

THE SOUTHEAST'S PREMIERE MUSIC MAGAZINE

TOM KIEFER
OF CINDERELLA
INTERVIEW



TRUST



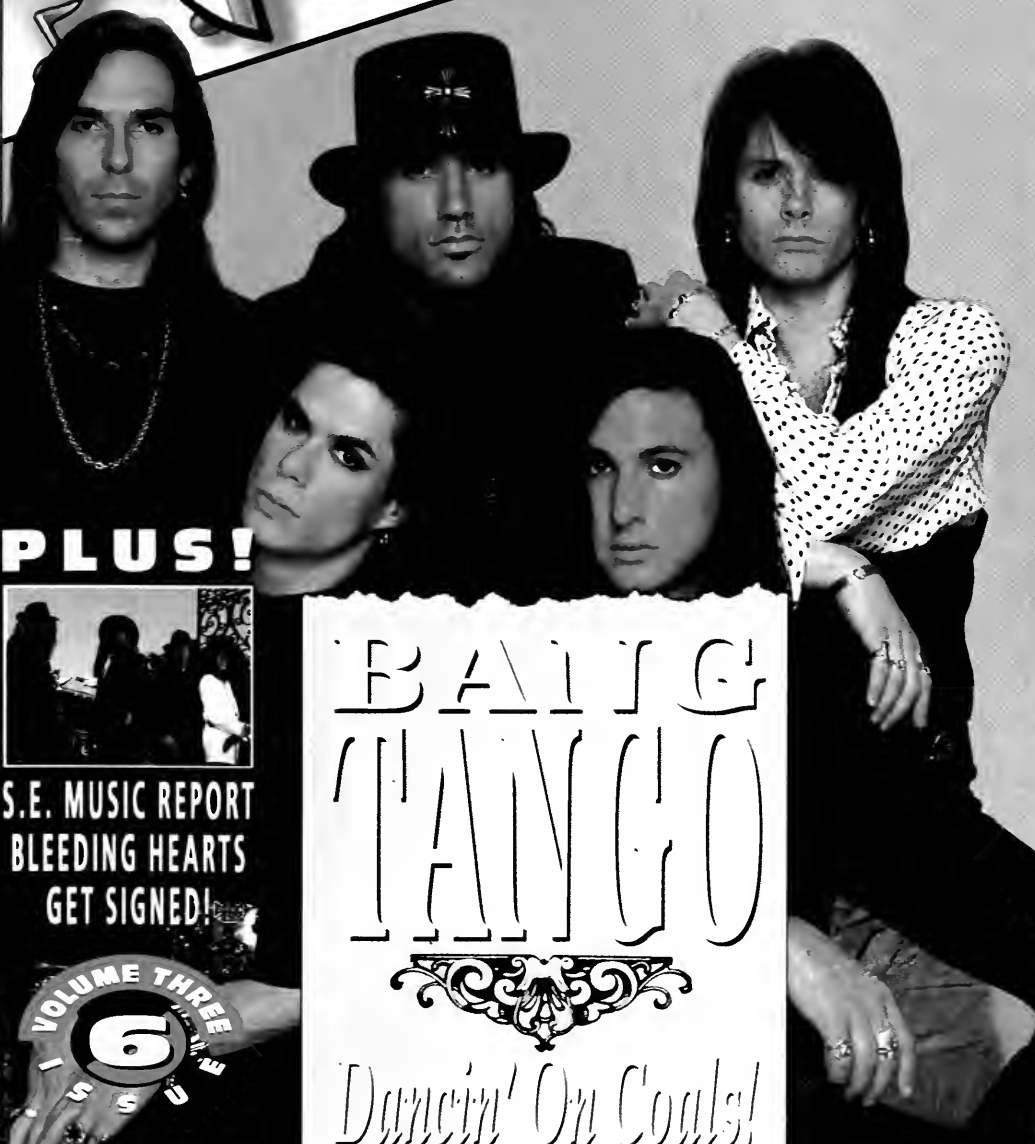
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INTERVIEW

PLUS!



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THRUST



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"The people who point their finger usually have the most to hide. It's saying that everyone has their own shelter or their own vice whether it's drugs, alcohol or rock & roll. Everyone has their own escape in life, their own thing. No one is really perfect and no one has the right to throw the first stone."

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Note: The priests of the sonic temple ran out of wine and were last seen muttering the name Mad Dog as they head for the closest Quikie Mart. They promise to return next month with more high-n-mighty information of life from within the recording studio.

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As we speak, the forces of censorship are lobbying against your First Amendment rights. Eight states in this country have pending legislation to further restrict your freedom of expression. Take a stand now before it's too late.

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"We always said that we don't want to be one of those bands that's really good, but that people just don't pick up on. Now we've made a better album so the unknown status will soon be behind us."

Joe LeSté, lead singer of Bang Tango

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"We're still a radical concept. Not only are we black musicians, but we really just don't fit into any one particular style: we're not a black rock band, or a black funk band, we're a variation on many things and we don't limit ourselves. What the hell is Fishbone?"

Kendall Jones, co-founder of Fishbone

These selections are Sound Insured! Just buy it and try it and if you don't like what you hear, return it with receipt for another selection of equal value! That's Turtle's guarantee of great music! Sound Insurance prices end June 30, 1991!

SOUND INSURANCE

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You may not know it, but you already know **LISA FISCHER**. Beginning her career as a session vocalist with Billy Ocean and Melba Moore, she later toured with Chaka Khan and was featured on the Rolling Stones' Steel Wheels tour where she traded vocal licks with Mick Jagger on "Gimme Shelter"! Her solo debut, *So Intense*, is exactly that!

Elektra
6.88 cassette 10.99 c d



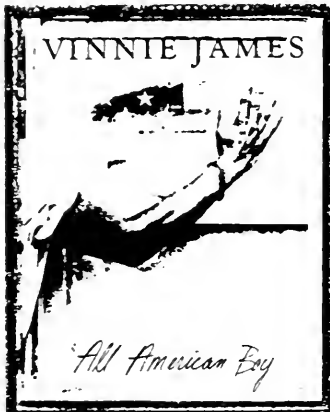
Their plan is to create a soundtrack of life, making the most ordinary of things extraordinary and capturing life's highest highs and lowest lows. Did they succeed? It's up to you to decide. Listen to *Phoenix*, the newest music from **XYMOX**.
Wing/Mercury

6.88 cassette 10.99 c d



Life is just a fantasy...or so they say! But the music business lost its magical luster and **ALDO NOVA** walked away intending to never look back. But he did. The music is in his blood. With long time pal Jon Bon Jovi co-writing and co-producing, Aldo Nova ends a five year absence with *Blood On The Bricks*.

Jambco/Mercury 6.88 cassette 10.99 c d



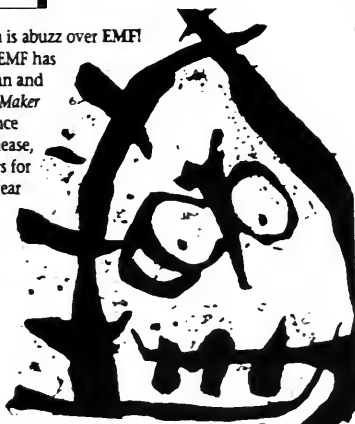
VINNIE JAMES has a unique philosophy when it comes to the world's problems: problems can only be dealt with when people stop being angry and try to understand one another. His debut release, *All American Boy*, confronts our most pressing social issues while still pointing toward the light at the end of the tunnel.

RCA
6.88 cassette
10.99 c d



All of Great Britain is abuzz over **EMF**! Formed less than a year ago, EMF has become the darling of both fan and critics alike. Described by *Melody Maker* as, "The Sex Pistols of Indie Dance Crossover", EMF and their debut release, *Schubert Dip*, are definite contenders for both album and new band of the year on both sides of the Atlantic!

EMI
6.88 cassette 10.99 c d



In true Liverpoolian tradition, **THE LA'S** create pure pop euphoria best described as addictive! Paying no mind to the current musical trends, The La's march to the drummer that only they can hear as they become the next big thing with their self-titled debut!

London 6.88 cassette 10.99 c d

CONTRABAND is what rock 'n' roll is all about. Five of rock's biggest talents working together for the sheer fun of it. With the dual guitar attack of MSG's Michael Schenker and Tracii Guns of L.A. Guns, Contraband is rounded out with Share Pedersen of Vixen on bass, Ratt's Bobby Blotzer on drums, and Shark Island's Richard Black on lead vocals. Blotzer says it best, "What we have with Contraband is a mutual admiration Society!" Don't miss the self-titled debut from *Contraband*!

Impact 6.88 cassette 10.99 c d



They've got you, hook, line and sinker! It's **SCHOOL OF FISH** heading straight to the top of their class with their self-titled debut! Surviving the rigors of the club scene, the members of School Of Fish teamed up to create the music that puts them right back in the swim of things!

Capitol
6.88 cassette
10.99 c d



TURTLE'S

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One year ago, I wrote a column on censorship, just as 2 Live Crew were making headlines in their obscenity case. Through the printed word, I thought, people could realize that our freedoms in American society are being whittled away.

