heaven or Las Vegas* has taken them from a college cult status to their first ever United States tour hitting all major stops throughout the Southeast in April.

And then there's Tesla. This straight ahead rock & roll outfit has been blessed with platinum sales on their first two releases. Now, with the impromptu recording, *Five Man Acoustical Jam*, Tesla is solidifying their continued success with an unplugged, natural energy and feel. From the original version of "Signs," to acoustical renditions of their biggest hits, Tesla goes out on a limb and comes back winners.

Don't forget Judas Priest, the undisputed metal kings. Talk about the underdog becoming the victor. After several years of bowing to the market's wishes, Judas Priest returns with an album on their own terms, *Painkiller*. DJ Justice tracked down guitarist K.K. Downing who talks about the trial/witch hunt in Nevada and how it feels to be back in the limelight.

As the Simpsons head toward double platinum on their album *The Simpsons Sing the Blues*, *THRUST* columnist Marvelous Marvin Boone takes a look at our infatuation with cartoon characters and the forlorn tales of some of the greatest blues players.

Killing Joke has been described by some as the greatest band in the world. Yet, they remain near unknown in the U.S. With their new project, *Extremeties, Dirt and Various Repressed Emotions*, and a Southeast tour in mid-Feb., this band may be re-inventing the British invasion. Killing Joke has gained the respect of alternative and rock crowds alike.

Finally, *THRUST* offers Was Not Was in

their own words. Although their new project has not racked up the commercial success of "Walk The Dinosaur," Rolling Stone still tagged their album as one of the best of 1990. With cuts like "I Feel Better than James Brown" and "I Blew Up The United States," do anything but take Was Not Was seriously.

Many of you want to know how we feel about original music and how we can help the local music scenes grow and flourish. First of all, I love to see an original band who believe in what they do and put out 100%. Now, I understand that the predominant mentality is that a band must play covers to survive, but there is a difference between molding original material between covers and playing the *K-Tel Hit Explosion*. If you play original music and want support then *THRUST* is behind you 100%. Just send your tape, bio, picture and other info to *THRUST*. The address is at the end of this column. We've given valued exposure to many bands who've sent us material and will continue to do so as often as possible. And to set the record straight for any rumor mongers, it doesn't cost a penny for a band to get editorial coverage in *THRUST*. We are for real.

Back to the plugs. *THRUST* is very pleased to announce Turtles and Record Bar/Tracks as two of our exclusive music retail distributors. No matter where you go in Florida or Georgia, if you can find a Turtles, Record Bar or Tracks, you'll find the current issue of *THRUST* magazine. Florida-only residents can also pick up the mag at any Peaches or Specs store in the Sunshine State. Generally, you'll only be able to get *THRUST* at exclusive music retail chains, music instrument stores and select independent retailers throughout the SE. Next month, we'll print a comprehensive distributor list ensuring convenient access to *THRUST*.

Before I log off and let you get into the issue, let me answer the single question that is asked by most of our new readers, distributors, and advertisers. "How can you put out a full-color magazine, support musicians as well as the local, regional and national music scenes, and still give the magazine away for free?" It's simple. *THRUST* is supported through advertising dollars. National advertisers have already seen the results that we offer. Regional and local clients have proven our value true for them when they advertise in *THRUST*. So, when you patronize our advertisers, be sure to let them know that you saw their ad in *THRUST*. It benefits everyone involved.

We welcome your input, suggestions, and yes, even gripes and complaints. Feel free to write to any of the writers or columnists in this issue. If you want your message to come directly to me send it to: Street Notes c/o *THRUST*, 8401 Ninth St. N #B-220, St. Petersburg, FL 33702. Thanks for reading. Now, start thrusting!

THRUST

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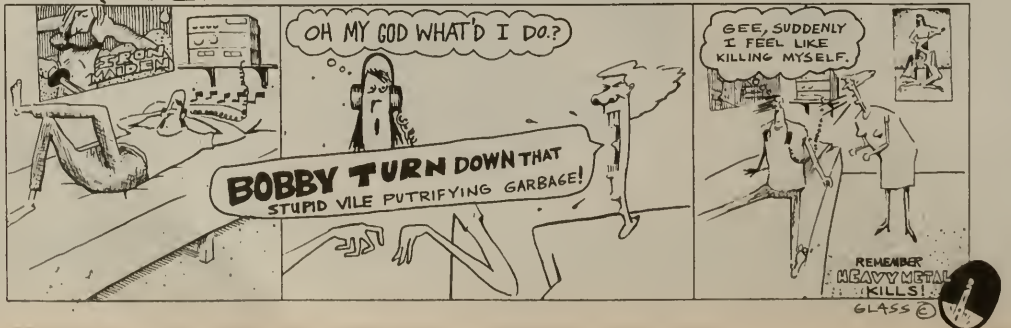
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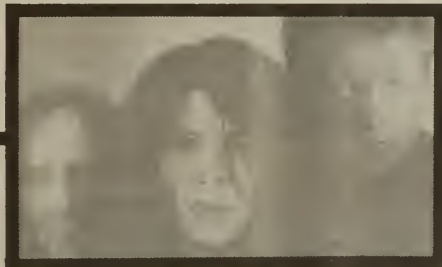
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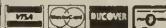
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COCTEAU TWINS

This winter, Cocteau Twins tour the U.S. for the first time in over four years. The unique British band's concert dates follow hot on the heels of their new album, *Heaven or Las Vegas*, which has already reached the top ten in the U.K. An echoing record of soothing songs, seemingly from another world, *Heaven or Las Vegas* has already become one of the strongest alternative releases of the year. Yet despite the fact that the band became an established part of the alternative pop scene in Britain throughout the '80s, precious little is known about them.

It is known that the trio was formed in 1981 by guitarist Robin Guthrie and vocalist Liz Fraser in their hometown of Grangemouth, Scotland. The then-teenage band released their debut album, *Garlands*, through 4 AD. The album's release coincided with a wave of post-punk indie record label releases from bands such as The Cure, New Order and Depeche Mode, who all aimed to challenge the mainstream music charts.

"A lot of people are under the misconception that we've never played live before," Guthrie explains. "In fact, a great many people think we're a new band, even though it sometimes seems like we're the Mount Rushmore of music. That's quite good in a way, because it gives us a chance to make a big impact again — a second bite of the apple, so to speak. We feel like we've only just started, even though we've been going for nine years. We're still really young."

Although Fraser's soaring voice and clandestine lyrics gave the band's debut its distinctive edge, it wasn't until the 1983 album *Head Over Heels* that Cocteau Twins began to build a following large enough to dent the British charts. That year also brought the band its first U.K. Top 30 single, "Pearly Dewdrops Drop," and a new full-time bass player, Simon Raymonde.

In the U.S., the band took their first steps outside the college charts two years ago when they signed a major label deal with Capitol Records. Upon the 1988 release of *Blue Bell Knoll*, ecstatic reviews were issued from *People* and *Rolling Stone*. "I look at *Blue Bell Knoll* as our first record," remarks bassist Raymonde. "Our first decent one anyway." It was the first record that had been made solely on the band's terms. They'd finished equipping their own studio and therefore had complete artistic control over the whole process.

In the middle of recording *Heaven Or Las Vegas* last year, Guthrie and Fraser had a daughter, Lucy Belle — an event they describe as "the most important, surreal and hysterical thing that's ever happened to us." Her impact on the lives of Cocteau Twins gave this new album a more personal focus often missing from their previous censoring excursions. Liz, in fact, sang much of the album's lilting songs with her newborn in her arms. It's no wonder that *Heaven or Las Vegas* is the Cocteau's most

accessible and commercially successful album to date. The single, "Iceblink Luck," has even been on heavy rotation on the U.K.'s National daytime radio, which is usually the exclusive market for the likes of New Kids On The Block or Phil Collins. The band, however, is quick to dismiss claims that Fraser's return to recognizable lyrics is due to the dictates of big business.

"We've never cared enough about what people think of us or our music to make compromises like that," Guthrie states bluntly. A quick look at the unkept, unshaven and decidedly unskinnny guitarist amply proves his belligerence. "Nothing we've done has ever been calculated. It's been an organic change, mainly because our lives have been turned upside-down."

Throughout the band's career, people have been trying to figure out how three seemingly normal, self-effacing people are able to produce such exotic, ethereal and downright ecstatic music. "People expect us to be wildly eccentric and to come in wearing capes and speaking fluent Serbo-Croat backwards," says Guthrie. "I don't know why people expect our music to make sense. They accept that life doesn't."

The trio always claimed they would tour "when the time was right," but the Cocteau's fresh burst of life finally galvanized them into action. Although Fraser still describes playing live as "a terrifying experience," her new-found confidence that followed the birth of her daughter should ensure there are none of the tears and breakdowns that occasionally punctuated previous tours.

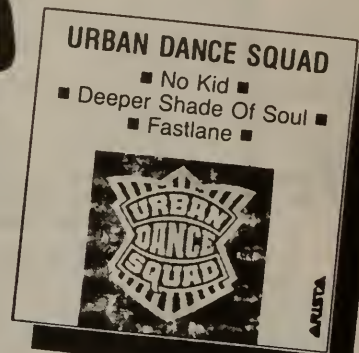
"The truth is that this is the first time in four years that we've actually felt like playing," Guthrie continues. "We were unhappy playing live before because the three of us had to use backup tapes, but now we can use technology that wasn't available before. We still don't have a drummer, but we've programmed drums. All our records use programmed drums and we know the reason why we shouldn't use them live. As a point of principle, we see no reason why we should conform to the standard rock & roll tradition that says that as soon as you put a band on stage, there's got to be a drummer."

Along with the drum sequences, the live band will also feature two new guitarists, Mitsuo Tate, who moved to London to be a sushi chef, and Ben Blakeman.

After nine years, the pulverizing beauty of Cocteau Twins' music has yet to be described in words. Many bands have been compared to them, but no one has yet to come close to describing the band's ecstatic splendor, except to say that they're one of the most unique and blissful acts in modern pop.

"The only description of our music I've ever liked," Guthrie resolves, "is when people say they love it more than anything else in the world."

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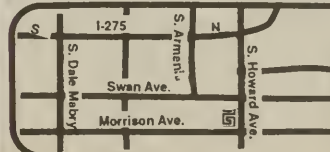
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KING'S



INTERVIEW BY DJ JUSTICE



ever say never. When you do, chances are that some entity will stagger in from the cold, altering the imagery from black & white to color.

Such is the case with King's X.

As the band celebrates ten years of collaboration, they unveil the immeasurable *Faith Hope Love*. Preceded by two iconoclastic masterpieces — *Out of the Silent Planet* and *Gretchen Goes to Nebraska* — *Faith...* delves farther into an insightful creativity, full of spirit. If a dream were accompanied by a soundtrack, King's X would surely be there.

At present, the unified trio of bassist Doug Pinnick, guitarist Ty Tabor and drummer Jerry Gaskill are touring the States with AC/DC, providing sold-out crowds with a change of space. The seeds they have sown could very well garner the band their first gold album.

Following an aborted conversation from Belgium, the congenial Doug Pinnick scheduled part II of our interview during the band's Christmas vacation in Texas.

THRUST: Is it comforting to know that people are having a hard time categorizing King's X?
DOUG PINNICK: I just get annoyed when people try to force us into a box by putting a name on it. I would rather they just say we play rock music that's different. I play it and listen to it and to me it's not different than anything else I hear on the radio or TV. The thing is, since we didn't come out as a glam band or an alternative band, or have this certain kind of haircut or clothes, we're different. We don't like to wear spandex 'cause we don't look good in it (laughs). And I never was one to have a normal haircut. I always liked a bizarre haircut 'cause alternative people have strange haircuts and I've just always loved them. To me, we take bits and pieces of all different genres of music and put it into what King's X is doing. We're just doing what we would like to see.

It looks like you may have reached a turning point with *Faith Hope Love*. We're all expectant and excited but nothing is actually happening. We hear people talking and MTV's playing the video but that doesn't mean anything. We see record sales and things like that but we haven't changed and we don't really see a change.

Does it feel better to have had it cultivate over a period of time rather than overnight?
Oh yeah, I think that's the only way you can do it and have it last for a while. If you sell a couple million albums on your first record where do you go? Nowhere usually because then you've got to beat that. If you come out selling 8 million and the second one only sells 5, everybody's depressed. I'd be glad to sell 500,000. It's better to build and have longevity because, in the end, numbers don't mean anything.

Is *Faith Hope Love* a continuance of what you did with your first two albums?

It's a continuance of everything we've ever done. We just grow a little more as people and as a band. As we learn more things, we put them in our lives and our music.

Was there anything about this album that made you feel like it was the one that would break the band?

We basically said everything we wanted to on the first two albums and then it was like, "Now, what are we going to do for the third one?" We just tried to continue to make ourselves happy. It was kind of a rush job though because the record company wanted it out real quick. As a result, I think some of it might have been left a little loose. We could have went back and re-mixed a couple of things, but that's life.

That's an artist for you (laughs). You know, a lot of people have been turned on to King's X over the past couple of years, but you recently marked ten years together. How does it feel to see things progress to this point?

It's been an ongoing journey from the time we started. And it's still a journey. It's not like we've arrived at any particular place. It's just a part of our life. We struggled for five years and finally got a record deal and we're still struggling. We're just trying to be honest in what we do. So there's not actually anything different, but because our popularity has grown, we deal with new things everyday. Before, we could always be there for everybody. Now there are too many people to be there for. I guess we're learning who our friends are and who wants to hang on or use us to make them feel good. There's a lot more pressure these days for, no offense, interviews and meeting the VIP people. Some of the people are cool, but it's obvious that other people could really care less. It's all important but all I ever wanted to do was walk onstage and play music.

Do any of the songs stand out in your mind?
"Talk to You" is a letter to a friend of mine about things that happened to me that day. But it's not like a deep personal thing. Everything that I said in that song happened that day. We just thought that it would be neat to say that we do other things besides dwelling on deep, heavy, spiritual or philosophical ideas. "Born To Be Loved" is my autobiography which I usually don't tell to people. It's just a story about me. "The Fine Art Of Friendship" is just love as an art. You have to learn how to do it. It doesn't come naturally. We're not like that. We've got to know what other people need from us in order to give and receive love.

There's a spiritual, yet subtle vibe within your music.