As I was reading a recent CMJ, I came across more erosion and attempts to erode our 1st Amendment rights by politicians and moral groups. According to CMJ, in this year alone, eight states have introduced legislation which would "further limit and punish record industry producers and manufacturers who market harmful lyrics to minors, and they've come up with some new twists that may greatly improve chances of legislation becoming law."

In South Carolina, Rep. John Rama (R-Charleston County) has proposed a bill to prohibit the sale of recordings that contain "swear or curse words" and lyrics that are "sexually explicit" and advocate "violence or criminal conduct" to anyone under 18.

On the other side of us, Rep. Al Edwards of Texas wants to fill the Texas jail system with record store owners who exhibit recordings with warning stickers in any store that minors are allowed to enter. This self-sighted representative of Texans proved his lack of rational thinking in the following quote: "Music is as dangerous as drugs nowadays. To be quite frank with you, I wish we could make it illegal for anyone to perform or record this dirt at all. Sure, I realize that the entertainment industry is going to send their little lobbyists down here trying to stop me, but that's only going to make me work harder to get it passed."

In Florida a harmful-to-minors statute is being presented and even New York and New Jersey are considering mandatory sticker bills.

Let me sum up my feelings for all of these measures as Geffen Records did in a recent industry directory: Don't fuck with the 1st Amendment. (Oh, I can see them picketing the Thrust offices now. I've said that word I'm not supposed to say. I guess they won't let me into Wal-Mart anymore.)

Where will the legitimization of censorship be a year from now? Will we have less freedom because of our current apathy? Will we be able to make personal decisions about art, music, news and entertainment? Or, will we sit back, let another year pass, and see the foundations of our Constitutional freedoms crumble beneath us.

Here's a reminder of the right of free expression guaranteed to us by God and enforced by the Constitution of the U.S.:

It amazes me how apathy and ignorance have pervaded the very soul of our Constitution, allowing moralistic right-wingers the

power to dictate what pages we read, the television we see, and what music we listen to.

Wake up. The only reason this infringement of freedom has gone as far as it has is because the silent majority (those Americans who enjoy their freedom, but cherish their living room couch just a tad more) has not spoken. In their place, selective individuals have granted themselves the power to dictate their pseudo-moralistic tenets upon the rest of us. It's happening. Step by step, the fabric of freedom will unravel, infested by the fervor of a fanatical few.

Everyone talks about first amendment rights. How many people have ever read *The Constitution of the United States*? How many people really understand what it means? How many people really care? These are serious questions for serious times. We are dealing with liberties which 200 years of freedom fighters gave their lives for. It's certainly far more important than *Married With Children*, yet how many Americans respect the name Bundy over Jefferson.

This is the first amendment of the U.S. Constitution:

Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech or of the press; or the right of the people peaceably to assemble and to the petition the Government for the redress of grievances.

Now, the government is deciding what's obscene. This is nothing new. It's happened many times in the history of man: the Salem witch hunts, Nazi Germany, present day China. Do I have to go on?

Damn it, does anyone realize that the Dark Ages came about directly because the churches started dictating what was obscene and what was acceptable. It's happening again. Of course, no one would dare say that religion is getting tangled up with government in any way, shape or form. Couldn't happen, huh? Just ask Pat Robertson, the television evangelist who ran for president.

Ask for an enforceable moral call on obscenity, and you're mixing church and state. As free people, we can not stand for it. Liberty seekers have died — *I repeat died* — for the very freedoms we take for granted.

As a publisher, I have the right to print anything I like (as long as it isn't libel.) You as a reader, or as an advertiser, also have the right to support this magazine or not. That's your right, your God-given right, and cannot be controlled by any government. No one has the right to tell any of us what we can read, watch or listen to. That is a personal decision which must be decided by one person and by one person only: the individual. No organization or

group of people, no matter how well intentioned in their own minds, may dictate what is off-limits and what is acceptable.

And, if your rights can be violated once, then they can be violated again and again. And if you allow it to go any further, then these "well-intentioned individuals" will be running your life. Is that what you want? Is that the fate we can even allow to become a remote possibility? No. The damn breaks because of one hole and one hole only. I can see the hole and it is getting bigger and bigger. We cannot allow the seepage of moralistic conformity to continue.

The worst thing anyone can say is, "Well, I didn't know." Well, I know and it is my right and my duty to inform you of the severity of this pervasive political climate. How dare anyone deny the artistic freedom of any human being, regardless of age? Have we come so little in the 2,000 years since Christianity to rationalize this violation of human rights as God-endorsed? Don't insult the soul of each man and woman who has died to preserve the freedom of self-expression. Don't mock their anguished cries as they feel the fruit of their battles slipping away in our apathy stricken clutch.

Do not allow your freedom to be taken away. Do not allow anyone to tell you what you may consider art, literature or music. Do not pretend that the pendulum will swing the other direction. The lubrication of free choice is dissolving from the friction of apathy. Do not patronize establishments that allow censorship in any form to be practiced. And make your objection clear. If the store does not support your Constitutional right of self-expression, spend your money elsewhere.

Vocalize your objection to all forms of censorship.

Write to your local, state, and national representatives demanding that your Constitutional rights be upheld to the utmost degree.

Vote for individuals to uphold your rights and demand the impeachment of representatives who attempt to abridge these rights.

Get informed about the status of censorship and other political oppression, whether in its infancy stage or mature, that is happening in this country; and be aware of it's potential ramifications for us and our forechildren.

And please, above all, just care. Stand up and care. Stand up and do something. Just protect the freedoms we cherish and protect them absolutely. Never allow the "well, this one thing won't hurt" attitude to sway your opinion: for that attitude is more dangerous than any drug, more powerful than any weapon, and more destructive than any defensive line of attack. The time for action is *now*. The time for freedom is *now*. The time for censorship to cease is *now* ... because later is too late.

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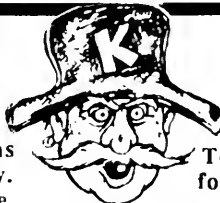
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THE SILENCE OF THE BRANDS

Cereal brands, that is.

Kaptn' Krunch was found dead today. He was eaten alive as part of a balanced breakfast.
BY JOHN URBAN



Tony the Tiger's corpse was also found by a waitress at a house of pancakes. He drowned in a bowl of milk, and traces of sugar were found in his fur. The police believe we may have another cereal killer on our hands.

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BANG TANGO

S

by Christopher Robin

upport from radio, video and print sources is often a prerequisite for a band to be featured on the cover of THRUST. In other cases, the band is coming through the Southeast and the timing is right. Occasionally however, a band is chosen because their music fuels the creative propulsion which, given time and persistence, comes to the forefront.

Bang Tango.

The fans made it possible for Bang Tango's first album, *Psycho Cafe*, to nar-

rowly miss gold status. With virtually no media support, Bang Tango sold albums not only on solid, real rock & roll, but on fan loyalty.

Back in the spring of '89, I left Los Angeles for the glorious South. When I arrived, I heard Bang Tango blaring "Love Injection" through the patio speakers at a Florida pool party. The geometric progression of Bang Tango fans had spread coast to coast. I was amazed.

A year later, Bang Tango was featured on the back cover of *Thrust*. Critics thought they had the band pegged. "Must be another metal band. I can tell by the haircuts."

The fans knew better.



DANCIN' ON FIRE

And now, yet another year later, Bang Tango has achieved the acclaim of industry critics, radio programmers, deprogrammers, heads of state and other notables. Still, the band takes it in stride. "We've been receiving so many good reviews, we'd better get a bad one soon or people are going to think that it's all hype. But what do you think they're going to tell us — that they hate it?"

It's doubtful that Bang Tango has much to worry about, and if industry talk is any indication, BT will pull off the rock & roll coup of the summer. "Bang Tango," I said, searching for the right phrasing, "must be the best unknown band in America."

"Not anymore," said Joe LeSté, frontman for the five-piece, LA based band. "We always said that we don't want to be one of those bands

that's really good, but that people just don't pick up on. Now we've made a better album so the unknown status will soon be behind us."

"But the band still enjoys a cult following," I continued.

"Bands with a cult following have more respect," Joe explained. "Look at Jane's Addiction. They crossed over and became a huge success, but still maintained their respect and integrity. That all comes from playing what you feel, not just saying it."

"When we become an even bigger band," Mark Knight, half of the band's guitar team added, "the cult is going to become even larger. It's a great feeling."

And with crossover potential in both the college and dance charts, the band may have to deal with mainstream success.

"Crossover would be great," bassist Kyle Kyle added. "I'm into the college scene and a lot of the underground bands that only had college followings for years. Dance is cool, too. I always see Joe going out to the dance clubs. If they can find a song to remix for dance, we wouldn't be ashamed of it as long as it stayed Bang Tango."

"But don't you think the diversity on this album will confuse the old fans and leave new audiences with an unclear image of the band?" I asked.

"People don't like just one style of band. We listen to punk, reggae, rock, soul — most people do. One style may be prominent in your collection, but you don't exclude everything else."

"So Bang Tango is not a heavy metal band? What about your hair?"

"I don't see how people can call us a heavy metal band. To me, heavy metal is Metallica. We're not even close to that. Our tones are different, our groove is different. How can people call it metal?"

"In the South," I informed the band, "most people think Sheena Easton is heavy metal."

"Don't get me wrong, we can rock out," Joe said. "Just listen to 'Dancin' on Coals.' But there's more. Variety is the spice of life. I don't expect everyone to like every song. There's a lot of styles on the album."

Styles indeed. From the cruising pump of "Big Line" to the subtle melodic maturity of "Emotions in Gear," Bang Tango have returned with an album which opens the ears of old and new fans alike. Radio programmers who had thought Bang Tango would cause too

TAMPA'S BLEEDING HEARTS SIGN WITH CAPRICORN RECORDS

'Bleeding Hearts, the Tampa Bay transplants who have been tearing up the town with their straight-ahead rock & roll, dynamic stage shows and more underage girls than you can shake a statue (or is that statuta) at, have been signed to a development deal with Capricorn Records.

Once again, a band has proved that the Southeast is a prime to get signed to a major label. Whether you're an old Bleeding Hearts fan, or just wonder what the hell is coming out of Tampa, check in with Earl Cosmo (singer) and Archie Muise (guitarist) as they learn that Capricorn is not a mythical creature with a magical horn, but a major label with a magical pen.

THRUST: The announcement is official, you now have a deal happening with Capricorn Records. Tell us about it.

EARL COSMO: We have a development deal with Capricorn Records and we'll go up there on June 3rd to record some demos and Johnny Sanlin will produce it. They want to see better demos and see how we can work with them.

Is Capricorn a major label?

EC: Capricorn is going to be distributed by Warner Brothers, and they have big plans for the label.

How did Bleeding Hearts come to the attention of Capricorn Records?

ARCHIE MUISE: Jeff Cook, who was an AOR rep at Elektra, was driving from Lauderdale to Atlanta and "Ten Ways" was playing on 98ROCK in Tampa. He was so impressed that he called Greg Mull (program director at 96) to see what label we were on. He thought we were a signed, national band. Coincidentally, Greg had given Jeff our first demo and lo and behold, there it was in Jeff's briefcase. He listened to it and he really liked it. He started monitoring the band and he came to see us at Livestock last September and several other times. His plan wasn't to get us signed with Elektra, but with Capricorn. He was already making the move and he wanted us to be his first project.

continued on page 11

It's sounds like Bleeding Hearts have an 'under the wing' situation with Jeff Cook. Who else did he work with on Elektra?

AM: That's exactly the situation. He's worked with Deiken, Lynch Mob, everybody from Beethoven to Motley Crue.

Have the band and the label determined very specific goals of what you want to see say within the next three months to six months and if you succeed, where will the band be?

EC: We're going to take everything one step at a time. The first step is to make some killer demos. If they go as planned, we're just going to go right into a record deal.

Thrust: Jeff Cook was totally blown away with our ballad, "Take It On The Chin." What's wrong with the demo of that song?

AM: The song is perfect, we just have to do a better version of it. We're upgrading our product. When we recorded "Take It On The Chin," we hadn't even played it out yet. It's already been over a year since we were in the studio. Now we're a tighter and stronger band.

So you'll be redoing some songs that Tampa Bay audiences are already familiar with?

EC: We're going to be doing "Ten Ways," "Take It On The Chin," "Sweet Dreams," and "Loaded Gun."

1150



turned to me, "Man, this chill," so that became "Midnight Struck." It's not like we said, "The record label needs a ballad, so let's write one." I always said that if I ever had a ballad, I wanted it to be true." Adds Kyle, "Joe's great at improvising. We couldn't believe that we came up with "Midnight Struck." I think it's the best song we ever wrote."

After sales of 400,000 on *Psycho Cafe*, a mere 100,000 short of gold status, I wondered if Bang Tango was returning with a vengeance. Undoubtedly, as Mark put it, "This band has a fire in it, an energy that is just immense. We work all the time, but the vengeance is going to be when we go back on the road because we blow our albums away live."

Dancin' on Coals features the production of John Jansen, who Joe describes as a "father figure... he's a rare breed of producer left from the old school — instruments sound like instruments and not like a synthesized sound. He's been doing this for twenty years and he tapped into what we wanted to do on every song. I question everything from everybody; I'm known for that. I was ready to put him through hell, but he put me in my place. He didn't yell at me or give me shit, he let me sing the first one or two songs and then he played them back. John let me hear what was going on with the other guys and how the songs really sounded. After that I was clear, "From here on in, you're the captain of the ship!" Kyle summed up the band's feeling for John Jansen in one sentence: "We're definitely going to use him on the next album."

With major success on the horizon, one wonders whether Bang Tango will adopt the rock star attitude that has infected several successful new acts in the last year. Will Bang

ot Coals!

many car accidents for daytime rotation are now spinning the album.

Surprisingly, amid the diversity unfulfilled in previous Bang Tango projects, there is still a solid continuity. There is no doubt that *Dancin' on Coals* is 100% Bang Tango. "Oh yeah. They all blend. It all sounds like us, we just like such a wide variety of music. There's no law that says that we can't put all of our influences into one. It's a chemistry."

And how about "Midnight Struck?" — which sends Bang Tango into virgin territory. The band explains how this hauntingly beautiful song evolved: "I (Joe) have an acoustic so I put it on and then Mark sat down and played a riff. I started singing and Kyle Kyle and Tigg (drummer) kicked in right at that spot. The next thing you know, we were finished and Kyle Kyle

Tango still be hanging out with the crowd after the show sharing a good time? "Definitely," was the resounding yes from all the band members. "We just finished saying that after every show we played, we'd go out and party. I mean Irvine Meadows, 13,000 people, and I'm saying, "We'll be right out!" We come out; we party. We haven't changed as people. That's one thing we try to keep level-headed about, it's just us and what we do. We're not trying to prove something or make a statement. We play music."

Finally, the band had a positive response for you Southeastern fans who have never had the chance to see Bang Tango perform live: "We can't wait to see you! Even though we've toured the U.S. three times, we never made it down. This time we're definitely coming."

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GLENN HUGHES (DEEP PURPLE, HUGHES/TRHALL, TRAPEZE),
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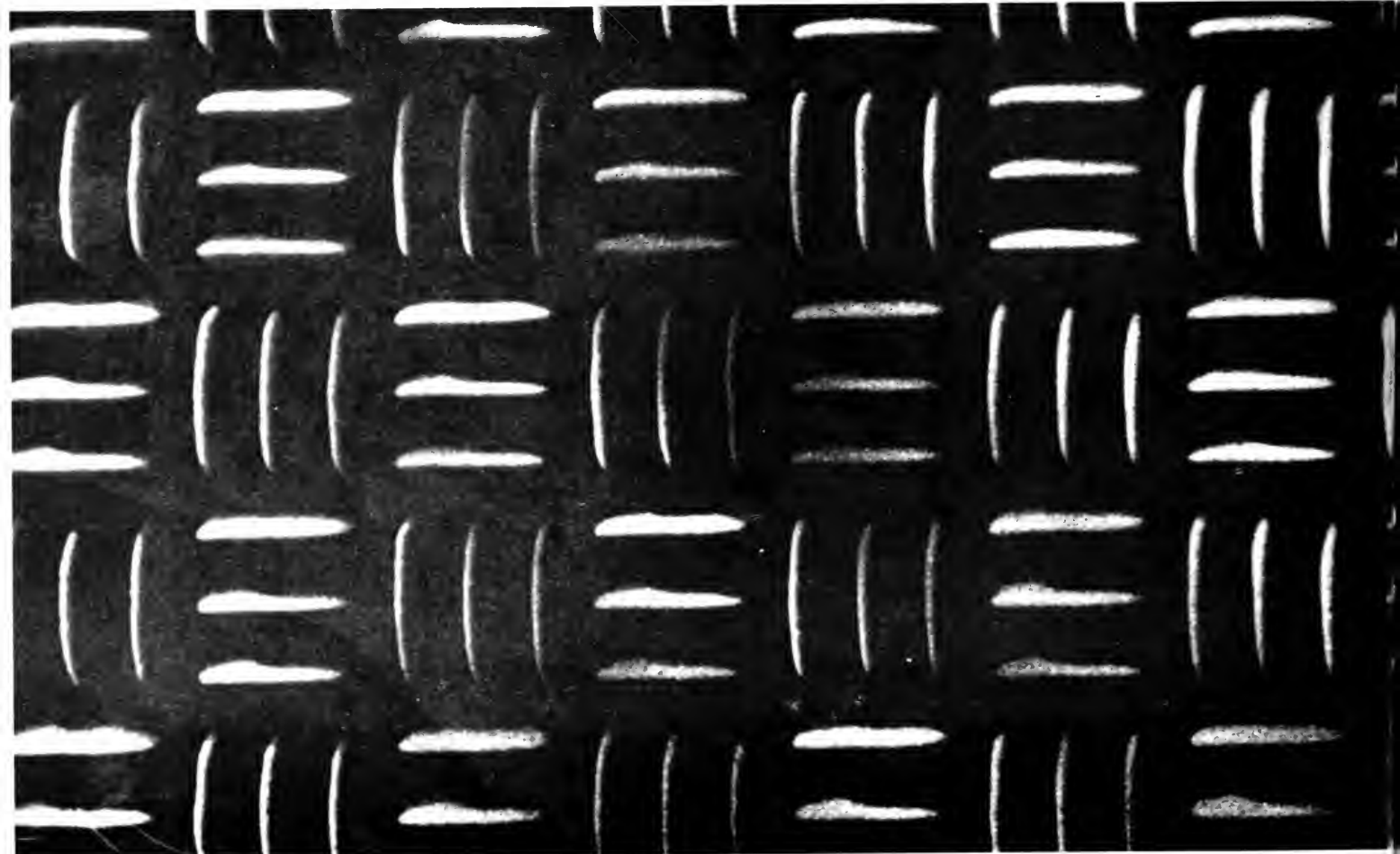