Yeah, that's part of our personalities and our lives. It's an important thing but it seems like, in the Christian world, if you play music you've got to be an evangelist. We totally disagree with that. We can play rock & roll and believe what we want to believe. We don't have to go out and make this statement and save the world. Instead, we keep it low key so people don't consider us that type of band. We're not into selling what we believe in through sensationalism.

If we went back to when you were eighteen and flipped through your record collection, what would we find?

It was always Sly and the Family Stone. People got so sick of me playing them that they wanted to kill me. Then Led Zeppelin came along and I thought they were great. I had never heard rock & roll before. Then Deep Purple *In Rock* came out and I just sat in my bedroom listening to it. All I could think was that this music seemed so cold, but I liked it. It was so fast for the time and it didn't have that groove that soul music had. It was very interesting to me. And then Black Sabbath came along and completely



blew my mind. And I love Hendrix. It's weird... Me and Hendrix are like... I feel like I'm related to him or something. I just hear this guy playing music that I can understand because I'm just like him. I'm black, I like rock music, I'm left handed, I sort of grew up like he did and I even look like him in ways. There's just something about our make-up. I feel this kinship to him — not that I'm as great as he was — but I can relate to him. Back in the slavery era, you didn't know who was who. I only know about three generations of my family. Everybody else was a slave being bought and sold. We could be related for all I know.

Your video for "It's Love" is very bizarre and colorful. Do you enjoy making the videos or are they a necessary evil?

Videos are a necessary evil to me. Sam loves videos 'cause that's what he does. Ty likes them 'cause he wants to act. But as for me, I want to just go onstage and play. I don't even want to go in the studio and do the records.

Are there plans for putting another video out?



KING'S X (From Left To Right) TY TABOR, DOUG PINNICK & JERRY GASKILL

We just did another video for "We Are Finding Who We Are." We did a lot of live footage at the Astoria in London and also in Houston. They filmed the whole thing and we're going to do a reflective performance video.

Your manager/co-producer Sam Taylor is a very unique force within the band. What is his relationship to King's X?

He's a very good friend. He's like a fourth member and is always around pushing us to create. We're the lazy guys who like to sit around the house all day and he says "No, you guys get to practicing." You know? Then we'll get down to the practice room and start pumping out new tunes. He's the motivator. We've been doing this for so long that it gets real easy to just stay at home. I enjoy being a couch potato when I'm off the road.

Speaking of the road, you're currently out with AC/DC. Isn't this a weird pair-up for

King's X? I mean, there's an obvious contrast between the two bands.

It's not a weird tour for us because we've been thrown in front of just about everybody these days. I know that Malcolm (Young) is a King's X fan and really requested us.

What kind of listener is a King's X fan?

Basically it could be anybody. We're getting fan letters from people like youth pastors who praise us for what we're doing to kids who are into Slayer. We get parents who write in and thank us for making positive music because their kids are usually into negative music. Then you get the younger kids who say their parents are into us and they think that it's cool. I don't know, it's really weird. Rock & roll is supposed to have created the generation gap. Somehow, our music is bringing them together. I don't know how long it will last but...

You never know.

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THE GREAT AMERICAN STIFF

SPIT IT OUT

Well buckos, Bush certainly didn't waste any time starting the war. This has just begun, but to hear people talk, the U.S. has already won. Maybe the military will achieve its objective quickly with a minimum loss of life, but somehow I doubt it. Even if we eliminate the Saddam-mizer, what then? You know Iran is loving all the high-tech bombs we're dropping on Iraq. And what about our new ally, Syria, which is ruled by the man most likely to receive the humanitarian Nobel prize, Hafez Assad. You can bet he's looking to expand his borders eastward. Then of course there's the "neutral" country of Jordan ruled by King Hussein. If Jordan is so neutral, why did they give food to Iraq during the UN embargo?

I wonder if anyone in the Bush administration gave any thought to what's going to happen in the region when the war's over. I truly believe that we have made a grave mistake

this album, you're missing the whole f**king point. Next up, **JG THIRLWELL**, better known as **JIM FOETUS** (mastermind behind Foetus Inc.), has released a compilation CD on Wax Trax. This 20-song treasure is performed and produced by Jim. If you're into extremely well done industrial scum rock, check this thing out. The only bitch I've got about this is, they didn't include the classic "Anything" from the *Nail* album. The **MRT EXPERIENCE** have a 7" out on Lookout Records entitled **SO LONG SUCKER**. This is as solid a punk record as you're gonna find anywhere. Strong guitar and lyrics address the poser attitude in the punk scene. **THE BUTTHOLE SURFERS** have a new single out on Rough Trade upon which they rework the Donovan song "The Hurdy Gurdy Man" into a mind warping psychedelic experience. The flipside is entitled "Barking Dogs" and is pretty far out there. It comes on yellow vinyl. The **LUNACHICKS** are five young ladies who create some hellish noise. Their new single, "Cookie Monster," is a testament to that. If you're into way sleazy garage rock, check these gals out. It's on Blast First Records. In the late Seventies there was a strange mutant form of rock & roll coming out of Leeds, England. The musicians responsible for this were **GANG OF FOUR**. Although the G of F collapsed in '84 this 20 song CD entitled **A BRIEF HISTORY OF THE TWENTIETH CENTURY** is an accurate account of their career. It includes early favorites "At Home He is a Tourist," "Damaged Goods," and up through the classic "To Hell With Poverty" to their dance floor hits "I Love a Man in a Uniform" and "Is It Love?". If you haven't heard of this great band, the CD is a logical stepping stone. And to established fans, this is essential for your collection. Former **ADOLESCENTS** frontman **RIC AGNEW** has a band called **RIC AGNEW'S YARDSALE** and an album out on Triple X Records entitled **EMOTIONAL VOMIT**. The album has more straight ahead rock than anything the Adolescents did, but it's still a damn fine release showcasing a more mature Agnew. If you're into NY Dolls type of rock, definitely check up on this slab of blue vinyl. **ECHO & THE BUNNYMEN** have a new CD out entitled **REVERBERATION**. But, be forewarned. Former Bunnyman singer Ian McCullough is not involved in this project at all. The CD packaging makes it impossible to tell who is in the band, but guitarist Will Sargent and bassist Les Pattison are the only original Bunnymen. As far as the music, there's some interesting guitar work, but without McCullough's vocals it just doesn't cut it.

I've come across a real winner in the fanzine department entitled **WRONG CONCLUSION**. Issue #4 features in-depth interviews with **NO MEANS NO** and **24-7 SPYZ**, a hilarious one with **THE DEAD MILKMEN**, plus some cool photos and tons of records and 'zine reviews. Highly recommended and worth a buck, write for it at 151 First Ave, Box A, NY, NY 10003.

Well buckos, I would like to welcome all the new readers in the Southeast. Any bands that want exposure, send me your stuff. 'Til next month ponder this - You can never be lost, 'cause no matter where you go, there you are.



getting involved in this whole mess. No matter what rhetoric comes out of Bush's (read my) lips, the only thing it's about is oil. I just don't like the idea of the U.S. being the police force of the world. If that is Bush's vision of the new world order, I can say is, we're screwed.

The pick of the month is **KILLING JOKE**'S new album on Noise International entitled **EXTREMITIES, DIRT & VARIOUS RE-PRESSED EMOTIONS**. What a way to kick in a new year! I've been waiting to get my paws on this since I heard that Noise had picked up this incredible band. Just when it seems that the only thing in the world that matters is money, Jaz and co. kick this thing off with "Money Is Not Our God." Done in classic KJ style, the piece is accentuated with primitive pounding rhythms and Geordie's full-on guitar attack. The second song is "Age of Greed" and it's the best song on the album. Trust me, there's not one throwaway on this thing. When Killing Joke gels, there's not a band in the world that can touch them. If you don't buy, beg or steal

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THE NIGHT UNDER FIRE

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

REPORTED BY THE MASSES

EDITED BY DJ JUSTICE

As our crazy world revolves, it also changes before our very eyes. With recent events here on earth, most of us have little choice but to grab onto some little piece of reality and hold on. Even though tomorrow presents uncertain possibilities, there are ways to combat that helpless feeling that we are left with. We must remember that one person can make a difference. Whether it be a letter to a loved one or a friend, donating some blood, or rallying together to show your concern or opposition, support those things which you believe in. Personally, I support the U.S. troops in the Gulf and I also support the president. But, I also support the freedoms of other Americans who oppose what they feel is unjust. I'm proud to live in such a place.

Now, on to the music. After all, it's what makes the world go around.

SAIGON GLORY... Manager elite Warren Wyatt recently told me that Saigon Kick drew a record-breaking crowd for the shoot of their full-length video at the Button South in Lauderdale. Since, Wyatt has clinched a deal in LA with the director of *The Lost Boys* and *Flatliners* who will oversee the \$150,000-budgeted video for Saigon's "What You Say." Wyatt also said to keep an eye out for *Crimson Glory's* return to the scene. Big things should be happening for this hometown band who are mixing down their next Atlantic release in NY as you read. The songs will be coming from an unmasked *Crimson*. **BABBLE ON...** Taking the stage Jan. 6th at the Rock-It Club, *Babylon A.D.* threw down on cuts like "Bang Goes The Bells," "Kid Goes Wild" (from *Robocop II*) and "Desperate." Newer material, "Closer To The Flame" and "While America Sleeps," went over well and is slotted for their next release due out in the spring. **UNINTICING...** I'm sad to report that *Intice* have disbanded. Founding guitarist Jeff Vitolo stated simply that, "it didn't meet up to my expectations," referring to the most recent line-up. As Vitolo considers his options, it's rumored that nationals *Blackfoot*, as well as Tampa's *Tyger Tyger*, have expressed an interest in the fluent six-stringer. **SOUND THE ALARM...** Naples' own *False Alarm* have just completed a 6-song demo produced by *Tom Allom* of *Judas Priest* fame. It appears that the aspiring unit is on their way to securing something in the big leagues. Stay tuned for part II on this band. **STRANGE WAYS...** Tampa's *Stranger* cranked it up Jan. 18 & 19th at the Rock-It. Most locals would know that the *Stranger* band released a self-titled, Tom Werman-produced debut on CBS/Epic in the early '80s. The album smoked with cuts like "Rock And Roll You Baby" and "Shakedown" (still crowd faves). Even though their second outing was shelved by the label, they've trudged on ever since, proving to be one of the best drawing, yet unsigned acts in this city. **NO SHOWS...** Upon my arrival at Club Detroit 1/19 for *Pantera*, I found the venue mostly deserted. It appears that the band had anticipated playing at the adjacent outlet (Jannus Landing) which features a much larger stage. The club's owner, Rob Douglas, said that the *Cowboys From Hell* showed up, sized up the room and bailed. *Don Dokken* postponed the day before their Jan. 20th date after securing the support slot on the *Poison* tour. The show will be rescheduled according to Rock-It owner, *Fred Golpa*. Cancelling dates for the next month or so are the Bay's *Roxx Gang*. Apparently, they're having scheduling difficulties with newfound drummer *Anthony Fox* who is in LA at the moment. **GWAR ZONE...** Metal Blade publicity slave *Jim Filaault* recently asked me, "How'd you like to be killed by the mighty *GWAR*?" Knowing what a rare opportunity this was (*Jello Biafra* of the *Dead Kennedy's* was pseudo-slain at an LA show), I went to face my destiny on Jan. 12th at Jannus. Midway through, the band announced my presence and dragged me onto the stage. Then, press laminate and all,

they heaved me into their human-eating meat-grinder. Due to the infectious plague of censorship in Florida, the band were forced to tone down their exhibition of shock-meets-schtick. I say we throw *Tipper Gore* into that damn grinder (after sharpening the blades of course) and toss the remains to a coupla gators? Oh, Tii-pppyy! **AN APPLE A DAY...** One problem that consistently drives musicians crazy is finding a decent place to rehearse. Either your equipment is getting ripped off or the neighbors are complaining about your lovely rendition of "War Pigs." Now, thanks to NY entrepreneur *Ray Luisi's* intro of *Apple Studio's*, the problems of finding an adequate facility is a thing of the past. With four fully-equipped, air-conditioned studios in a 3,000 sq. ft. facility, the potential of recording/rehearsing in a trouble



HEARTLESS

free environment is made easy. And to top it off, you won't need the crew to load, unload, set-up and breakdown your gear. They've got the amps, p.a., drum kit and sound boards to make all the hassle a breeze. All you'll need to bring is your instruments and yourselves. The potential of a facility like this is truly phenomenal and should attract local practicing musicians as well as national acts cruising through town or prepping for a tour. Located in Oldsmar, *Apple Studio's* will be in operation mid-February. For info, call Ray, Mike or Gene at (813) 854-1JAM. **HEARTS ATTACK...** It looks like *Bleeding Hearts* are stopping nowhere this side of the dotted line. The boys played to a capacity crowd last month at the Rock-It with reps from *Capitol* and *Elektra* in attendance. On full-tilt, the Boston transplants fired through "10 Ways," "Best And Only Friend," and fresh material, "Loaded Gun" and "I'm A Rocker." In a similar artery, Tampa's *Heartless* are still recovering from their trek out west last year where they assaulted Los Angeles via *Exposur 54* and *The*

Whisky. A showcase in NY's *Cat Club* placed the band as openers in front of a sizable crowd that supposedly cleared out after their set. Most recently, the quintet took "Best Band" at the *South Florida Music Awards* and are anxiously awaiting a response from their showcase gigs at the Rock-It Feb. 26 & 27. A&R moguls from *Atlantic* and *Metal Blade* were spotted hanging out in the crowd. Concealing a serious anxiety attack, guitarist *Tommy Vincent* told me pre-show Saturday, "If it happens, great," in reference of course to a signing. Take note: *Bleeding Hearts* and *Heartless* will both be showcasing at the *Southeast Music Conference* on Saturday, Feb. 15th at the Rock-It. **CONFERENCE ROOM...** Yes, I did say *The Southeast Music Conference*. There's already a lot of anticipation for this event's debut scheduled for Feb. 15-17. All the usuals (panels, showcases, exhibitions) will be on hand for the event, the brainchild of local studio owner/producer, *Tom Morris* of *Morrisound Studios*. It'll be interesting to see the energy that this generates here in the country's next musical hotbed, Tampa Bay. An impressive bevy of talent is scheduled to appear including *Uncle Sally*, *Tyger Tyger*, *Deloris Telescope*, *Krunch*, *Headlights*, *Catherine Wheel*, *Coral Gables*, *Forgotten Apostles*, *The Gulf* and *Grassy Knoll Gunmen*. **A FESTERING PROBLEM...** Yes, thrash gang *Fester* have called it quits after three years of struggling. As one of the top bands from the Bay within their genre they were able to release three self-produced tapes