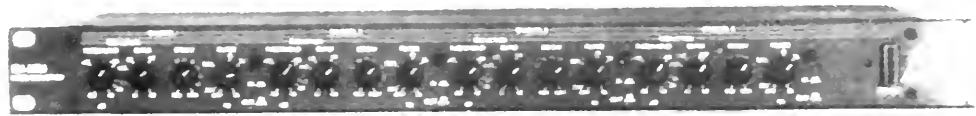
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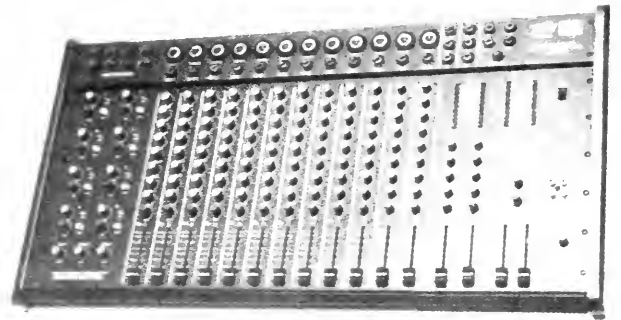
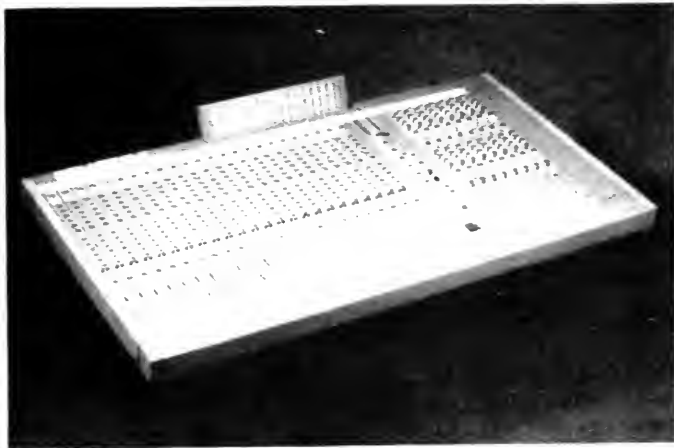


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T H E T A M P A B A Y STREET REPORT

REPORTED BY THE MASSES

EDITED BY DJ JUSTICE

A few entries back, I mentioned that the Bay area's **ROXX GANG** appeared to be on the verge of disbanding. At the time they were having serious problems with guitarist Wade Hayes, had cancelled several gigs around the bay and couldn't seem to find a replacement for longtime drummer David Blackshire who left the band months back to join Bomb A Gogo (now **MANY FACES OF MARY**). Whew! Well, here's the update. Wade Hayes is officially no longer with the band (quit/fired?) and the Gang have recruited Tampa-gone-L.A. guitarist **DALLAS PERKINS** to fill his shoes. Perkins is a longtime friend of the band who left the bay a couple of years ago seeking fame on the west coast. After an offer to join the ranks of Roxx Gang, Perkins packed up his bags and headed back to town. The band has also filled the void behind the drum-kit. After over twenty auditions with drummers from around the country, the new man is **ANDY JAMES** from Queens, New York. With all of this said, it looks like the Gang are back in gear once again.

By now everybody knows about the development deal that **BLEEDING HEARTS** have procured through the revitalized Capricorn label. (Note: See the story in this issue.) At this point the band will record some demos for the label and if things look good, they could end up signing on the dotted line. Chances are the eyes of the music industry will fall upon Tampa Bay as things progress with this fast breaking act, so if you're a fan, now's the time to show it. And if you're in a band, this could be the perfect opportunity to get your stuff in front of some industry execs. Meanwhile, as the big wigs of

the corporate world haggle over the fate of Earl and the boys, the Boston transplants continue to push their melodic rock into the faces of local fans. May 8th found the Hearts playing at Mako's Plus to an impressive 400+ crowd. Lead singer **EARL COSMO** seemed to be in the Twilight Zone when guitarist **ARCHIE MUISE** thought it was time for a drum solo, took off his axe and headed stage left. Kind of a "One, two, three ... say what?" situation, As Arch would say, "Are you kiddin' me?"

A string of dates that **KINGOF THE HILL** were scheduled to do in Florida were cancelled. According to the group's publicist, they will be hitting the bricks with Steelheart momentarily. In place of KingoftheHill, the Rock-It Club featured locals **UNCLESALLY**, Todd Grubbs' **UNIVERSE** and **GYPSY BANG GANG** on May 5th. I wonder if Gypsy vocalist Tony has heard of the national act **BANG GANG**?

STEELHEART made it through before picking up KingoftheHill, causing considerable damage to the Rock-It Club on May 15th. This show was yet another example of what radio support can do in this or any town. 98 has really been pushing this act over the last six months and the advance sell-out proved it. Steelheart wailed big time and 98 even went as far as to record the show live. Since the event, I've heard "Everybody Loves Eileen" several times over the airwaves and it kicks. By the way, **THE LOST** opened the show and left the stage with the best crowd response any opening act has ever received at the club. Maybe even better than some of the headliners.

I was looking forward to seeing **MAGGIE'S**

DREAM with the **BLACK CROWES** but the band was given the big boot before the tour made it through. A call to Maggie's label, Capitol, confirmed that the band was indeed kicked off the bill. An underage groupie found on someone's bus? Actually, it seems that the Black Crowes got rid of Maggie's Dream because they had done a commercial for Miller beer. Those nasty boys! Is it my imagination, or do the Black Crowes have a real hard-on for anyone involved in big time corporations? You may remember that they were taken off ZZ Top's tour after derogatory comments were made on stage by vocalist Chris Robinson concerning bands and corporate sponsorship. Aside from the controversy surrounding the Atlanta-bred unit, the Black Crowes made it through on May 11th as did fellow Georgians, **DRIVIN' N' CRYIN'**. With both of these acts appearing on the same night at different venues, I flipped a coin and headed to the Fairgrounds for the Crowes. This was one of those shows where the crowd provided as much of the vibe as the band did. Of course they dished out all of the radio regulars like "Hard To Handle," "She Talks To Angels," etc., but they also handed over a few oddities. At one point the band brought out a bass player by the name of **DUCK DUNN**, who I'd never heard of. After the show, someone filled in the blank by telling me that Mr. Dunn had played with several rock legends such as Eric Clapton and Otis Redding. I doubt any of the older folks in attendance (which there were a considerable amount of) wondered who the Duck guy was. Despite my initial reservations about the Black

Crowes, this rated as an excellent show.

Local metal band **MESSIAHX** have reformed with all of the original members. The group disbanded in 1989 at the height of their career, when label interests positioned the band as potential signees. Bassist Brad Davis says that the band will be playing out soon.

For those of you that had written off **STYX** years ago and neglected to catch them at the Sundome on May 17th, Onkkk. Wrong answer! Any of the 2,500 people that made it to the sparsely filled arena would probably tell you the same thing 'cause Styx was incredible. I thought this show was going to be a major yawn fest, but by the end of the night, I was singing along to many of the songs they had popularized during the 70's and early 80's. It's pretty amazing to see the band now and realize that exactly ten years ago, *Paradise Theatre* was the #1 album in the country. A lot of people asked about the show and how Styx came across with Tommy Shaw. He was obviously a major part of the Chicago-based unit during it's heyday, but his absence went mainly unnoticed this time around. Despite a fair show of their able new material, it was the classics like "Renegade," "Madame Blue," "Babe," "Miss America," "Best of Times," and "Come Sail Away" that made the night. What a concert!

You know, it seems like the club scene is edging more towards original music, which is a blessing. Remember people, support the local stuff or be doomed to Nelson covers by bands that are half as good looking.

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THIS IS TAMPA BAY'S HEARTLESS. FROM LEFT TO RIGHT, BILLY "LINGUS" WEBER, TOMMY VINCENT, KENNEY McGEE, DEAN DOMIZIO AND CHRISTIAN HAMLETT.

If you listen to local hard rock radio at all, you have more than likely been listening to Tampa Bay based Heartless' latest material. Since former Juliet vocalist **Kenny McGee** has teamed up with Heartless members bassist **Christian Hamlett**, drummer **Dean Domizio** and guitarists **Tommy Vincent** and **Billy "Lingus" Weber**, the band's latest material including "Take Me To The Edge," "Not About Love," "Baby Jane" and "Monkey See, Monkey Do" have dominated 98 Rock's request lines. Heartless has just returned from a showcase tour across Central Fl. and New York, and have already scheduled a second showcase concert at the Rock-It Club on Saturday, June 8th for interested labels. I met with McGee, Vincent and Domizio at their rehearsal hall to catch the latest updates on Florida's up and coming band. **Tell me about your last out of town gigs.**
McGee: The New York showcases went so well that we had to set up another showcase right here in our backyard immediately for the labels that wanted to see us again from N.Y. and L.A. We had a great industry turnout in New York. Now it's like a panic situation cause everyone wants to see the band again so quickly.
I heard you've released a new tape.

McGee: It just went out. It includes "Best Of Me," "Down South Gypsy," "Monkey See, Monkey Do" and "Rosey Red." We only sent the follow up tape to the labels that are seriously talking about getting us a deal.
So you are holding out for the best deal?
McGee: Exactly. It's not a come one, come all situation now. We're in no hurry by any means. We're very content to sit and write and do exactly what we want to do. Not saying that it's not going to be quick. However long or short it takes, it doesn't matter to us.
How has Heartless changed since Kenny began fronting the band?
Tommy Vincent: Any time you make a member change you're going to have a change in the band. You just hope that when you make the change it's the right one. And so far, it's great. We made a big change, and it's brought out things in us that we felt that we felt needed to be brought out. Every time you bring in a new member, new things happen. They introduce a new personality, writing, new ideas, and it all reflects in your show and the songs you write.
How would you describe your songs?
McGee: Hard rock. But we are not in one certain category, we don't feel that

we have to be. We write something and we'll play it. Look at the Beatles. What band could play "Yesterday" and then play "Revolution?" Our new batch of songs go from "Whiskey Woman" that has a southern rock, Allman Bros. feel to it to "Witch's Brew" which still has a southern sound to it but it's an extremely heavy song. We just write. It will be surprising to find out which of our songs turn out to be the hits or singles.
Do you consciously try to write songs to get signed?
Domizio: With the record company people, you have to know what they want to hear and you have to please them. You've got to have songs that they like and do what you want to do as well. You definitely have to be commercial enough to get their attention, and be true to yourself.
McGee: We don't play anything just to go over. Everything we play we like and we feel has a purpose. It may be another direction for us, but we want to go in that direction. How far in that direction we'll go remains for the future to see. But we don't fool ourselves. Sometimes we'll write something and I'll say that it's too candy for Heartless. But we'll explore any other aspects of music whether it's acoustic or heavy. That's what makes

music fun. That's what makes food interesting. If you ate the same meal everyday you'd get tired of it. Music is the same way. If I sing something hard and heavy as I can get, it's good to then sing something more melodic. It's fun to have variety, that's where it's at!
Has playing the bar circuit over the years helped you to prepare for being national artists?
McGee: I think playing all of the covers and the clubs helped me as far as stage experience and being up there in front of people. That helped me accomplish my first record deal. I guess if you play that many cover hits, you're bound to figure out how they're written. Being in a national band feels great. It's a whole different ball game, it takes a lot of pressure but it really brings along the business sense of it all too. That wild, care free attitude you have playing in bars certainly goes away once you enter the national act business end of things, and I'm definitely involved in the business side of it. It's not all fun and games. You have to listen and learn and pay attention to what's going on. It's a give and take thing. You trade some of the fun for the competitiveness and the business that's involved which is part of the game. And as far as being in Heartless, it's the vehicle that I want to be in.

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Q: WHAT EVER HAPPENED TO KEVIN DUBROW AND CARLOS CAVAZO OF QUIET RIOT? A: THEY'RE IN HEAT

The early eighties marked the rise of MTV's dominating influence over their viewing public, and Quiet Riot was the ruling metal band that paved the way for other metal and hard rock acts to receive privileged air time on that network. Quiet Riot's albums went platinum, and the band was even listed in the Guinness Book Of World Records for being the first metal band to hit # 1 on Billboard Magazine with the song Metal Health.

The band first gained attention as original bassist Rudy Sarzo rejoined Quiet Riot for their first major label release on Pasha/CBS Records after former QR guitarist Randy Rhoads died. Both had recorded Quiet Riot's first independent album which was only distributed in Japan and is now a valuable collectors item. Osbourne, who was rumored to have quit Black Sabbath mostly because he was embarrassed that their opening band on the last Sabbath tour Van Halen was blowing them away night after night. His

solution was to recruit first Rhoads and later Sarzo to stay on top of the rising competition.

Meanwhile DuBrow and drummer Frankie Banali kept the name going and replaced Sarzo with bassist Chuck Wright (currently with House Of Lords) who had previously played with a band Kevin fronted in 1979 known simply as DuBrow. It was Wright who got guitarist Carlos Cavazo into Quiet Riot, after seeing him in an L.A. band called Snow. Oddly enough it was Cavazo who wound up telling Wright that they had decided to let Sarzo return to the band after he felt that he couldn't continue playing with Osbourne after Rhoads tragic death. Wright did record several of the bass tracks on the debut QR release, including the hit "Metal Health."

After the second album tour, Sarzo again left Quiet Riot and after several projects eventually joined Whitesnake. Wright returned one last time for the

recording of "QRIII." This album bounded to #48 in it's third week on the Billboard album chart, and it's first video, "The Wild And The Young" was the fourth most requested video on MTV. Still more problems arose in the band, which marked the last time DuBrow and Wright performed with Quiet Riot.

During the final time DuBrow spent with QR, he spent a great deal of time in the Tampa Bay area producing what was meant to be Julliet's first album before they got signed with Enigma. On several occasions he was reported performing live with the band. Quiet Riot went on to release one more album. Rough Cutt vocalist Paul Shortino filled in for DuBrow, and Cavazo and Banali represented the only remaining QR members before the band broke up for good.

After years of keeping a low profile, Dubrow and Cavazo have reunited and have put together a new band called Heat. Their new rhythm section consists of Pat

Ashby and Kenny Hillery. The new act promises to perform mostly Quiet Riot material, and people that I have talked to in the industry have assured me that the new direction the band is pursuing is much heavier than their earlier classics. Tentative song titles include "Scream, Shout, Let It All Out" and "Hell Or High Water."

The Heat is scheduled to perform in Tampa at The Rock-It Club on Sunday, June 23 with local power metal act Silent Scream opening. With Quiet Riot's platinum track record, there's a strong chance that DuBrow's and Cavazo's new collaboration will be comparatively successful, so this might be the last time you can see these metal veterans in the intimate settings of the Rock-It Club before The Heat goes on to performing to larger arenas. So get ready to bang your head and feel the noiz! The show starts at 9:30. 18 & up are welcome, and the tickets are only \$5.00 advance and \$10.00 at the door.

BY JOHN URBAN

JUNE 23. SPECIAL GUESTS. SILENT SCREAM. 18 & UP WELCOME. 18 & UP



PREPARING YOUR DEMO TAPE

A demo tape is one of the most important tools an act needs to secure the interest of the music industry's "movers and shakers" - most of them won't even consider seeing an act live without hearing them first. This is generally the rule, although there are exceptions. For instance, Elektra's West Coast A&R (Artists & Repertoire) head Peter Philbin, as well as yours truly, prefer to work the other way around: live show first, then listen to the demo.

Generally, most A&R persons suggest a band compile three or four of its best songs onto a demo tape. Contrary to what most artist's believe, quality of a recording or musical ability are not often the best means of attaining recognition. Getting a deal today entails a lot of factors outside of great production or amazing technical ability. Of course, incredible songs are always your best tools, but showmanship is also a necessary attribute to bands of the 90's.

Let's face it, if you're an exceptional songwriter, you ought to turn your material over to a publisher or work with movie soundtracks and television themes. An artist who is an incredible frontman is easier to create into a superstar than a strong songwriter with limited stage presence. Look at the many rock stars in the Top 10 over the past several years: they either have a gimmick (Dread Zeppelin), a completely calculated image and stage show (Madonna), or sing the hits of others (Milli

likes a song by a band, he will probably ask for more material.

A words of caution: Avoid inundating music industry personnel with lengthy demo tapes. Based on my experiences and personal habits, I can almost guarantee they won't get listened to, or will be relegated to a place at the bottom of the pile. I receive an average of ten demo tapes a week and must admit that those with three songs or less get played within a week of receipt. The longer tapes, on the other hand, tend to roll around on the back floor of my car until I take an extended trip somewhere (like Palm Springs or Mexico), and by then the group has given up on my input anyway.

Now as far as the types of songs to include on a demo, include one or two "rockers," (or whatever particular genre of music fits your personal style, be it country, jazz or whatever), maybe a pop tune and a ballad. This is my favorite combination, because it offers a variety of styles and lets different members of the group shine through different songs. For example, one song might feature a blazing guitar solo, while another sports a thundering bass line, while still another incorporates a haunting keyboard riff.