BLEEDING HEARTS

WHICH HEART WILL BREAK FIRST?

which gained national attention void of a serious offer. Vocalist *John O'Brien* stated that the only gigs available to bands like *Fester* were "the kind where you get screwed everytime you play." Sad but true. **ARAZMO-TAZ...** Tagged as "the band to boldly go into the women's bathroom" by yours truly, *Arazmo* tore into a hungry *Clearwater* crowd Jan. 23-26. In fact, on Friday night I almost didn't make it into *Boomerang's* to announce the band due to the capacity crowd. Once they started, *Dave Arazmo* and his crew of motleys easily made the *Clearwater* nightspot their home-turf for the week via their party bound set and good-time antics. Where did all of those scantily-clad babes come from though? I'm talking *Silicone*

Valley, dude. I guess *Dave* and *Tony* have been going down the *Dale Mabry* "strip" lately. **DEMO LISTEN...** Three demo tapes crept into the pile of refuse on my desk last month. First up, *Belle Vue Boyz* who have come up with a fair effort by capitalizing on the party-style rock pioneered by *Van Halen*, *Motley* *Crue* and *Aerosmith*. Nothing new, but hey, what is? Boy, this review stuff is fun. Next, *Insight* with a tape that has obvious potential on "You Don't Know" and "The Final Attack" but the sound appears marred by a mediocre production. What do you expect? These guys are on a budget like every other struggling act out there. Is anyone perturbed yet? Last up is the standout of the bunch, *Caspian*. The group's vocalist, known only as "whatshisname" (they never called me back), is a diamond in the rough. I've got to tell you though, their diverse sound is not for everyone and will surely garner strange looks when they play out. But then again, so did *Rush*, *Zeppelin* and *King's X* during their ground breaking years. **SEND YOUR TAPE AND WIN A MILLION DOLLARS...** OK, now that *Ed McMahon's* got your attention, here's the deal: Any local band (yes, that's you if you're reading this) who gets their tape to me by Feb. 20th will appear right here in *The Tampa Bay Street Report* next month, gar-uhn-teed! This is your chance to be in the dusty archives of *THRUST*, so get off your duffs and start licking them stamps. Send demo, bio, picture, polaroids, trip to Cancun... to *THRUST* c/o DJ Justice, 8401 9th St. N., Suite B-220, St. Pete, FL, 33702. **CINEMA SHOW & TELL...** Former *Backseat Romance* drummer *Jeff Maye* has hooked up with *Cinema 69*. Described by vocalist *Kym* as "an animal," *Maye* looks to be the necessary addition to this obscure unit. And yes, a pat on *The Street Report's* back for putting the two in touch. Rounding it out is guitarist *Eddie Fox* from *Jersey* and the *Cast of Nasties'* *Dorian Sage* (from who knows where) on bass. **MAKE NO MISSTAKE...** Forming from an array of local acts (*Renegade*, *Malakai*, *Siren*, *Fatal Attraction*, *Emerald City*), *Misstaken* have made their debut with a high-powered 6-song demo and live show. "In the seven years that I've been playing, this is the best project I've ever been in," offered guitarist *Brian Hendrickson* who also holds a degree in audio engineering. Playing with *Arazmo* at *Boomerang's*, *Misstaken* drew an above average response for an opening act. Chances are, by the time you see them, they will be the main attraction. **98 ROCK WRECK...** WXTB radio jock *Mike Bassett* was seriously injured last month when his motorcycle and a police cruiser collided in Largo. *Bassett*, who handles overnights at 98, injured a vertebrae, laying him out for a while. I called *Mike* at Largo Palms Hospital where he said he was taking it easy, anxious to return to the station. Be nice and send *Mike* a card at: 98 WXTB, 2 Corporate Drive, Suite 550, Clearwater, FL 34622. *THRUST* wishes *Mr. Bassett* an ultra-speedy recovery. UNTIL NEXT TIME... Take care and say a prayer for our troops in the Middle East.

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CONSPIRACY OUT TO GETCHA

Conspiracy is a band out of the unlikely city of Venice, Florida. The members are James (vocals), Walt (drums), Mike (guitar) and Jay (bass). This young band shows a helluva lot of promise, already securing an enthusiastic following in their hometown. Their music, deemed punk by some, alternative by others, is done from the heart. Their demo tape, *Lack of Society*, was recorded at Dan Destructo's (No Fraud's front man) Truth Studios and it really caught my attention. After several attempts at coordinating an interview, I finally hooked up with 3/4 of the band. The missing conspirator was Jay. Without a doubt, Conspiracy is out to getcha with some of the tastiest tracks to come across the Skyway Bridge since No Fraud.

THRUST: What's the scene like in the Venice/Sarasota area? Are there many places to play?
CONSPIRACY: No, not at all really. The last show we almost had was at the Venice Gazebo, but it was cancelled because the band we were playing with wrote "Death" on the flyers. The city came down on that.

Censorship rears its ugly head again. So not a lot of places to play?
No, not even a lot of bands. But along with No Fraud, we get our share of parties to play.

Do you have plans to release any recorded material?
Well, we sell our demo through the mail, and we are planning to record with Dan Destructo again in February. We hope to release that somewhat professionally.

Have you had any positive reviews of your demo through magazines in the punk underground?
Yes, *Maximum Rock & Roll*, *Plot*, *Your Scene* and in *THRUST*. Plus, we get a lot of people writing to us from different states asking about us.

What sets Conspiracy apart from other punk bands? There are a million of them out there, but what makes you different?
We try to keep our music technical yet enjoyable. Not over technical, mind you, we still want to have fun and play as best we can.

Who are some of your influences?
Crumbsuckers, Suicidal, Killing Time ... a lot of New York hardcore.

Since you live in Venice, do you get a lot of comparisons to your hometown buddies, No Fraud?

No... we're different. No Fraud is totally hardcore and we're sort of crossover.

Would you consider moving to capture a larger audience?
The best I can say is we'll travel to those places to get known, but Venice and North Port are

our cool hometowns. There's a great crowd down here.

The lyrics in your songs preach a pretty positive message. Is Conspiracy a political band?
No, not really. We believe everybody needs to go out and do their own thing. We're really not into big government. We're more into people playing their own part.

What are your opinions of some of the current movements in the hardcore/punk scene such as straight edge and hardcore Hare Krishna bands?

To each their own. Everybody has the right to do as they see fit and nobody should hate someone for what they believe in.

I have never seen you live. How would you describe your show?
The live show is basically the same songs as on the tape. It's just like a practice, but more energetic and faster. The main difference is the aggression we have live.

OK, give me a great closing line.
We're just going to try our hardest to bring our music to the fullest possible extreme. Everyone is entitled to their own opinion, even if they are being suppressed. We will try to fight the suppression, starting in Venice.

by Stiff



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Unlike many of her counterparts in the recent resurgence of female folk artists, SARA HICKMAN's silky smooth vocals enable her to perform a broader scope of material, which sets her apart from the rest! Her sophomore effort, "Shortstop" is brimming with a maturity that only comes with experience. Step into the world of SARA HICKMAN...you just might want to stay! **Elektra**



It takes just the right combination...blistering guitars...a driving rhythm section...but still, just the right amount of soulful melodies to create an unmatched energy! That's what you hear when you listen to EYES! With their self-titled debut, EYES cranks up their own no-holds-barred brand of rock'n'roll! **Curb Records**



Canada's best kept secret is out...and her name is CELINE DION! With 15 Felix awards (Quebec's equivalent to a Grammy) and over four Platinum albums, CELINE DION is out to conquer new territory with "Unison", her first English recording. Filled with a passion and sensuality that seems beyond her 21 years, CELINE DION is destined to stake her musical claim in the United States. **Epic**



With a demo tape produced by Slaughter's Dana Strum, FIREHOUSE became the number one request on a local radio station. While playing sold-out shows all over North Carolina, FIREHOUSE garnered the attention of Jon Bon Jovi. With fans like Jon and Dana, it was inevitable that FIREHOUSE would gain attention from record labels and eventually land a record deal! Don't miss their self-titled debut and you'll be a fan too! **Epic**

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Start with a dose of hard rock...throw in some funk...add a dash of folk and you'll come up with MAGGIE'S DREAM! Their eagerly anticipated self-titled debut attacks social issues including drug abuse, racism and AIDS. As stated by the band, "we're constantly absorbing the circumstances of our environment, and how we perceive our surroundings comes out in the songs we write." **Capitol**



In the '60's he was instrumental in shaping the future of rock! In the 90's he breaks his silence with his first project in almost ten years! ROGER MCGUINN, the voice and guitar of The Byrds, returns with "Back From Rio"! A stellar supporting cast includes David Crosby, Chris Hillman, Dave Stewart, Tom Petty and members of The Heartbreakers. **Arista**



At first, people couldn't quite decide how to categorize him. Country? Rock? Rockabilly? You decide for yourself! It's MARTY STUART with "Tempted", featuring the first single "Little Things". Described by Marty as "rockin' honky tonk music", "Tempted" is a tantalizing taste of Marty's favorite kinds of music. **MCA**



They want to have their cake and eat it too! It's the TRASH CAN SINATRAS with their debut "CAKE"! Flavored with fluid guitars and lyrics, laced with dry wit, the TRASH CAN SINATRAS have been dubbed one of the years most promising new bands! Hungry for something new? Slice up a piece of the TRASH CAN SINATRAS! **London**

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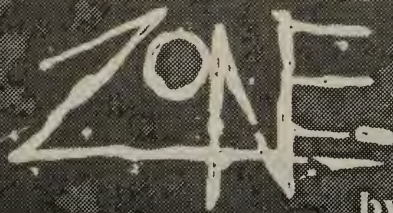
A

s your alarm breaks the first rays of light, you are awakened by the sounds of an over zealous radio jock. The assault violently penetrates your inner ear with reverberations of half-baked comical entertainment. A young female is being accosted on-the-air by the insensitive jock who refers to her biological qualities as "far-out knockers." You have entered the morning radio zone.

"Cut! Cut! Cuuutt!" screams Greg Mull, the studios program director of the budding radio station. "There's something wrong here. Let's try it again. Take two, 98 ROCK's morning show. OK... roll 'em!" The scene resumes with a less intimidating character, the awkwardly aggressive Tom Sebastian a.k.a. Sea Bass. Effortlessly, he greets the incoming calls (and lots of them) with inquiries about their listening pleasures. His necessity for Soupy Sales-like innuendos are kept to a minimal. The attributes of any overly anxious females are contained until after hours.

"OK, that's what we're looking for," exclaims Greg Mull. "It's a wrap." Come along as we take a closer look at this unusually vague phenomenon known as "The All-Request Morning Show." Join me now as we cruise through a world void of cliché-ridden radio clamor. This is a place of sanctuary where a slightly humble radio personality supreme commands the airwaves. Yes, you have entered...

THE SEA BASS



by DJ Justice

THRUST: Good morning Sea Bass!
SEA BASS: Hey DJ! What it is, home slicer?

Ah, it's cranking, man. First, I've got a little quiz to check out the legitimacy of 98 ROCK's All-Request Morning Show. Name three songs that you played this morning that you wouldn't normally hear on 98.

Three songs this morning. Ummm... well, they are all requests (laughs). I can't think of any off hand.

OK, we won't put you on the spot. I'm wondering — and this has been bothering me — is Sea Bass your real name or was it something like Sea Urchin before you met some drunken sailor and got married?

No, actually it was Sea Men (yes, we laugh again). But we wanted to change that..

...In good taste?

Yes, but it's short for Sebastian. People do ask me all the time, "What the hell is Sea Bass? Are you into fishing?" I've never fished in my life.

You do surf though.

Yeah, avidly.

I started about twenty years ago and I've been going at it full tilt ever since.

You mean you started surfing

when you were only 2 years old?

(Laughs) I was about ten actually. My two favorite places are North Carolina and Puerto Rico. My favorite place in Florida is Sebastian Inlet.

You mean they named it after...

Well, they saw me out there shredding one day and said, hey!

Allright. By the way, you work at 98, right? Yeah, 98 ROCK, that's us.

How did you end up in Tampa Bay?

Well, I'm from Ft. Lauderdale and I was working with Greg Mull in Ft. Myers at 96 K-ROCK. He left there to work in Washington at a research company, meanwhile I had gotten a job offer for a rock station outside of San Francisco. I was packed to go and Greg called me out of the blue and asked if I was interested in working here. I asked what he had in mind and he told me he was looking for someone to do the morning show. I jumped right on it. It's a lot easier to move to Tampa than San Francisco. The money was better and I've worked with Greg before. Plus, going up against Ron & Ron was a real challenge for me 'cause I know they're big-time in this town and pretty much own the morning show market. It was real exciting to come in as the underdog and go against these guys

So you think you've given them a run for their money?

Well, they're still the #1 morning show. We've definitely gained some ground, though.

Do the two shows actually compete?

No, we do what Greg refers to as the anti-morning show. We don't do a lot of skits and bits and talk a lot. We do the opposite of what Ron & Ron do. Rather than compete against their strengths, we try to attack their weak-



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ness. Their weakness is that they don't play a whole lot of music. We play a ton of music that the listeners want to hear.

So people have a choice?

They have a good choice and it's very diverse. You hear things from A-Z on 98 in the morning and that's the beauty of the show. The thing that bums me out is that I can't get everybody's request on the air. It's just impossible. We can only play between 12 and 14 songs every hour, but in any given hour we get 100 phone calls.

If I called up and wanted to hear "Inagoddavida," what would be the likelihood of it getting played?

Slim to none and Slim's outta town. It's too long for one thing and it really doesn't fit. That's something you'd hear on YNF (95). They program for people older than 25 years old and we're more into 18 to 34. So, it would sound really out of place if we played that. If you heard Queensryche, Jane's Addiction, then "Inagoddavida," it just wouldn't sound right.

I'm trying to get an idea of what "all-request" means.

Well, it is all-request, but all-request doesn't mean "Let's see how obscure we can get." I get calls every now and then like, "Hey Sea Bass, there's this import B-side that INXS did back in 1962 when they were only 3-years-old. Can you play the live version of that?" No, we can't play that because nobody's ever heard of that. We will go deep on some albums and play what is known as the depth-track, but there's a limit to that too. You don't want to play something that no one has ever heard of 'cause then you're playing it for one person when 50,000 are listening.

Whatever happened to that dude that used to grace the airwaves in the morning on 98? I think his name was Buck...

...Buck Maui!

Yeah, I could really relate to that guy. Wasn't he stripped from his youth by a tragic event? No, he's alive and well. He's just unemployed like all good surfers should be.

Is there any room for the morning show on 98 to expand? If you could cut loose, what would it be like?

Well, there would be more skits and hits 'cause that's my forté. But as I expressed earlier, we're trying to do the anti-morning show. Maybe in the future we'll expand, but right now we're just pumping out rock & roll.



Tell me about the chief.
The chief is the most popular personality at the

radio station. We took a nothing like the weather and made it into something. The chief is brilliant at that. Now, it's a running bit that he does every day.

If Ron Diaz was walking down the street and a satellite dish fell on his head and 95 gave you a call tomorrow, what would be your response?

How much? (We laugh, envisioning the event.)

You just got back from Puerto Rico?

Yeah, I did.

What was a morning show host doing down that way? Cheap wine? Wild women?

Well, I had some vacation time coming and I really wanted to go on a surfing trip. A lot of times, if the waves are good, I'll drive over to Sebastian Inlet after I get off the air. I really wanted to get away. I didn't want to listen to radio, I didn't want to know what day it was. I just wanted to go surfing and that's what I did.

Isn't the morning show one of the more sought after shifts in radio?

It's the prime shift at any radio station. That's why you always see personalities in the morning time like Cleveland Wheeler and Ron & Ron. That's the highest paying spot at any radio station and it's the highest profile slot. That sets the tempo for the day. People are on their way to work and that's the drive-time. I kind of lucked out there.

Is there any room to incorporate local music on the morning show?

Oh sure. We've played Roxx Gang and Savatage. Like I say, if we get a request for it, we'll play it. I try not to get into too much local stuff because we've got a show for that and for the real head banging, thrash metal.

Where does your audience lie? I mean, you've got those seriously stressed out people on their way to work going for that first cup of coffee?

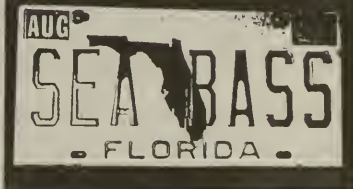
Well, I can tell you, they're really loyal and active. The phones start ringing at about 10 'til 6 and they ring off the wall. They expanded the phone system specifically for the morning show so more people could get in. As soon as you get off the phone, it lights up again. In fact, we had to hire an assistant for me just to do the phones. That's Randy and his job is to answer the phones. He weeds out the weirdos and the real burn-out calls for me.

Like your friends?

Yeah, and immediate family members. I can't sit there answering the phones though. I'm busy rocking the Bay.

How do you perceive the local music scene in Tampa Bay?

I think it's incredible. I've never seen anything like it and I've lived in some big places. As far as radio goes, I think Tampa needed a station like 98 ROCK to come in and shake things up a bit. Prior to that, nobody was really doing anything as far as local and harder edged music went. All that stuff was shyed away from and there was a big gap that needed to be filled. We came in and filled it. I think Tampa Bay — and I'm sure the people would agree — is better off with a station like 98 ROCK in the area.



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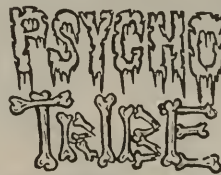
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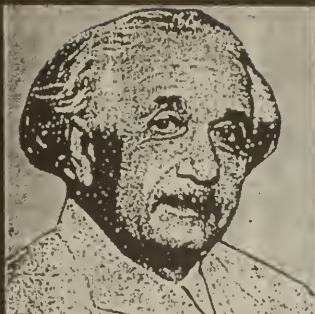
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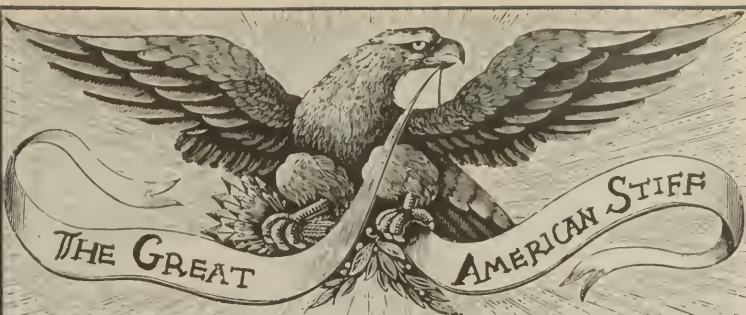


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Well Buckos, I got another half page so this column is gonna be dedicated entirely to the Tampa Bay alternative music scene. There is one thing that I have to get off my chest, before band news. I live in beautiful, suburban Largo. Recently, I climbed up on my roof where I had a decent view of America's next great city, Tampa. But when I faced north to look for far away Tarpon Springs I couldn't see it. I can hear people saying, "What the hell are you talking about, Stiff?" Well, I'll tell you. Why is there a long distance phone charge to call somewhere that I can clearly see from my roof and there is no charge to call somewhere that I can't see? We have all these sports nuts always talking about the great unity between Hillsborough and Pinellas counties so we can get major league sports in the area. But, I sure as hell don't feel too unified when the good folks at GTE send me my phone bill every month. If they can let me call some place I can't see from up on my roof for free they sure as hell shouldn't charge me to call Tampa.

Anyway, on to music. First up, SONIC YOUTH graced the stage of the Special Events

new lp *Too Dark Park*. Skinny Puppy are definitely an act that must be witnessed live. Skinny Puppy played a lot of material off *Too Dark Park*. Video screens showed animals being tortured by cosmetics labs and other atrocities. The focal point of the show was frontman NIVEK OGRE who was covered with blood at times, had ET pop out of his stomach and walked around on stilts that looked like they were made out of a giant erector set. It was a pretty cool show and it might have opened a few people's eyes on vivisection. The one thing that sucked however was the steroid infested security guards beating up kids half their size. The band has a responsibility to say something and not be oblivious to it all. When you go to a show, you shouldn't have to watch eight goons sitting on the stage acting like it's their show. I'm sure if the band said "Hey we have a lot of expensive equipment up here so please no stage diving," it would mean a helluva lot more to the crowd than a security guard's foot to the head. Think about it. The Bayfront Center will be the home to a February 19th show by LA's JANE'S ADDICTION so go to Ticketmaster, kiddies and

camp out to be sure you get your ticket. THE BARONS OF LOVE have a great new LP out entitled *Chickamauga* that was recorded at Hitmakers Studio in beautiful downtown Sulphur Springs. The Barons are a Tampa institution much like the Hub, and this 11 song gem is a testament to the Barons unfettered love of rock &



FORGOTTEN APOSTLES

and just tore it up, relying mainly on material from *Daydream Nation* and last year's soon to be classic *RELEASE, GOO*. Kim Gordon's vocals were a bit weak at times but the band has been on the road forever, so you can't fault her. Records don't do Sonic Youth justice. They are best experienced live. The band was joined onstage by the members of Jesus Lizard for the evening's highlight, a rousing version of the song "Goo." England's ALIEN SEX FIEND converged on Tampa for the second time in less than two years to play a show at the north Tampa club THE ZON. I thought the place would be packed, but there were only 100 or so people there. Obviously, the show was poorly advertised. Alien Sex Fiend played a marathon concert that clocked in at over 2 hours grinding out such favorites as "Ignore The Machine," "Dead and Buried," "E.S.T.," and the incredible "I Walk the Line." The main bitch I had is the show was supposed to start at 9:00 pm. That's what time we arrived but the band didn't come on till after 10:30. So I had to endure that god awful European disco music played at a ridiculously loud volume for an hour and a half. But, you wanna talk loud, buckos, ASF was so f**kin' loud that my ears didn't quit ringing 'til 7 o'clock the next night and I wasn't even in the front. Aside from the disco music, it was a fun night out. SKINNY PUPPY descended upon Jannus Landing recently in support of their

roll. I'm sure Charlie Pickett's proud. Great job, guys. It's available at independent record stores. BOMBSHELL are a 3-piece band from Tampa. They have a 7-song tape out called *Beatous Maximus*. It's a decent debut from a band that hasn't been together very long. Try to imagine an *Darklands* era Jesus & Mary Chain with Lou Reed singing for them. It's pretty interesting. One bit of advise, lose the drum machine. I definitely like Smeg's guitar work, though. It's available at independent record stores (Christ, I'm starting to sound like a broken record). Lakeland's LIFE & TIMES have a 9 song cassette out entitled 209 E Main Street. This is a well produced, clean sounding affair and should win them a lot of college fans, if you're into Athens, Ga type rock. Check this tape out. Guess where you can find it. Have you noticed how the record label Sub Pop puts out literally tons of records. I think that the head honchos at Sub Pop should have a listen to the bay's own FORGOTTEN APOSTLES. If there's a band that deserves a shot on Sub Pop, it's the Apostles. These guys cook and they would blow away 90% of the current Sub Pop crop.

Any alternative bands wanting some exposure, send me your stuff and be sure to mark it to my attention. Although it may sound ludicrous, envision world peace. Oh yeah, aren't you glad I didn't do one of those assanine top ten lists?

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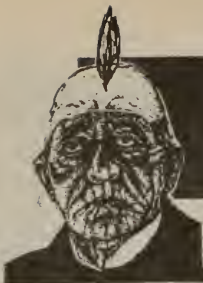
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UNCOVERING THE *HARD FACTS* IN TAMPA BAY

This month started out on a serious note, as I was invited to the wedding of **CRIMSON GLORY** guitar-god **JONDRENNING** and Sabra Christian. It was a traditional ceremony made up of relatives and close friends including band manager Warren Wyatt and ex-C.G. guitarist Ben Jackson. The only thing that overshadowed the purity of the event was the horror stories of the preceding bachelor party. It seems that it took place at a well known venue on Dale Mabry with women dancing for money. The festivities ended with a certain member of the band being wrapped up in duct tape and left for dead in the parking lot at four in the morning. Not only did he manage to survive, but he showed up on time for the wedding where he made me promise not to mention his name. In a related story, Crimson Glory drummer **RAVI JAKHOTIA** is offering lessons in all styles including funk, rock, double bass, jazz, latin and fusion. For more info call him at 962-4172 or at Thoroughbred Music at 238-8893. And if you need some duct tape to wrap your sticks with, Ravi should have plenty left. I'm still recovering from the greatest show on earth, and I don't mean the circus! I'm talking about **GWAR's** recent onslaught of Jannus Landing in St. Pete, (with the infamous Keith Collins' Krunch opening). It surpassed my most perverse expectations and everyone who went is still talking about it. The crowd was treated to such underground fave's as "Sick Of You," "Sexecutioner," "Have You Seen Me" and "Slaughterama." The scumdogs of the universe toned down the sexual elements of their show, but made up for it with massive decapitations and amputations. They were splattering one of the biggest mosh pits I have seen in awhile with a brutal amount of blood. Even *THRUST* editor/local celebrity **DJ JUSTICE** was ground to bits in a giant meat grinder. If you missed it, the next best thing is the full-length live video available on Warner Bros. Seeing was believing. Also in the news, ex-**ROXX GANG** drummer **DAVID BLACKSHIRE** has switched to playing guitar to gig with local act **BOMB A' GO GO**. In addition to Blackshire and founding members Webb and DeLong, the band also includes newlead guitarist Marty Saint. He has relocated from New York to fill the position, where he had left his spot with New York Dolls guitarist Johnny Thunders. I was really impressed with the unique approach of the band and am anxious to see how the new line-up continues.

Iced Earth's self-titled debut release for Century Media was distributed in Europe in time for Christmas. It is also being released in the states through Important as we speak. The

material on the CD is heavy enough to appeal to Metallica fans, but it seems inspired by the more traditional metal acts like early Priest and Maiden. Vocalist **GENE ADAM** has created a distinct vocal style which has evolved substantially since his earlier demos. The guitar and bass guitar work definitely stands out. This is demonstrated the best on two instrumentals on the CD, "Solitude" and "The Funeral." The playing on the album ranges from haunting melodic structures to straight ahead metal, and should command the attention of the public. The cover for the album released in Europe will be changed for the American version, so it might profit you to buy the import as a collector's item. It shows a demon character impaling an angel onto jagged ice. A less offen-

France and England. A tour is being set up for February in all of those countries plus Switzerland, Hungary, and Poland. I asked Schaffer how he felt they would be received in Europe being more accessible than death and thrash metal which dominates the underground scene. "Thrash is dying out there, actually," says Schaffer. "The smaller bands are, anyway. Kreator is probably the biggest European thrash band. Then you've got Slayer, Megadeth and Anthrax. Bands like that are going to be around to stay, but the basic underground of thrash is dying out and death metal is taking over. I know there is still a market for our kind of music, it's just going to be real tough for us. We're going to have to go out there and play our balls off. We're going to have to build it up by



TORN LACE

touring and working our asses off. It's not going to be an overnight success for Iced Earth. We have a lot of hard work ahead of us. I am confident that we can be big, it's just going to take time. By our third or fourth album we are going to really start doing something in the world."