Naturally, all the tunes on a demo should offer highly unique sounding or unusually expressed vocals with catchy hooks, interesting lyrics and highly-

Vinnilli). In contrast, songwriter extraordinaire Holly Knight, who formerly headed the band Device, was not as successful as an artist in comparison to the singers who cover her material (Heart, John Waite, Pat Benatar, Charles Sexton, Animotion and many others).

memorable melodies. Start off the demo with your strongest song: The tune that's a hit and could be a single. The order on the tape, by the way, should be decided upon by both the band and an objective third party such as a manager or music attorney. The band's

Getting a deal today entails a lot of factors outside of great production or amazing technical ability. Of course, incredible songs are always your best tools, but showmanship is also a necessary attribute to bands of the 90's.

The bottom line is a demo should be well-rehearsed, but need not be technically perfect. As a matter of fact, numerous national recording artists, producers and publishers I have spoken with admit that they prefer demo submissions to be clean and simple. This allows for the artist to expand on lyrics and include his or her own musical creativity; the producer to supplement the production with his own technical expertise; and publishers to envision other artists compatible with the feel of the tune. Sometimes, if a song on a demo is too complete, it leaves little room for input from those listening to the tape. A point in fact: Even though they might be on the business side of the music industry, the majority of the persons hearing your demo are individuals equally creative as any artist. Most persons in A&R, publishing, producing, etc., were once musicians themselves; the rest were more than likely musical fanatics!

That's not to say, however, that under certain circumstances a highly polished demo is not appropriate. For example, when writing for a soundtrack, normally only one song should be submitted (unless more are requested initially), and obviously catered to a particular scene in the movie. If a soundtrack coordinator

members tend to be too close to the music to be unbiased. In general, I find that taking a few songs around to close acquaintances in the music biz and gathering opinions on several songs tends to be the most accurate barometer of a band's material. Just for your information, many of the songs written by local bands that I've been blown away by have turned out to be the tunes responsible for obtaining them recording contracts, movie soundtracks, radio airplay, television appearances or magazine/newspaper coverage.

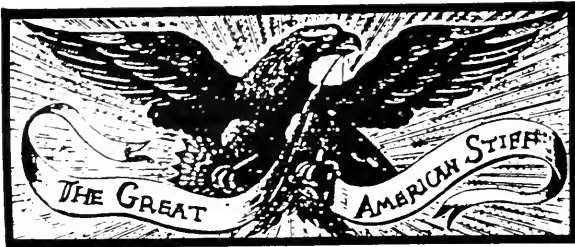
Once a band's best tunes are selected for the demo, they should be rehearsed as much as possible, so as to not waste any money on valuable studio time working out parts. The primary culprits here are lead solos and background vocals. Some of the best known rehearsal studios may be out of a young band's budget. The best sources of leads on additional facilities, which are usually less known and therefore less expensive, are other musicians and the classifieds of music magazines. Although each band must set up and tear down its gear at most rehearsal rooms, a few hard-to-find deals actually offer 24-hour access or live-in-facilities.



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Well it's time for a Tampa Report. In other words, what kind of stupidity is happening in Tampa? Well let's start with the proposed bill that would give Gay's and Lesbians legal rights if they are discriminated against in housing or employment. I don't know why this should even be debated. God created everyone equal, that's what the Christians tell you in Church, right. Everyone should have the right to be treated fairly. No matter what their sexual preference is, that's just plain human decency, who would have a problem with that? Well Bucko's, I'll tell you who has a problem with that - religious groups, that's who! To quote **DAVID CATON**, spokesperson for the American Family Association "transvestites will be able to teach school children, one day as a man the next as a woman." Obviously Mr. Caton is a paranoid homophobic, but the frightening thing about fruitcakes like Caton is that they have the money of other paranoid fruitcakes behind them. Doesn't it strike you as odd that the people who claim to love all of God's children can conveniently leave out certain groups of God's children. Then when

you confront these people about being hypocrites, they start quoting scripture from the Big Book of Fairytales, otherwise known as the Bible. I find it hard to take these people seriously. Religion is the biggest scam going. So will the anti-discrimination bill be passed? It's hard telling, with all the good Christians doing their best to make it fail. It doesn't look good. I do however have a few questions that I would like to ask Mr. Caton about the history of his religion. How can a virgin have a baby? And how did Noah round up 2 of every animal in the world to put on his Ark? One would think that would require a lot of travel, not to mention the cooperation of the animals. And what did Noah do if one of the animals were gay? That might explain extinction.

This is the part where we examine the alternative music scene in the Tampa Bay area. The biggest show last month was without a doubt **FUGAZI** which took place at the Ritz. To say the place was packed would be a vast understatement; words couldn't begin to describe the heat and stench inside. What I did see of Fugazi was very powerful and intense. I just

couldn't take the heat for more than 10 minutes at a time, so I missed a lot of the show. That leads me to the question, if a band like Fugazi can draw that many people to the Ritz, how many people are going to be herded in for the **RAMONES** show coming up? The last time the Ramones played here was at the Cuban Club courtyard and it was packed; that courtyard is a lot bigger than the Ritz. Don't get me wrong, I'm not bad mouthing the Ritz, I've seen some cool shows there and have always been treated like a human being, not some piece of cattle. All I'm doing is questioning the choice of venues for some of the bigger acts coming through town.

Speaking of bigger acts, how does this bill sound: **JANE'S ADDICTION, SIOUXSIE AND THE BANSHEES, LIVING COLOUR, NINE INCH NAILS, ICE T,** and the incredible **BUTTHOLE SURFERS?** Well all these acts will be at the Orange Juice Bowl in Orlando or Disneyworld, FL. (I get so confused about this since Disney owns Orlando; why not call it Disneyworld FL.) On August 20th as part of **LALLAPALOOZA**, which aside from the music will feature booths that will give out info on the environment, alternative press, and an assortment of other vital issues concerning the world. This will be the alternative event of the summer. There's one thing about the event that bothers me, aside from the fact that it's at Disneyworld. What happens if it rains? There's a damned good chance it will. It's too bad that Lallapalooza isn't taking place in that funny shaped dome that's gonna make St. Pete. a major league city.

THE FLORIDA CONTACT SHEET has been started up again. It lists alternative bands, venues, 'zines, and people to contact. It comes out bi-monthly and hopefully monthly in the near future. If you want to list your band or venue send your S.A.S.E. to FL. Contact Sheet, P.O. Box 7521, North Port, FL. 34287. The contact list is a great way to find out what's going on around the state, and ad rates are dirt cheap. If you don't take advantage of this, you're an idiot.

In the last few issues of **THRUST** there has been a lot of pissing and moaning about the lack of scene unity in commercial rock circles. Who really gives a shit? I know I don't. Punk has always been about doing it yourself (D.I.Y.) so I've gotten a good laugh at all the people who think they make the area rock scene happen, and to the mall metal bands who backstab each other, what's the point of it all? You all sound the same anyway.

One last thing, if any cool alternative bands have some material out and you want it reviewed please send it to me and I'll dedicate this whole column to Florida bands that are creating something new and original. I've also started my own record label **STIFF POLE RECORDS** and I will be putting out some 7" singles, and selling them via mail order. So if you're interested, get in touch. Just so you know where I'm coming from, some of my favorite bands are **BAD RELIGION, KILLING JOKE, CRASS, BUZZCOCKS** and **THE CLASH**.

'Til next time take care and treat people how you would want to be treated.

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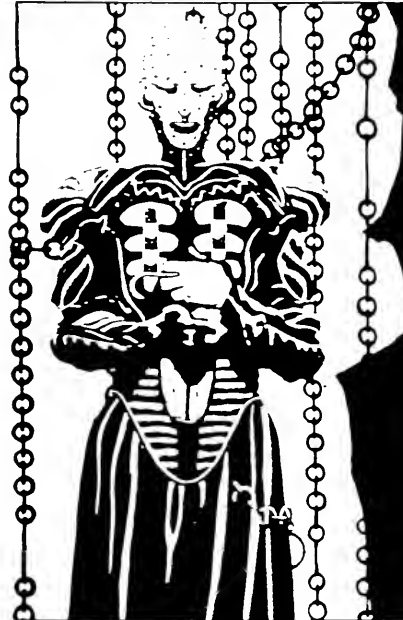


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UNCOVERING THE HARD FACTS IN TAMPA BAY

After having been published in eight different magazines over the last few years and having heard countless demo tapes, I must admit that I'm starting to get hard to impress in my old age. Rare is the day when I see a new band that really freaks me out at first listen. Well, it happened a few weeks ago when I heard Port St. Lucie, FL based original act **CADILLAC BRATZ** song "Don't Be Afraid Of The Dark" on Austin Keys' Tampa Bay Rocks program. I scored their CD titled *Fasten Your Seatbelt*, which is a consistent collection of well produced commercial hard rock. I immediately arranged for them to play in Tampa, and for once I wasn't disappointed by their live show. The band is made up of **MICHAEL "SPAZ" SEVILLE**, guitarist **WADE JACKSON**, bassist **CHRIS MORRIAH** and drummer **JOEY COTOIA**. Spaz has a clear and marketable voice, and is the sort of frontman that demands your attention. Jackson is also an impressive musician, who is equally gifted at playing keyboards and backing vocals. But what really body slammed me was the rhythm section. For such a hit oriented band, Morriah and Cotoia had a heavy as hell sound reminding me of Megadeth. Being a bass player myself, it's not often that I rave about a bassist, but this Morriah guy is brutal. I can't tell the difference between a drum solo and a drum soundcheck, but Cotoia's solo was a highlight of the show. The band and their crew acted more professional than most national acts I have worked with. As Spaz explains it, "We do that because that's the first impression

your going to get. If you go in and put on a professional show, I think you'll get that back. It's really tough for a band to work nowadays. Down where we live, they don't want to hear original music. So what we do is mostly all originals and throw in a couple of cover songs. And all of the circuit bands play all covers and throw in a few originals. Their originals end up sounding like covers, where our covers sound like us." In this business it's really not how good you are that matters, it's how many contacts you have or being in the right place at the right time. And that's all that could possibly be staying in the way of Cadillac Bratz getting signed. "The way we look it is that we want to piss with the big boys," Spaz continues. "And when you're doing that you really have to have your shit together. I feel we do now, but there used to be a time where it wasn't like that. We worked really hard for that." This band really are true performers as well as unique songwriters, which is a winning combination. Be sure to catch their next gig in town, and for more info about joining their fan club or ordering their tape, CD or other merchandise write to The Cadillac Bratz Fan Club. P.O. Box 8149. Port St. Lucie, FL 34952-8149.