South Carolina-bred **TORN LACE** also looks to get signed after five years of working the southeastern coast. They are currently negotiating with producer **BEAU HILL**, who has worked with Z Z Top, Kix, Ratt, Warrant, and even Roxx Gang. If all goes well, Hill will produce the band's album for Innerscope Records, which is affiliated with Atlantic. I asked Torn Lace vocalist Ed Gowen how they hooked up with Beau Hill. "About a month ago we were playing in Columbia, South Carolina. The guys from **WARRANT** came to see us and Jani loved the band. The very next night he called the club and wanted to know where we were staying. Then, he called us and said he wanted to help us get signed. He sent our tape to Beau who flew in to see us two weeks later in Atlanta and offered us a deal." The band continued to play bars until New Year's Eve, and then began pre-production on the album. They will tentatively start recording in March. The band

has decided to change their name to **QUEEN ANNE'S REVENGE**. "That was Blackbeard the pirate's first ship," says Gowen. "It was the most feared ship in his regiment, so we thought that would be a good mystical name for the band. It doesn't have any hidden connotations behind it, it's just a very strong name." The band has been actively playing in Florida for the past three and a half years of their five year career and have showcased for five different labels including EMI, Virgin and Elektra. After performing and showcasing for such a long period of time, I asked Gowen what the band had to make Innerscope want to sign them. "There's a lot of bands out there that are becoming blues-based, and with us being from the south it comes straight from the heart. In the last year or so, I've noticed that a lot of bands are going more towards the blues and the singers have a little twang in their voice. When Beau came out to see the band, he saw that it was us and that's what we are all about. What you see is what you get. I think that's what made our band stand out. He sees that we're not glam, even though the band has a very good look. It's a tough market out there today and they're not willing to sign just any band that comes around. Sure some of it has to do with talent and songs, but I think the record industry leans more towards image now more than anything. They'll sign five bands that are exactly alike and throw them against a wall and hope they stick. But that's not all we have. We have the best of both worlds." As soon as the album is completed, the band wants to tour as much as possible. They are already tentatively scheduled to tour as the warm up act for a triple bill with Warrant and Bullet Boys. "We realize that can change," Gowen adds, "but Jani of Warrant has told us that even if the record doesn't come out 'til July or August they'll bring us out when it's done. That's a good thing to have in your hip pocket."

Finally, I'd like to announce that next month will be my first year anniversary as a writer for *THRUST*! This is longer than I have stayed with the other six publications I had previously written for including *Aardschok America*, *Music* and the original *Last Word* magazine. I am already planning a special anniversary showcase at the best club in town, so stay tuned for details. I'm also the victim of another birthday on the 20th of this month, making me a 28 year old pisces. I'm not too proud or old to beg for birthday cards, so send them along with info on your band to: Last Word c/o *THRUST*, 8401 9th St. N., Suite B220, St. Petersburg, FL 33702.

BEHIND BARS

by John Urban

Tired of the heartbreak of being a groupie, Bunny makes a bold new decision.

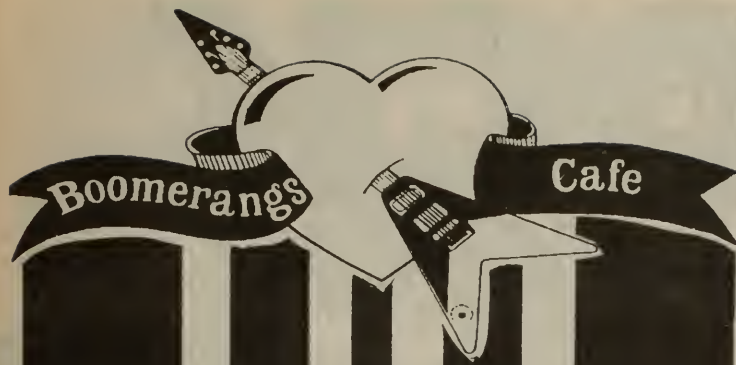
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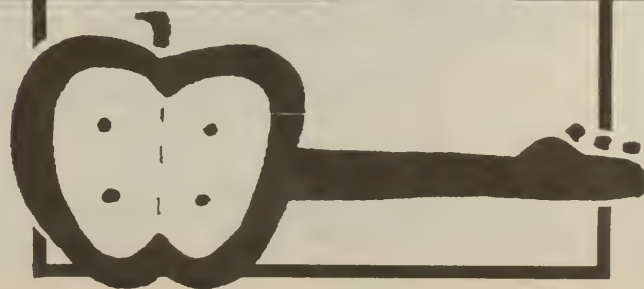
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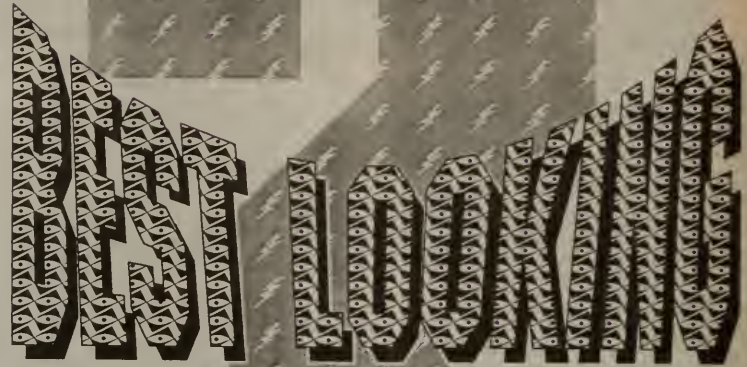
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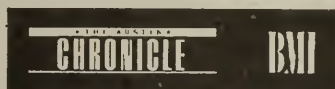
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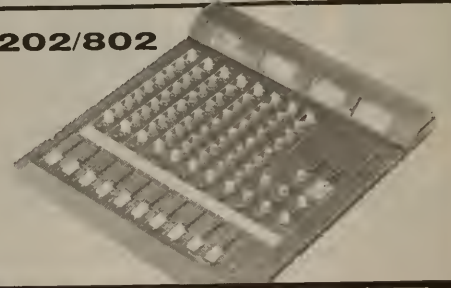
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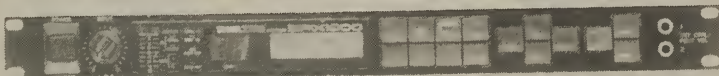
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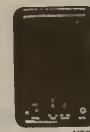
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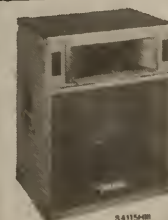
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11th ANNUAL SUMMIT CONFERENCE FOCUSES ON "ECONOMIC UNCERTAINTY IN THE 1990s"

The live entertainment industry from around the world converges upon Tampa, Florida Feb. 7-10 to discuss ways the concert industry can survive "Economic Uncertainty In The '90s."

Performance Magazine is presenting this 11th Annual Summit conference, providing an excellent opportunity for music industry professionals to network and share information on the concert touring industry. For the past 20 years, the international trade publication *Performance* has kept its finger on the pulse of the entertainment industry, providing inside information on the movers, shakers and money-makers in the business through its weekly issues and monthly directories.

"For professional musicians and entertainment companies in the Southeast United States, Summit '91 provides attendees an excellent opportunity to meet with national industry leaders," says *Performance* Don Wait. "The conference is open to all professionals involved in the live entertainment industry."

The conference draws personal managers (such as Bon Jovi's Doc McGhee and the Beach Boys/Moody Blues' Tom Hulett), booking agents, promoters (the legendary Bill Graham and Fantasma's Jon Stoll, for instance), artists (Beach Boy Mike Love, AC/DC's Bruce Johnston, Miami Sound Machine's Emilio Estafen, Sonny Bono), club and facility managers, and concert services companies dealing with sound, staging, lighting and transportation from across North America and abroad.

With more acts on the road competing for a shrinking dollar, some top artists producing poor box office figures, the looming oil crunch, the growing competition between established arenas and new amphitheaters, and the war in the Middle East, the concert industry finished a less than impressive 1990 and the outlook for 1991 doesn't seem



to be much better.

Getting through that concert slump will be the theme of Summit '91, a four-day series of meetings and special events at the Hyatt Regency Westshore on Tampa Bay. Summit '91 opens with a golf tournament on Thursday, Feb. 7 at the University of South Florida's championship golf course, followed by three days of workshops and panel sessions. Veteran national concert promoter Louis Messina of Houston-based Pace Concerts will be lampooned at the 4th Annual Touring roast on Feb. 9 at the Hyatt. The 1990 *Performance* Readers Poll Awards Show and Dinner will be held Feb. 10 on the of the 8,500-capacity Bayfront Center Arena and will honor the top acts, personnel and companies for their concert work in 1990.

The business side of the conference will start each day with morning workshops, a two-hour roundtable session where delegates can meet one-on-one with industry leaders, followed by a general question and answer period. Workshops on Entertainment Insurance, Transportation/Accommodations and Professional Industry Associations are scheduled. There will be five afternoon panel sessions on special Event Promotions & Corporate Sponsorships; The New Amphitheaters — Part of the Solution; Bidding on Concert Production; Reciprocal Opportunities in International Markets; and the

always popular and controversial Promoter/Manager/Agent Roundtable. Panel moderators include New York concert promoter Ron Delsener, London's Wembley Arena Facility Director Rick Bjorklund, Gary Lane of Denver Theaters and Arenas, and Pat Stansfield of ArcAngel Concerts in Los Angeles.

"The Summit Conference has a well deserved reputation for giving attendees an opportunity to meet and network in person with the people they do business with on the phone throughout the year—always in a casual, fun atmosphere," says Wyatt. "We want to keep that setting, but at the same time

encourage our delegates to take a working approach to the conference. The workshops and the panel topics are all designed to find ways to prosper during the economic uncertainties in the '90s."

The Summit '91 registration fee is \$295 and covers the golf tournament, panel sessions, keynote addresses, receptions and the Awards Show. Walk-up registrations will be accepted at the Summit '91 registration desk at the Hyatt beginning the morning of Feb. 7 and continuing throughout the conference. One-day registration fee is \$150.

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SONIC GOSPEL DOCTOR FONG

Wow. Some days you wake up and you're in Georgia. For any of you, that is in fact what happened today. Fine. It is a problem that can be corrected through many diverse treatments, only one of which is reading this column.

We are the Priests of Audiological Intervention. We live within a strict monastic discipline based upon the bozo theory. (As soon as someone thinks you are a bozo, for all intents and purposes, you are a bozo. The worst thing you can do is misrepresent yourself as a bozo.)

Our temple, as we refer to the place where the majority of our socially acceptable rituals occur, is a recording studio. Most folks would call us recording engineers, or more commonly buttnuggets. This column is our method of Preaching the Sonic Gospel to the pagan masses. It's also a great way for musicians to learn how to make the most of the studio environment.

We, if you caught the pluralism, consists of three of us: First and forehead — lots of it) most, Bruce "Dr. Fong" Marshall, Steve "Dairy Biker" Moller, and Bill "Cher-formerly-on-Bad-Acid-but-now-more-appropriately-Mr. Hyper-generic" Smith. We have accumulated some 40 years of recording and production experience. That is old enough to be someone's dad or chronically antique boyfriend, or to have seen the recording industry be born and rise to its current level of ludicrousness.

Last month, we talked about preparing drum sets and bass guitars for session work. We'll pick up our preparation for an endeavor into the studio environment with the electric guitar. But first, let's make a list of the things that no one needs for a studio session.

1. Anyone who has no real purpose other than an having an opinion (we know about those, don't we?) or is a friend or significant other of someone who is actually involved in the session. All of these swell folks want to be there with their pals, the band, but why? We're here to put in some long hours of hard work. The peripheral individuals will basically serve as a source of distraction at best, whether they have come along with a sincere intent to try and help or because it is obviously very cool to be "in the studio, man." The best help is to have them stay home. Besides they usually get to the beer and food first, while we're busy. This is entirely unacceptable.

2. Leave your ego in a safety deposit box and toss the key. We are not here to cater to prima donnas. Wasting time and money on tantrums and self-indulgent hours of guitar solos are just that: a waste. Go join a band with a bright future doing covers on the glorious A circuit.

3. Don't bring anything unprepared: You, your instruments, your gear, your songs, etc. With this in mind, let us venture into the more specific details of getting your guitar rig happening for studio work.

The obvious things we shouldn't have to mention, but will. First, have your guitar properly set up. If you are the least bit unsure of how to correctly adjust the intonation and playing action, have it done by a professional technician. It will be well worth the money. Don't wait until the last minute. If your guitar plays much differently than before, you won't feel comfortable hearing and playing it. This could disrupt the flow of genius from your brain to your hands. Oops.

Next, make certain that all of your hardware is in perfect order: don't go in with the output

jack loose, needing to be wiggled to work properly. All your pedals should have nice, tight connections and good batteries. Make sure your amp(s) inputs are right, and that the unit doesn't buzz or hum if possible. Hopefully, in your ongoing pursuit of greatness, you will have done this long ago.

Have all the cables, strings, picks, straps, capos, slides, batteries, tools, etc. that you could ever possibly need (and then some), and make sure they're all in perfect condition.

What about your effects? There is no hard and fast rule although those of us on the engineer side generally prefer to use our own devices to create them. Most stomp boxes are great from the perspective of cost vs. features/performance, but compared to most pro gear, they just don't measure up sonically. Bring the units with you; have all the settings you need written down or indelibly engraved in your mind. With each different effect, a choice will have to be made as to whether it gets recorded or not, and from where it will come. The primary danger of printing effects to tape is that you're stuck with them; if they sound wrong or ugly in the final mix, oh well. However, if the effect is an integral part of the song, it may be difficult to play your part without it. Frequently, we can duplicate an effect from the control room without it going to the multitrack, which is considered the ideal situation.

As we cut the guitar tracks, the engineer will often blend several microphones, strategically placed to capture the epitome of your stunning playing, perhaps on several amps to create a composite sound. This may include taking the direct signal (from your guitar, before your amp) In addition, you will probably double or triple each guitar part. This allows a great flexibility in the mix and created a big full guitar sound. Each pass may be using a different setting on your amp, a different amp altogether, or a different blending of mics. Every time you play something, it will be slightly different than any other, it is a special thing unique. Just ask any flower child on earth. But in the studio, we have a use for this; the subtle differences between one pass and the next are what actually create a big full, evil-aliens-desending-on-the-earth-hungry-and-grumpy kind of sound, a rich warm food-you-really-like kind of sound, or anything in between. Knowing the different amp settings can help speed this process.

Solos, on the other hand, are a science in composition unto themselves; many people write and speak about what makes a great solo; as musicians, we only need to listen to the producer and ourselves for inspiration. A great solo does not necessarily have to be played in one pass, although many purists lose their minds over this. You are recording artists (ie. making an art of recording), remember? If all the technology can be utilized to assemble a solo from several different takes, great. You played all of it, didn't you? Then again, there is that artistic purity kind of thing that says a solo should capture the moment of inspiration. Who is right? Who cares? Is it a good record that everyone is proud of and the public will buy? If you can say yeah, then it is right.

Keep all of this in mind as you are practicing. Knowing what is ahead and being prepared for it is the whole trick. If you have to worry while recording, you will not be thinking about playing, and playing is your job.

NEW PRODUCT BUYERS GUIDE

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Ampeg recently introduced its all-tube bass preamp, built entirely from classic SVT circuitry. The unit carries Ampeg's regular standard features, in addition to three 12AX7 tubes; bright and normal inputs; gain; three-band EQ; and ultra low-and-high tone boosters. The machine's six-band graphic EQ—with level control—is foot/panel switchable, allowing for more flexibility. The suggested retail price is \$450. Contact: St. Louis Music, Inc., 1400 Ferguson Ave., St. Louis, MO 63133.



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The recent expansion of the Control Series line has seen the emergence of the Control Micro and Control SB Micro, both of which are suited for limited spacing. The CM measures in at 6 1/4" x 6" x 5 1/2"; the SB Micro at 7 1/2" x 20" x 11 1/2". Despite their compact size, the systems produce a full-range response surpassing the performances of much larger systems. Contact: JBL Professional, 8500 Balboa Blvd., Northridge, CA 91329.

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In a move to upgrade its Telecaster series, Fender Musical Instruments has created the Telecaster Plus and the Telecaster Deluxe Plus. The Plus, retailing at \$899.99, offers a Blue Fender-Lace Sensor in the neck position to give it a '50s humbucker tone, as well as two Red Fender-Lace Sensors together in the bridge position. The Deluxe Plus includes a three-position pickup selector switch which—combined with the three-position mini toggle—produces seven different humbucking and single coil configurations. It sells for \$999.99. Contact: Fender Musical Instruments Corp., 1130 Columbia St., Brea, CA 92621.



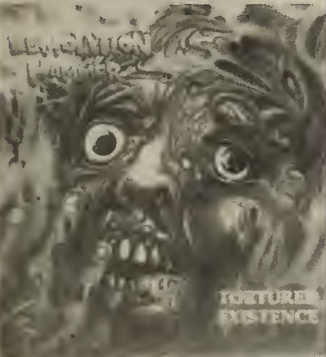
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WAS (NOT WAS)

Was (Not Was), the house-shocking alchemists of funky, free-associative pop, return to the airwaves with *Are You Okay?*, their new album. Was (Not Was) has never lost their grip on the groove, although they may cling to reality by only a slender thread. Their surreal scenarios and freaky beats have a universal appeal. An international trail of battered dance floors will prove that point. Naturally, Dave Was seeks to describe the band in his own way. "I think what we're running is a kind of a Jonestown," he explains, "but the Kool-Aid's unspiked."

Fueled by the propane imagination of Don Was, undercoated by the rust-proof truisms of near-brother David Was and as interpreted by Soul Godzillas Sweetpea Atkinson and "Sur" Harry Bowens, W(NW) is not taking "no" for an answer. Just say maybe...

While representing their very newest material, *Are You Okay?* radiates a soul-stirring *deja vu*, harking to their nasty, street-level Motor City roots.

"It's a tougher record," Don explains. "It ties in a lot of the elements of all our albums in a unified package."

Song titles include the remake of "Papa Was A Rollin' Stone"-avec RAP, Suckers! "I Blew Up The United States" is one even Grandpa can appreciate and for the Style Victims, a little fantasy called "In K-Mart Wardrobes." The hits just keep on comin'! Leonard Cohen comes in a vocal homage to Barry White on a sickeningly maudlin version of the Was-penned "Elvis' Rolls-Royce"-based on a real life incident. Also, Syd Straw and David Was recall the era of Billie Holiday and Arthur Ashe in a fiery duet, "You You You." Unspeakable!

Are You Okay? contains so many desperately danceable tunes that no listener could sidestep such a minefield of hits. The ambitious theme of "I Blew Up The United States" is unmatched by the deadly intent of Sweet Pea's unmistakable vocals-slicing through its wicked, chunkily funkling beat. "We think it's the best record we've made in years," says Dave.

Other standout tracks on *Are You Okay?* is the title song itself, a heart-stopping Sweet Pea vocal workout, set to a crackling dance beat, and "Maria Navarro," which tells a terrible true story of justice eluding the poor—backed with razor sharp guitar counterpoint and plaintive choruses that include the Roches, Harry Bowens' lithe vocals preside over the rich harmonies of mid-tempo smoothie "Just Another Couple Of Broken Hearts," and the sharp, funky "How The Heart Behaves."

Legendary poet/songwriter Leonard Cohen narrates over the slow groove of "Elvis' Rolls Royce," with a vocal style that's as mellow and unstoppable as a lava flow. (Iggy Pop is one of the background singers on this track.)

Dave stars in a self-help primer for the buried subconscious, "I Feel Better Than James Brown," a song haunted by the infectious chants of primitive funk-tribesmen. The banshee soul of "You You You" features the beat-ified vocals of pop chanteuse Syd Straw in duet with Dave—

the two sprawling across a surreal sonic landscape of Wasian proportions. "It's the closest thing to Was (Not Was) is all about," says Don.

Are You Okay? is a distillation. An amalgam—better yet a culmination of a decade wasted where no sunlight shines—weeks upon months of trying to make the world cry in its cyanide. This slab of digitally encoded music is part funk, part soul and replete with direct-from-hell backwards musing by the Devil's third cousin, fella by the name of Peyton. Wear a blindfold, pull down the shades and have a year round Halloween party with this one.

Dave and Don Was are presently planning a Was (Not Was) television special with possible release as a home video. Famed Was (Not Was) guest stars such as Ozzy Osbourne and Mel Torme will appear, as well as the hard core Was players.

In the real music business, however, Was (Not Was) are reluctantly gaining the respect of their peers. Don Was has become a producer-in-demand, most recently scoring big with the B-52's *Cosmic Thing* album and Bonnie Raitt's *Nick Of Time*. The latter won Don's first Grammy Award for Album Of The Year. Upcoming Don Was projects include records by Elton John, Bob Seger, David Crosby, Michael McDonald, Iggy Pop, Dion, The Knack, Voice Of The Beehive and Andrew Dice Clay, as well as the next Bonnie Raitt album.

Caution! Hypeslide ahead!! Last album, *What Up, Dog?* made Village Voice and Rolling Stone Top 10 crix pix. Also named to Rolling Stone's Top 100 albums of the decade. YOW!!! Don wins a Grammy with Bonnie Raitt for Album Of The Year. David goes to Haiti and finds work as a roadie with the dreaded Ton Ton Macoute. Are they human?

From their inception in 1980 with the mutant dance single "Wheel Me Out," Was (Not Was) has charted a strange and singular course through the choppy waters of pop music. Their self titled 1981 debut and their 1983 follow-up *Born To Laugh At Tornadoes* both gained them critical accolades but little chart success.

Their 1988 Chrysalis debut *What Up, Dog?* had the right chemistry for instant fame with the #1 dance smash "Spy In The House Of Love" and the hit that went top ten on both dance and pop charts, "Walk The Dinosaur."

With the release of *Are You Okay?*, Don Was challenges the notion that they're following up a hit album. "I don't know if we have a hit," he says, "We still have no idea what makes a hit record. And so it's a mystery."

The hit making capabilities of Was (Not Was) lie in an unflinching determination to follow their peculiar muse on whatever twisted trek it suggests. "The challenge is to write songs that are inviting enough to be allowed in your home," Dave concludes, "There has to be that little something in there that defies the convention of ordinary songwriting. I think that's the thrill—to be able to get inside people's homes and have them shriek when 'Dad, I'm In Jail' comes on..."



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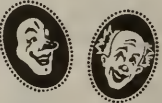
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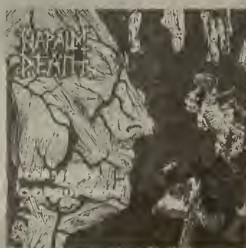
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MUSIC & VIDEO

UNLEASHING THE BEAST BY DJ JUSTICE

Over the past sixteen years, Judas Priest have epitomized the term "heavy metal." Their albums have defined the standard from which today's metal bands measure themselves. Their live shows capture an intensity of pure, positive aggression veering recklessly near the edge. The camaraderie that they share with their audience remains unrivaled. Judas Priest is heavy metal.

Emerging out of working class Birmingham, England in 1974, Judas Priest unveiled their debut release, *Rocka Rolla*. While pop and punk were the preferred styles of the listening community, Priest opted to venture into more obscure territory. Despite varied reactions, the band rallied a die-hard fan base into a legion of loyal followers. Today, thirteen albums later, the entity of Judas Priest falls nowhere short of phenomenal.

With the addition of former Racer X drummer, Scott Travis, Priest have returned with a vengeance on the aptly entitled, *Painkiller*. Having prevailed in the highly publicized trial/witch-hunt in Reno, the band has issued a strong response to those in question of their staying power: Judas Priest is back!!!

Recently, founding member and guitarist K.K. Downing candidly discussed the band's triumphant return, the responsibility of individual choice and the evolution of heavy metal as we know and love it.

THRUST: First off, I'd like to congratulate Judas Priest on putting out another excellent heavy metal album.

K.K. DOWNING: Thanks very much. We've been a little bit confused over the recent years as to what our fans really wanted from us. We've already received a lot of positive response from people for this release. So now we've got a definite direction for the rest of our career.

Do you still have a strong desire to get out on the road?

Like anything else, once it gets in your blood, you can't substitute it with everyday life. You need that rush of the lights going down, the cheers going up and hitting the stage. And there you are.

What happened with your longtime drummer, Dave Holland?

Dave had to leave due to unfortunate circumstances. His father passed away relatively unexpectedly. He reevaluated things and came to us and, quite honestly said, "I can't commit to any sort of a lengthy tour." It was directly after the last tour. So Dave left and we put the feelers out. We came up with Scott after looking at nearly everybody.

What did Scott do at the audition to impress the band enough to get the gig?

Scott wasn't just a drummer looking for a gig. He was a diehard Priest fan. His heart is in the music that we play. He knew the songs better than we did. We loosened up with some of the older songs but he didn't realize we were going to throw some of the new stuff at him. It had some very tough parts, especially with the double kick drum. "Phantom Rebel" starts off with a very fast double kick and it goes on throughout the entire song. We wanted to test his stamina. A lot of drummers can do a fast flurry on the double kick but they can't keep it up for an entire song. Scott can. And his technique is such that he doesn't even break a sweat. He's been nervous stepping into the situation, but he's fine now. At our first show in Los Angeles he was trembling. He was acting cool but his girlfriend told us that he hadn't eaten or slept for two weeks.

The way Painkiller sounds, it could have been the follow-up to British Steel ten years ago. It could have. We decided we should go backwards to an extent rather than go forwards. We decided to play exactly what we wanted to without any commercial attempts at all. We thought, if it doesn't get airplay, it doesn't get airplay. We really didn't care. We just wanted to do something that excited us. Fortunately, the time seems to be right for this album.

Are these newer songs or have any of them been in the Priest closet for a while?

It's all brand new stuff. I don't think there's one riff or title from the past.

How does it feel to be cranking out this kind of material after so many years?

I can't tell you how relieved we are to know that we can still come up with it. You're always a little bit apprehensive when you go back to

songwriting. "Can I still come up with the riffs? Can I come up with the ideas?" At the end of the day you really have to thank yourself for having the talent. When you put it together, it's only you that's done it, isn't it? It wasn't until a few years ago that I accepted the fact that I was actually a talented person. You've got to have a talent just to stick in this business all these years, let alone writing. People say to me, "Where do you get the inspiration to write material?" Really, I've always looked to myself. I don't really look to other bands for inspiration. I just go into a room and pick up the guitar and write what comes out of me.

"It was outrageous to me that anybody could blame listening to something, and having that choice, for being the cause of killing people. And that includes subliminal messages, whether they exist or not. A person has to be responsible for what they willingly hear." K. K. Downing/Judas Priest

It seemed like there was an era for a while where traditional heavy metal was being neglected for newer, faster versions of the genre. There's really quite a few things to say about that. First of all, we're a band that lived through the punk era and the new wave thing. We lived through a lot of threatening situations. I think what's happening now is, heavy metal is not going to exist anymore when we go and Ozzy goes. Heavy metal, as we know it, is either going over to thrash or speed metal or it's going toward melodic metal like the Scorpions. There's not that many bands coming up who have really done well in heavy metal. I can't think of another metal band that's been successful doing the same stuff that we do or Sabbath or Ozzy does. Unless somebody makes a move fairly soon, when we disappear, heavy metal won't exist as we've known it through the ages. That's kind of a spooky thing.

It's up to the today's bands to carry that on. Yeah, I'd like to say to the bands out there, "Come on, let's get this thing going."

You've got an real incredible bill with yourselves, Megadeth and Testament. It looks like the barricades will be coming down.

They already have. Yeah, it gets pretty wild. We played in Vancouver on Halloween and I think the kids literally crawled out of the arena.

That's great. Does Priest have anything up its sleeve for the live show?

Yeah, but we can't give too much away. We've got a pretty big production and a few surprises but I can't give it away.

With the media's focus on the trial, I'm curious if the band is just glad that it's all over?

Oh absolutely. We've been waiting to go on tour so we can show people that we haven't changed and we're not wearing suits on a daily basis. More than anything, it's a great feeling to be back in the States.

Did you find yourself in the midst of the trial thinking, "I can't believe this is happening.?"

To be accused of literally having caused the death of somebody really hurts. When you know you're not an aggressive person and would never harm anybody, that hurts. I could never understand music being on trial for the first time in history. It was outrageous to me that anybody could blame listening to something, and having that choice, for being the cause of killing people. And that includes subliminal messages, whether they exist or not. A

person has to be responsible for what they willingly hear. If you walk off the edge of a cliff, that's your choice and you're the one to blame. I just think it's a load of hocus pocus. I was in a book store the other day and there were a hundred of these subliminal tapes to help yourself do this and that and it's all a load of bullshit. That was proved in the court by experts. I'll be too glad when it can actually be shown to everybody so they can see that this subliminal stuff is bullshit. If you don't hear it, you don't damn well hear it. That's the top and bottom of it, you know? This wasn't just audio either, it was visual as well. They were attacking us visually. They were saying suicide was spelled out on the album cover. They said there was a picture of a guy with flames coming out of the back of his head. They were saying that you can see these things without actually knowing it and your mind can interpret them and cause you to do certain things. It was a witch hunt. I'll be glad when the whole country can see the results from the experts in the courtroom. Then people will really understand what we went through and be thankful that it happened. It will all be explained in the... Well, I won't say the movie. They did want to make a movie but we didn't want to be involved with it. Somebody's been asked to write a book about the whole thing and that would be good because there's a lot more to it than what meets the eye.