Speaking of Brats, a few of you might remember a band I was in for a few years in the early eighties called **BRAT**. That group was formed by guitarist **BRUCE BATTEN** and drummer **RUSS HAMMOCK**, who later formed another local metal act named **THUNDER** after Brat's demise. Thunder was a straight ahead metal band in the tradition of

Accept and Judas Priest, which mixed a futuristic stage look with their power metal direction. After going through several singers, the band broke up. Batten couldn't find the right musicians who shared his theatrical goals and has been working on a solo project ever since. Recently ex-**ICED EARTH** vocalist **GENE ADAM** called me after he left his band. As for his leaving Iced Earth, he said "We went to Europe and had a very successful tour. When we got back, the band let me go. I wasn't going to argue the fact, so I decided to put something else together and Bruce was the first person that popped into my mind. I've always followed Bruce's career. Bruce had asked us for some addresses, so I knew he had something going but I wasn't sure if he had a singer or not." Adam asked me how he could get in touch with Batten. The two met and found that they both shared similar musical goals, and are forming a newact that will pursue what Batten originally set to achieve with Thunder. They have already recruited a Chicago based bass player named Trent Shoals. The band plans to release a tape early this summer, and the new band will be called **ATOMIK COCKTAIL**. Adam compares the style of the material he is co-writing with Batten as power metal, but not as dark as Iced Earth is. The group is currently looking for a drummer that exceeds in both ability and showmanship. Any interested can contact Adam at (813) 289-1272.

Well, the vampires are in full force, and damn they're getting ruthless! In preparation of their back to back Memorial Weekend gigs with Circle Of Soul in Tampa and Roxx Gang in

Clearwater, **CAST OF NASTIES** released a quality fanzine with a distribution of over 5000 issues available at record stores and clubs across Central FL. A fan club has been started for them titled The Fang Gang. For information about membership, C.O.N. merchandise or how to get a free copy of their zine send a s.a.s.e. to The Fang Gang, P.O. Box 273388895. Tampa, FL 33688-3895.

Finally, the Universe is shifting! That's **TODD GRUBBS' UNIVERSE**. Bassist **GUY POLLETTI** who has been performing with the band since day one has stepped down and has been replaced by **KEITH HANCOCK** (formerly of **OBLIVION**). Polletti began playing bass for Grubbs when Todd's first instrumental tapes were recorded at Polletti's E.G. Recording Studio. Until now Polletti played in Universe as well as fronting his own band Vengeance Inc. which has existed in one shape or another for close to ten years. He is now concentrating all of his efforts into **Vengeance Inc.** Hancock moved to LA with several Oblivion members to study at the B.I.T. Institute. He joined Universe shortly after he moved back to Tampa, and played his first gig with Universe after only five days of rehearsal. The band is currently working on an instrumental album project, and they already have record company interest for Todd's instrumental music based on his previous Guitar Parts demo. To keep up to date on all of the local scene movements that Todd Grubbs is involved in, dial (813) 654-TODD. Call him, you know you want to.

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Since the debut of *Night Songs* in 1986, Cinderella have had to prove year after year that they weren't a one hit wonder. Now, five years later, there's little doubt that the band is here for the long haul and then some. With their latest, *Heartbreak Station*, Cinderella have taken their blues-based sound a little further down home, back to basics. Out on tour with David Lee Roth and Extreme, the band is now riding the rails of the arenas across the country. To whet your pre-show appetite, we present an interview with Cinderella's frontman, Tom Keifer.

by DJ Justice

THRUST: Cinderella has definitely come a long way in three albums.

TOM KEIFER: I guess we've been eating our Wheaties. I don't know, a lot of touring and playing has grown on us as a band.

You've really went 180° since your debut, *Night Songs*.

I think it all depends on what you grew up on. My roots are with bands like the Rolling Stones and Led Zeppelin. You never knew what they were going to do from track to track. They'd go from a hard song to country to blues. Music wasn't really segregated then because bands played everything and it was very natural. It seems like the music of today is being dissected and segregated. It's like, "Which style do you play?" like you can't play anything else. That seems really strange to me.

After the success of your first two albums, did you get into *Heartbreak Station* with more flexibility? This does seem to be our most diverse album to date. It's the growth thing. We had the most time and luxuries with this one. When we did *Night Songs*, we were a new band with a very small budget. Then we went on tour for a year and a half, sold all of these albums, and the record company wanted us right back in the studio. We didn't even have time to

unpack. The budget was bigger for *Long Cold Winter*, but there was still the time thing. At the end of the tour we said, "We're taking six months off to get our heads together and do this album the way we want to." So we not only had the luxury of a budget, but the luxury of time and that really made a difference. It would be pretty boring if we had done *Night Songs Part III*.

The members of Cinderella were traveling musicians during the recording of this album. What was the reason other than to fight boredom? That was part of it actually, to help to keep it fresh. On the previous projects, we recorded all the basic tracks in one place. We might have jumped around for the overdubs or mixing but the basic tracks were done in the same studio. This album wasn't done that way. We did two songs in this studio and three songs in that studio. We tried to match certain songs with a certain type of studio, and each song started to develop its own character. That way, from track to track, they all sound different.

A variety of guests including John Paul Jones from Led Zeppelin helped with the album.

Yes, John Paul Jones arranged the strings for "Winds of Change" and "Heartbreak Station." Our producer, John Jansen, is his manager and that kind of

helped us out. We sent him a couple of tapes and he liked what we were doing.

You also brought in Gospel and Blues players. Obviously, you were trying to get specific sounds. Each song dictates what you're gonna do. It was obvious to me after I wrote "Shelter Me" that it was a rock & roll song, but it has a gospel chord progression. So it was like, "Let's put some gospel singers on it to really get the whole feel." And when it came out of the second chorus, even when I was doing the demo, I said, "It's got to go into a sax solo here. That'll be the icing on the cake."

Tell me about the lyrical content of "Shelter Me." It's about people in society—and there's lots of 'em—who are constantly pointing their fingers and putting down other lifestyles. The people who point their finger usually have the most to hide. It's saying that everyone has their own shelter or their own vice whether it's drugs, alcohol or rock & roll. Everyone has their own escape in life, their own thing. No one is really perfect and no one has the right to throw the first stone.

The video for "Shelter Me" is not your typical fast-cars-with-hot-babes kind of video. How much input did the band have on the whole process?

We had quite a bit of input. I had a lot of conversations with the director about the characters in the video, like the evangelist preacher and the old prudish lady. Everyone knows who she's supposed to be so we won't mention any names. The input that we had was to make sure the story followed the lyrics and that it was fun.

Did you get what you wanted?

Out of all the videos that we've ever done I'm the happiest with that one.

Would you consider this a good time for *Heartbreak Station* with the blues happening big now? I mean, if this had been your debut you might have only sold 20,000 units.

I don't know about timing. I think our first album was at the right time and then *Long Cold Winter* was a surprise. It opened up with Blues, then it really kicked in. That was a good time for that album and this is a good time for this album.

Do you ever look back on the career that Cinderella has had and go "I can't believe all of this?"

Everyday, man. I don't ever forget where I came from. This is all a dream come true. We still believe that if we want to stay where we're at we have to work for it. We don't take anything for granted.



"We're still a radical concept. Not only are we black musicians, but we really just don't fit into any one particular style: we're not a black rock band, or a black funk band, we're a variation on many things and we don't limit ourselves. What the hell is Fishbone? Everybody wants to be spoon fed so they know exactly what they're dealing with so if they want to embrace it or shoot it down, they can. If you come at them from all sides...oh shit. It's like when you get surrounded, very few people know what to do."

Kendall Jones/co-founder Fishbone

Thrust: You've complained before about people not listening to Fishbone's lyrics. When I listened to the new album, that's the first thing that really hit me were some of the messages. Have you gotten over that problem?