Did Judas Priest ever put backwards messages on an album?

No, we never put anything on in the way of a message. We openly admitted that we've recorded lyric lines forward and reversed them. We did a song called "Love Bites" and we recorded the lyric, "In the dead of night, love bites," and put that on backwards. We actually took that song and reversed it to show them that, when you play it reversed, you can hear it. What they did was pick up on a couple of our lyric lines. We had a line that says, "Deliver us from all the fuss." They said if you played that backwards it says, "F**k the lord, suck all of you." And they played this backwards in the court. It sounded like, "Suph the lawd, suph alla u." Do you know what I mean? If you put that with music and balance it with the drums, you can say that it sounds like that. So we said, "OK, if 'Deliver us from all the fuss' is 'F**k the lord, suck all of you,' then what does 'Deliver us from evil' from the Lord's Prayer say when you reverse it?" I wish you could have seen the judge's face when we pointed that out. They're called flukes, not backwards messages. You tend to find what you're looking for.

I'm glad things turned out the way they did. I've got one more question: With all of the albums and tours that Judas Priest has done, what lies ahead?

As far as we know and feel, we're just going to carry on. After the show last night, some fans were saying, "Whatever you do, don't ever stop." They feel there's a need for Judas Priest in their lives. And as long as the fans want us, we'll be around. If it suddenly stops tomorrow, then it stops, but we don't have any plans to change. If we can come up with another killer album after this, we'll be very content.



SOUTHEAST

TAMPA/WEST FLA. BY DJ JUSTICE

Taking the stage Jan. 6th at the Rock-It Club in Tampa, **BABYLON A.D.** threw it down on cuts like "Bang Goes The Bells," "Kid Goes Wild" (from *Robocop II*), and "Desperate." Hailing from Naples, **FALSE ALARM** have just completed a 6-song demo that was produced by Tom Allom of Judas Priest notoriety. Indications are that this band has the backing to take it to the top. Midway through the **GWAR** show on Jan. 12th in St. Pete, the band heaved me into their human-eating meat-grinder, press laminate and all. Due to the plague of censorship in Florida, the band were forced to tone down their exhibition of shock-meets-schtick. If you ask me, that's sicker than the band. Sad but true, locals **INTICE** have disbanded. It's rumored of fighting the scene and trying to live normal lives, the band has split. **DON DOKKEN** was postponed the day before his Jan. 20th gig at the Rock-It after securing the opening slot on the **POISON** tour. Also playing musical chairs is the Bay's **ROXX GANG**. Apparently, they're having scheduling difficulties with newfound drummer Anthony Fox who is in LA at the moment. Tampa's **STRANGER** cranked it up Jan. 18 & 19th at the Rock-It. This band have proven to be one of the best drawing, yet unsigned acts in this city. Other locals stirring up a substantial amount of dust include, **ARAZMO**, **BLEEDING HEARTS**, **MISSTAKEN**, **UNCLE SALLY**, **TYGER TYGER**, **THE GUFF**, **JETEYE**, **PSYCHO TRIBE**, **FORGOTTEN APOSTLES**, **ST. WARREN** and many others making themselves known. Speaking of Bleeding Hearts, the Tampa-based unit recently played to a full house at the Rock-It with reps from Capitol and Elektra in attendance. Take note: The Hearts will showcase at the

SOUTHEAST MUSIC CONFERENCE. There's already a lot of anticipation for this event's debut, Feb. 15-17. All the usuals (panels, showcases, exhibitions) will be on hand. It should be interesting to see the energy this generates for the country's next musical hotbed, Tampa Bay. To the troops in the Gulf and the children of the world, God bless.

ORLANDO/CENTRAL FLA. BY MATT KELEMAN

GWAR brought their theatre of the grotesque to Orlando last month. The self-proclaimed Scumdogs of the Universe played to a wildly enthusiastic, blood soaked crowd. **THE GENITORTURERS** opened the show that was marred by technical problems that had less to do with the sound than the attitudes held toward the act. Considering the Genitorturers' philosophy on sexual domination and S&M, the interference perfectly illustrated the ignorance the band opposes. **BELOW ZERO** reopened on Jan. 31 with **NAOMI'S HAIR**. Every Thursday, D.J. Ice spins from 9-12 at which time a live band takes the stage. **SLOW** and the Genitorturers will play Feb. 7 at the club located at 409 W. Central Ave, open until April 4. Both Naomi's Hair and Slow will be featured on the latest benefit album put together by **ANIMALIBERATION** due out mid-Feb. Fourteen other Florida bands will also contribute on the album to be distributed by Figurehead Records, including the **BEGGARWEEDS**, **BRILLE CLOSET** and **SOULER ECLIPSE**. Brille Closet have a new release out this month entitled **SOUL MAP**. The album was recorded last October in Pennsylvania and will be distributed nationally by Important Records. This first nationally distributed release for Brille Closet will be supported by a tour. **CLUB SPACEFISH** is celebrating their 1st anniversary this month. Twelve months ago **BLOODY MARY** played the first Spacefish night at the **BEACH CLUB**. Since then Chief Fish **MIKE BROWN** has provided a comparable venue for local and

young national acts every Wednesday night. **BLOODY MARY** will be on hand to celebrate the occasion as will **KICK SHEILA**. Study hard for the Spacefish trivia quiz and receive a free T-shirt. In addition, Valentine's Day will be celebrated a day early with Alternative Tentacles act, **ALICE DONUT** and **TRIG JOHNSON**. Between sets, Spacefish will host their version of Love Connection, so come unencumbered and expect to get, ah... cumbered. Brown's own band, **DAMAGE**, and Labelmates **LOVE GODS IN LEISURE SUITS** will have earlier releases distributed nationally by Important. Over at Full Sail, **NITRO** has finished their outing which is untitled. This is a band with a different vision. Produced by **GARY PLATT**, the album should be released in March. Actor **JOHN RITTER** stopped by Full Sail to do some voice-overs for a new cartoon series. It seems everybody has been dropping in at Full Sail recently including **ADRIAN BELEW**, **STEVE VAI** and **JON BON JOVI**. That's it for this month. Keep supporting your local music scene.

JACKSONVILLE/NORTH FLA. BY LESLIE R. MARINI

January premiered several events to this region. Change was a prominent factor, beginning with **WFVY-ROCK 105'S** new evening personality, **SCOTT GENTILE**. We welcome Scott to Jacksonville who's handling the **LATE NIGHT ALL REQUEST FREE-FOR-ALL**. The programming will be a little harder and heavier, but needs your input. Just tell 'em what you want to hear. Also, make sure to tune in to 105 on Sunday nights at 11 p.m. for "**DANGEROUS EXPOSURES**" with Rose Impereto. The best cutting edge alternative music is featured. Yes, America, there is live music in Jacksonville. On the 16th at Pappa's, **DON DOKKEN** played to a sold-out crowd, proof again that Jacksonville supports live music. Closing up this week's stage diving event was the wild howls of **PANTERA**, Texas's favorite "Cowboys from Hell." Locally, **PRODIGY** are set to release their first

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MUSIC REPORT

full-length album, *AS DARKNESS REIGNS*, this month. They've scored some choice gigs lately, most notable opening for **MEGADETH** back in Dec. Hardcore act **SUBURBAN NIGHTMARE** have called it a bad dream. Sparring band, **DEAD END** are still strong, stable, and sometimes sober. **FAITH NATION** have scored a deal through **DEAD RIVER RECORDS**. Look for their album, *SUBTLE VIOLENCE*, now. If it's close to what they've done before, make the investment. Staking his own artistic contribution in Cowford, **CONTINENTAL RAY-RAY** has returned. Blood, as well as second-hand beer, has begun to flow through Jacksonville again. It's only fitting that Ray and his band are taking a short gig through the Orlando area. After all, they traded us **GENITORTURERS**. In Tallahassee, **NUISANCE** are proving that they're not. **TRASH PALACE** are set to record in March, and are considering a video. If you're looking for a good thrust, expensive dinners will give me a night off, but it won't get you into *THRUST*. Your demo/bio will.

ATLANTA/GEORGIA BY DOUGLAS HOOD

It's official! **THE TOMBSTONES** have signed to Relativity and their first album, *WELCOME TO NOWHERE*, will be out in Feb. Lending a hand were Kevn Kinney (*Drivin' N' Cryin'*) and Jeb Baldwin (*Coolies*). A national tour is scheduled to begin in May. One of the newest labels in town is **SISTER RUBY**, formed by Pete Williams, Cliff Krapp and Don McCollister. Their first signing were Athens' **SEVEN SIMONS**, who have completed work on *4:24*. Also scheduled will be an all-acoustic Bob Dylan cover project featuring **DAVID HARRIS** (*Follow For Now*), **MICHELE MALONE**, **KEVN KINNEY** and many more. **CATHY HENDRIX** has also started a new label to be called **LITTLE FISH PLATTERS**. Several artists are lined up which you will be hearing from. New releases include **THE PIGS' ICEWATER POCKETS** and Kristen Hall's *Real Life Stuff*. The latter was


self-produced on her own Hetzel Records with **EMILY SAILORS** of **Indigo Girls** guesting. Athens' **ROOSEVELT** unleashed a 3-song cassette. Local veterans **BRUCE HAMPTON & THE AQUARIUM UNIT** have signed a publishing deal with Warner/Chappel and Atlanta's **SKY RECORDS** has acquired Athens' **DOG GONE RECORDS**. **FLAT DUO JETS** have inked a deal directly to Sky with their second album due this month recorded at Memphis' Sun Studio by Dickinson entitled *GO GO HARLEM BABY*. **WORRY BIRD DISKS** has released another single, this one by **FREAK MAGNET**. It shares record bin space with other Worry Bird releases. **THE POINT** has "Celebrity Search Night" on Monday nights when a local band showcases, followed by an open-mike. **THE MIRTHMAKERS** and **ESTA HILL** (*LAVA LOVE*) hosted the first night with many scenesters in attendance, including **MITCH EASTER** (*LET'S ACTIVE*). Not too surprising since he produced *Lava Love's* first album and is on the helm for #2. As we patiently await the new **R.E.M.** album, the band is putting the final touches on some B-sides at John Keane's studio in Athens. In the meantime, **PETER BUCK** has been working with **ROBYN HITCHCOCK** and producer Paul Fox (who did *XTC's* latest album.) He's also been producing **NIKKI SUDDEN** for Giant. **R.E.M.'S MICHAEL STIPE** has been working with **SWELL**, formerly known as *Homemade Sister*. **DRIVIN' N' CRYIN'** has released *FLY ME COURAGEOUS*, their latest for Island. This should be their biggest yet.

MIAMI/SOUTH FLA. BY ALEXANDRA NEWHOFF

Twelve hundred fans greeted **SAIGON KICK** at their video shoot for the first single, "WHAT YOU SAY," at the Button South. Look for their debut on Third Stone/Atlantic Feb. 12. The **SOUTH FLORIDA ROCK AWARDS** pulled the month in and Saigon grabbed Best Vocalist, Best Guitarist, Progressive Band

and Band of the Year. Upon acceptance, the band showed their gratification by dropping their pants. **TERRY PRICE** from **THEATRE 99**, took Female Vocalist. **MARILYN MANSON AND THE SPOOKY KIDS**, scared everyone into giving them Best New Band. Watch for Brian and the Spooks at the Reunion Room. Members of **CANAVERAL**, **RULETTE**, **AMBOOGA-LARD**, and **VANDAL** also took awards. Many of these groups competed at the **MIAMI ROCKS TOO** showcase Jan. 31-Feb. 2 at the Button South. **NUCLEAR VALDEZ**, who won Song of the Year for "Summer," played that gig two years ago at the Kitchen Club where Epic got a nibble and the rest was history. The nukes will be recording their next effort at **CRITERIA** soon. The remodeled Studio A opens in Feb. with the hottest sound for bands in the southeast. **ACCELERATER** wrapped up their first album at Criteria, *WELCOME TO OUR SHOW*, to be distributed through Intercontinental Records. After only one show, these guys have fan clubs in Moscow, Japan, and Austria. **GRYER** is also at Criteria for their debut on Third Stone/Atlantic. **SKID ROW** recently prowled the streets looking for a new studio with New River prevailing. Lock up your receptionist. Geffen's **YOUNG TURK** released their first outing last month with the **MEMPHIS STATE SYMPHONY** providing accompaniment. Monte Hess has parted ways with the Turks due to various legal tangles. Don't forget to check out **WSHE's** solution to local radio programming with local celebrity Glenn Rickards hosting the show on Sunday nights. Congratulations on refueling local music waters. **GLED STUDIOS** have been pursuing bands for their second compilation album. The first, simply titled *Unsigned*, featured 11 of the fastest driving bands around. **QUIT**, a high-powered pop act in South Florida, held their album release party at Washington Square last month. Some old faces have been surfacing as national rock heroes. Ray West of **SPREAD EAGLE** recently prodded around for old pal Oni Logan who went on to join **LYNCH MOB**. Ray and Oni both fronted local band **DEFIANCE** at different times. That's it from this end of the state. Until next month, remember to rock together.

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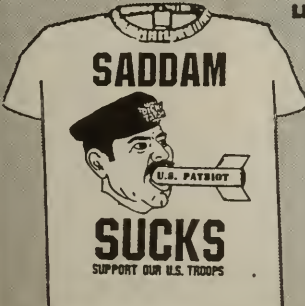
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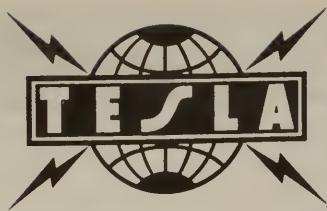
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ON AN ALTERNATING CURRENT

THRUST: Where did the idea for Tesla to do an EP in between albums come from?

BRIAN WHEAT: I don't know if people realize it but we didn't plan on doing this. It just happened. We were in the middle of the Motley Crue tour and on one of our days off we decided to do an acoustical show and film it. It was so different and we wanted to have it for a home video later or whatever. When we came home — we had been on the road for the last two years — one of the radio stations in Boston started to play our version of "Signs" and it was getting Top Five requests. So someone said, "Why don't we mix 'Signs' and a couple of the other tracks and put out an EP?" We thought it would be cool as a souvenir for the fans. Once it got to that stage we thought, why not make it an album? That's how it went down.

And you decided to combine some of your own songs with the classic covers?

Yeah, exactly. We're not one of those bands that says we're not influenced by anybody else. Given that it was an acoustic situation, we all picked out songs that would work within those boundaries.

Should this release be considered the new Tesla album or just as something the band wanted to do in between projects?

I wouldn't want people to go, "Wow, your third album." It's an album that we're proud of and we think the stuff on there is cool. But it's not our third album in the sense that there's *not* ten new songs on it. It's not our *Zeppelin III*. It's something that came in between our next studio album.

Did your two platinum albums make it easier for Tesla to be able to do something like this? Even if our first albums hadn't gone platinum we still might have done it. I don't know if the record company would have been behind it so much though, because they think in different terms than the artists. We never really sat down to map out our career or anything like that. We never think of anything in terms of dollars and cents or how much we're going to make.

Are you going to incorporate an acoustic set into the live show?

We'll be headlining in 1991 so we'll be able to put this in the middle of the show. We'll be doing it like Queen and Led Zeppelin used to.

I noticed you've thrown in a couple of new songs on this release.

Yeah, one is "Down Fo' Boogie" from when we first got together and we were playing the clubs. It was just one of those party, boogie-woogie kind of songs and we thought it fit

right into the show. The other song, "Tommy's Down Home," was something that Tommy had been kicking around. He would sing it on the back of the bus.

What's the band up to right now?

We're busy writing ten or twelve new songs for the next Tesla album. We're due to go into the studio in February, so it might be out in July.

With so many bands coming and going, what do you attribute your success to?

We're a hard working band. We get out there and tour for ten months straight. We put out a lot of hard work and persistence. I don't think anyone can say that we made it overnight, and we still haven't made it to the stature of a lot of other bands. It's been a progressive thing.

I don't think too many people realize that the band is named after the inventor, Nicolas Tesla. Wasn't the band trying to have him acknowledged by the Smithsonian Institute?

Well, the whole thing was, he was basically raped. We're just trying to get him recognized along with Archie Bunker's chair and Michael Jackson's glove. I know those things changed the course of the world, didn't they? I mean, come on, Tesla discovered alternating current. He could tap electricity out the air without a wire. He was in touch with nature, and here we have holes in the ozone layer because we're polluting the sky. Tesla had the right idea but he was too heavy and people didn't know how to take him. At least the people who buy Tesla albums will know who he was. We don't want to sound like we're preaching though 'cause we're not, we're musicians.

It looks like you've built a solid foundation for an enduring career. What lies ahead for Tesla? It's one rope at a time, you know? Who knows what the future holds? Hopefully we'll continue to make good records. That's foremost.

A funny thing happened to Tesla out on the road. Joining together for a few side gigs in the midst of their tour with Motley Crue, the members of the Sacramento-bred unit came up with something totally out of left-field: an unplugged home-run in the form of *Five Man Acoustical Jam*. Stripping themselves of the comforts of digital delays and modifiable amplitudes, the team of Jeff Keith (vocals), Frank Hannon (guitar), Tommy Skeoch (guitar), Brian Wheat (bass) and Troy Luccketta (drums) have produced an unorthodox release that is penetrating the charts and the airwaves. *THRUST* magazine recently spoke with Tesla bassist, Brian Wheat, who let us in on just how the *Five Man Acoustical Jam* project came to be and what we can expect from this band in the future.
by DJ Justice



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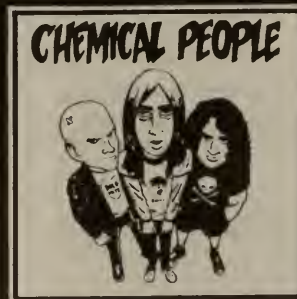
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MARVELOUS MARVIN BOONE

SINGING THE BLUES AT THE SIMPSONIAN INSTITUTE?

Many great blues artists would probably sell their souls to be cartoon characters. Only in America could *The Simpsons Sing The Blues* go platinum in one week! If only BB King looked like Fred Flintstone.

We Americans are fascinated by things that don't really exist. Perpetual motion, time travel, Elvis, and a perfect cup of coffee.

The one imaginary thing we go nuts over is people and animals made of ink: cartoons.

Walt Disney must have had some insight to this phenomenon, for he created a rat that a monument would be built for and then that monument was so successful it became a city unto itself, that anyone could visit as long as you didn't look too scruffy and had some cash.

I am sure that the music world has always been full of cartoon characters. Milli Vanilli jokes aside, there has been The Chipmunks (my favorite and role models for the Bee Gees), The Banana Splits, The Archies, The Beagles, Lancelot Linc and The Evolution Revolution and The Monkees. Even one of the muppets had a million selling record with Ernie of Sesame Street, singing my favorite song of love to a rubber duck, of course, "Rubber Duckie."

There is now a new batch of imaginary blues singers that have taken the country by storm. The sky is crying and The Simpsons are now among us in a big way. Forget the t-shirts, posters, bumper stickers, keychains, and life-like action figures of these pretend people.

our kids have made us sick of, "Do The Bartman." I actually didn't mind the mindless beatbox boogie too much at first (it didn't make me sick right away), but after hearing it a trillion times or so, it has started to wear thin.

The second cut is the Chuck Berry classic, "School Day," a touching duet from Bart and Buster Poindexter featuring some Joe Walsh guitar. Walsh's guitar ain't bad but hearing this makes you wish Chuck Berry still cared.

Chuck Berry, Muddy Waters and other blues greats will probably never sell as many records as the Archies or the Simpsons. Only Stevie Ray Vaughan sold a huge quantity of "product" last year, and he will never get any of the money. The Simpsons of course, not really existing, will get no money. But the Simpsons' creator, Matt Groening and the record company will be making happy trips to the bank.

If only Howlin' Wolf looked like Yogi Bear he might have died a millionaire! Instead he lived in relative poverty and failing health in his last days. Howlin' Wolf had the right idea though when he sang "I may not have a million dollars but I have spent more than a millionaire." He had more fun than the Simpsons will ever have with their money.

If Roy Buchanan was a Smurf then he might not have hung himself in a Virginia jail cell. There are no known incidents of Smurfs committing suicide.

If Lucky Peterson, Sarasota Slim, Rock Bottom, and the rest of the Southeast's talented blues artists were cartoon characters, they could all sell millions of records and live happy cartoon lives.

There is not much chance, however, of any musicians waking up and finding themselves animated. There is only a slightly better chance of playing blues for a living and actually living.

I suggest you get the Simpsons record, take the disc out, and replace it



with some real blues. Imagine the look on your little nipper's face as he or she hears Buddy Guy or John Lee Hooker for the first time! That's the reason there is no blues on the "Simpsons..." Children could go catatonic hearing something real from cartoon characters. The record producers don't need lawsuits from distraught parents claiming little Johnny flushed himself down the toilet because he thought "Goin' Down Slow" by Howlin' Wolf was about suicide. Ask Judas Priest or Ozzy Osbourne.

Bart Simpson, if he really existed, would tell me not to have a cow, man.

I would tell the little ink and pen sprite that I'm not having a cow, just a little beef. Actually when I consider the success of cartoon creators over real life musicians, it doesn't want to make me have a bovine at all. It just gives me the blues.

Marvelous Marvin has been a Tampa D.J. for 13 years and hasn't been caught yet. Catch him on 1040 WHBO and middays on Mix 96.

The first "blues" song on this disc is a song

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KILLING JOKE: HE WHO LAUGHS LAST... STILL

THRUST: Killing Joke have just released their first new material in three years. Why such a long time between LPs?

JAZ: Basically we finished our contract with EG Records. Secondly, we've been in three years of litigation. We got our arses sued by our record company who were also our management and publishing company. It took three years for the suit to be resolved, and in that time we were not allowed to release anything. We existed by touring constantly, mostly in the USA. The last two and a half years mentally, spiritually and psychologically has constituted the *Extremities* LP. We've been subjected to the lowest points of human nature. I've had a nervous breakdown. Throughout the lawsuit we had no money to keep the machinery of the group going. It has possibly been the most difficult time in our collective existence. When we finally had the opportunity to do this LP, it just ignited all of our pent-up frustrations. In the end, the music won through and it's had brilliant reviews all over the world. I'm proud of the group for standing their ground. *Extremities* is the most intense album of the '90s. I don't believe there is another group which has the explosive nature of Killing Joke.

I reviewed your album and wrote that when Killing Joke gel, there's not another group on the planet that can touch them.

Thanks. That is how we live our lives. It's input. When it's as colorful as it can be, the music writes itself. There is no process, no planning. The music just spontaneously evolves. We are being heralded by both the metal and alternative sides of the business. That for me is a particular kind of success. Twelve years of constant struggle is vindicated for me. What separates us from any other band is three simple factors. First, the musical form is different. We don't have the usual rock format. We start with one idea and end with another, so it's innovative. Second, our chord formations are different. We use 2nds or 4ths. These formations are exclusive to Killing Joke. Most rock bands use chords derived from the blues. We don't have rock & roll or blues roots. Georgie and myself were brought up with old European music. Also, we have a rhythm section which does not play in 4-4. We have some danceable beats, yet some parts are very erratic. The third and perhaps most important point is, we use Killing Joke in a different way. Our concerts and our recordings are our fears and uncertainties about the future of this planet. So while *Extremities* has

a lot of personal significance, it also relates to a lot of people in America and Europe who find it difficult to make a living, who suffer from a lot of stress from just trying to keep their heads above water. It's so much more difficult now than it was ten years ago to feed yourself and pay rent. I have children. I worry about what the planet will look like five to ten years from now. There are a lot of uncertainties and consequently, a lot of anxiety and stress. People can release those feelings through our concerts and recordings with the explosive white heat we generate when we are on form. For years people were saying "You're s***, you'll never get anywhere," and then, boom, the whole thing is taking off. This is our first record release in America ever. I'm looking forward to doing the American tour and meeting a lot of people. We don't believe in the pop star myth. We play our favorite tapes before we go on stage and we like to walk around in the audience and talk to people.

That's so refreshing to hear. Your new LP, even the song "Age of Greed," seems so positive. It seems to go full circle from wanting to annihilate the rich to rising above it all. Is that accurate?

I think that's very accurate. When I wrote "Age of Greed," I was contemplating taking someone's life. Basically, my old management company froze all my assets. I didn't have the money to feed my daughter and my family. We were desperate and I felt so resentful that my managers, who were both millionaires, could do this. I was finished, at the bottom. I just wanted to kill these people and I started to make arrangements to take somebody's life. Then I had a nervous breakdown and realized what the hell I was doing. I wrote the lyrics to "Age of Greed" at this time and the end is so disturbing. "You just treat me like a commodity/You don't care about my family, I just want to kill/Take a gun, put it in your head and pull the trigger/Just to teach

you everything has got a price." I didn't even want to put that on the album because it frightened me so much that some naive young person could possibly read into it and take it out on his employer. I had a big argument with my colleagues and they said, "If you don't put this on we are compromising ourselves and moving away from what Killing Joke is all about." So I meditated on the problem and found the answer in putting an afterthought in the lyrics. "You are an inspiration to me/You are my inspiration of how not to be/You are my inspiration to achieve a simpler, better way of life." There are ways out of this. Instead of becoming as base as the other people, we can be above it. It's a very disturbing song for me.

Your music seems to transcend time. Are You Recieving still sounds fresh today. Did you realize you were on to something back then?

It was obvious. I quite fancy doing "Turn To Red" on Killing Joke's 12th Anniversary Feb. 26th. I don't know where I'll be, but I'd like to do some of those junior school tracks as I call them. That would be fun.

Killing Joke have been credited with starting the whole post-punk scene.

I think we inspire a lot of groups. We were the first ones there and we're still here. It's been an incredible experience, the most wonderful time.

EG released Killing Joke: An Incomplete Collection. Did they

do this with your blessings?

Well, it's our history so I don't think it's a bad thing. I'd like the back catalog to be made more accessible in the States than it is. They didn't ask us to tell the truth, but I have no objections.

I recently saw the video for "Money Is Not Our God." Will that be your first single and what are your thoughts on the process?

That was just one track we released from the album, not a single as generally perceived. I don't think we'll ever go back to singles. We may take a track we like and whack it out, but

there's no more thought to it than that.

As a citizen of Great Britain, what do you feel is going on with the Prime Minister? Do you think it will effect any change or is it just more of the same?

Thatcher was not a European. I want to see England become part of Europe. I want to see Europe become strong on an artistic, cultural and political level. But I've never voted and my colleagues have never voted before. I am an observer, not a participator in politics. I like the tea. I like the sense of humor and the architecture and some of the traditions in England. Beyond that, my links aren't that close. I feel more aligned with the Arabs than the English, especially now.

What are your thoughts on the Middle East right now? (Ed. note: This interview was conducted before the Gulf War began. The comments are left in due to their prophetic nature.)

Well, I've been in the Middle East quite a lot. I don't know if you're aware of it but I recorded an album there with Ann Dudley from Ours is Noise and I worked at the Cairo Symphony Orchestra. It's on PolyGram in England. I played violin on it and worked with the top Arab musicians there. I like the Arab people and I think the American people don't understand the Arab mind. George Bush is making a very big mistake. How the Americans are perceived in the Middle East is as people who want to have a military presence and monopoly on the oil fields. I think they're really treading on thin ice. War will have possibly broken out by the time I'm in Florida next. I think the casualties will be beyond conception. If there is a crisis it is inevitable that Israel will be dragged into the fray. If that happens, all-out war could break out in the Middle East. I think the coalition will fall to bits when Israel is involved. It worries me greatly. I had premonitions about this. I wrote songs from the Victoria City which may be available on import. On March 31, 1990, I wrote to *Melody Maker* and said I think that there is going to be a war in Iraq. When I found out the possibilities of war, I just cried thinking of the people in the American army who are only doing their patriotic duty and the innocent people in the Iraqi army. I think there has to be a better way. There has to be.

For an unedited transcript of Still's interview with JAZ from Killing Joke, send a SASE to: Killing Joke c/o THRUST Magazine, 8401 Ninth St. N #B-220, St. Petersburg, FL 33702



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