Fishbone: I don't know if that's the problem. That's the thing, everyone's used to you saying some serious, heavy, almost depressing message. Most of our messages are kind of light and the words kind of sneak up on you. Some songs sound better if you're dealing with petty topics, but have a heavy approach to the music. I'll never question anyone's approach on how to get their message across.

Do you think the people are finally starting to see the messages within your music then as opposed to just listening to the beat and melody?

Some people are, the critics are actually starting to actually listen to the words. I'm surprised when I come across people that have listened to the words. Just because of its delivery, everybody thought it was kind of light-hearted. It's not like that at all.

If you could take two or three lines from the entire album, and those were the only lines either lyrically or musically that you could play to someone to get a message across, what lines would they be and what would the message be?

"There's a pile of shit in your sugar shack, but I'm going to step on it when I'm visiting and drag it more all across your floor." The second line is: "There's a pile of shit in the White House, and I'm going to step on it when I'm visiting so I can drag it more all across your flag." That's what I would say. We all live in a world of shit and we have to learn to deal with it.

Now Fishbone has a parental advisory sticker on the new album. How do you feel about that when people can turn on the news and hear twice as bad?

It wouldn't be bullshit if stores would say okay, it's got a parental advisory we won't sell it to minors, but there are some stores that just will not stock albums that have the sticker on them.

The Wal-Marts and K-Marts of the world.

Who gives a fuck? The day I start making music for those stores, then I'm one kick, sorry fuck. I don't use profanity just for shock value or a comedy record. This is the language of our surroundings. To sit back and lessen the point just to get K-Mart and Wal-Mart to stock our albums doesn't make sense to me.

Let's talk about the new album a little bit and how you guys came up with the eighteen songs. What approach or affect were you trying to achieve?

We wanted more than just a grouping of songs. We wanted more of a musical cohesion that kept the theme throughout the record. When we listen to it we wanted to have a universal theme and the theme was, though a lot of people don't get it, what we as individuals went through from growing up to dealing with the reality of our surroundings. When you have a song like "If I Were A.....", it's basically a song about the lack of choices that a lot of people have. That's a fatality of a lot of people in this country. Then you have a song like "Housework" which is totally dealing with being a latchkey kid as most of us were, and that's exactly what the song is about. Then there's "Fight For You," which is a

song about young racist children being recruited actually by people that are taking advantage of their misery. It's basically commenting about that. Hey, you don't have to be that way, but if you come at me, we're not going to run from you. We're not going to turn the other cheek, we're not going to be afraid of a water hose.

I read that you're trying to do a reverse crossover—that black audiences aren't really paying that much attention to you. Is that correct?

What we're trying to do musically is what we're also trying to do socially. We want to have an environment where everyone can participate with what's going on. We're trying to bring more black people into this because we are seven black men that play incredible. We don't want to be exclusionary, we don't want just a certain hip audience, we want all kinds of people there. Everyone needs to hear what's going on, not just bands like us, but other bands, other black artists, jazz artists, just getting more into the totality of things instead of just listening to the same old lame stuff.

So do you think you've almost been shunned in a way?

I think that a lot of black artists feel alienated from their own community because they're not doing what's contemporary, they're redefining what's contemporary. It's a really conservative environment now that we're dealing with the country and everybody waving flags and going ape shit crazy over mass murder and censorship is unbelievable. You're dealing with an environment that's hostile to the arts anyway. When bands confront the norm, it's going to take a while for people to get to it.

BLEEDING HEARTS GET SIGNED
continued from page 9

Basically, the songs are not for the public but for Capricorn so that they can ensure themselves and anybody that's affiliated with the label that we're going to kick some butt. They figure that if we get a better product, we're going to get a better deal. Even Greg Mull said, "Don't let the tape fool you, catch them live before you make a decision." He even feels that live, we're better than our tape. We did the first demo live in the studio, but we weren't really sure of the songs. We produced the demo ourselves, but now we're going to have a real producer like Johnny Sanlin, who's had some great stuff in the past. We're going to be in a better studio, everything is going to be top notch. We feel very confident that what we're ready to do is going to be great.

What do you expect to happen after the four month development period?

AM: We'll get a tour, have Van Halen open up for us, and we'll be at Monsters of Rock! Maybe we'll come out and do special guest appearances. All we have to

do is get a better product. Capricorn is ready to work a deal with us anyway, it's not really like a trial. With a better product, we can get a better deal. We're ready to roll.

What new songs will be on the Capricorn demo?

AM: We got three new tunes that Earl and I just wrote, "Don't Look Ahead," "You," and "Bonnie And Clyde." I think we're going to record "You" for the radio next.

How did Bleeding Hearts accomplish so much in the year since you've been in Tampa?

AM: If your ship don't come in you have to swim right out there to it. That's what we're doing.

EC: If you're a local band and you're trying to be successful, talk to successful people. If you want to be rich, talk to a millionaire, not a bum on the

street. If you want to get prime time radio airplay, talk to a band that's getting prime time radio airplay. Don't worry so much if you're not getting



paid as an opening band for a headlining or a national band because radio airplay media support, and all that good exposure is priceless. Put your ad

in Thrust Magazine (shameless plug), talk to your local DeeJays and radio people, find out who counts and who doesn't, watch where you step, watch how you speak, and always be abrasively humble.

Do Bleeding Hearts have any other announcements?

EC: There's going to be a new song for the radio that has nothing to do with the record deal. We have time at Morrisound so we're going to do one more song and it'll probably be "You."

Do you have a message for the radio programmers who haven't yet heard Bleeding Hearts?

EC: We've been on daytime rotation on both local stations, 98Rock and 95YNF. These stations can't agree on anything—except us.

AM: Wanna see your phones light up?

How about a message to hook some new fans?

AM: We might be egotistical, power-hungry maniacs.

EC: But the music makes us feel good. We'll leave it up to you.

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Southeast Music Report

Tampa Bay

by Blacks and Kares

MISSTAKEN, CADILLAC BRATZ and **SHOTGUN WEDDING** rocked the **ROCK-IT** for showcase night on May 19th.

THE RITZ THEATRE was host to The 1991 New Music Expo on May 18th that featured showcases from **MANY FACES OF MARY**, **FOGOTTEN APOSTLES**, **SOUL SPANKIN'**, and **SOUL CITY SUE**.

THE BRASS MUG in Tampa began a showcase featuring three thrash bands every Wednesday night. While checking it out, I caught **GARDY LOO** (featuring former members of Nasty Savage). The show was great with **THE DARKENING** warming up the crowd.

TYGER TYGER has added new guitarist **CHAD ROBINSON** and is now under the management of Dan Tobin (David Bowie). Tyger Tyger will be showcasing at the **LIMELIGHT** and **CAT CLUB** in NY at the end of June. Industry readers take notice.

HAL STOWERS has enlisted the aid of several area musicians in writing and recording the score for an environmental film to be released at the Cannes Film Festival, including **TONY WISE**, **JANELL SADLER**, **ROCKY RUCKMAN**, and **KACEY ROSS TELKMAN** of Sarasota has donated the recording time to the project.

BIARRITZ held a Memorial Day Rock Marathon featuring all local talent: **ARAZMO**, **BLEEDING HEARTS**, **DRAMA**, **GYPSY BANG GANG** and **VIEIRA TERRA**.

JETEYE played to a standing room only crowd at **JEFFREY'S**. The band is sounding better than ever, and their new material is kickin'.

MEDUSSA, featuring the original line up, reunited for a few shows at the **GOLDEN MUGGET**. **CIRCUS OF FOOLS** are NOT splitting up. The band put on a great show at **BOOMERANGS** previewing new songs.

FOXXXHEAD, Tampa Bay's premier "all girl" rock band is back on the scene. Replacing guitarist **TINA**

STINSON, who is involved in an original project, is **KURT ALLEN**. Yes, he is a male.

SABER have changed their name to **MACHINE HOUSE OPERA** and opened the Lord Tracy show for the second year in a row.

EMERALD CITY did a week-end stint at the **THE BAY CLUB** the new rock & roll venue in Clearwater.

CINEMA 69 have undergone some changes, joining original members **KYM LAROUX** (vocals), and **JASON DEMERS** (guitar), are **DORIAN SAGE** (bass). **EDDIE**

FOX (guitar) and **JEFF MAYE** (drums). The band has also changed their moniker to **NIGHTMARE SYMPHONY**. Their sound combines punk/alternative/metal with eclectic energy, and they are quite visual. The band will be debuting this month, so check them out yourself.

MANY FACES OF MARY (formerly Bomb A Gogo) has made its debut on the scene and former fans won't be disappointed. Ex-**ROXX GANG** drummer **DAVID BLACKSHIRE** has joined the line up, dropping his drum sticks to pick up the guitar. Watch for this all-original act to be making a big buzz in the local music scene.

M.L. CHASERS had a recent double bill whammy of a show. The **COST OF NASTIES** got things rolling with an aggressive, grinding set. But the buzz in the air was about **ROXX GANG** and their reemergence. The ever charismatic **KEVIN STEELE** led the band through a fast and frenzied pace, showcasing new songs and old favorites. The Gang was impressive and loud.

GOLDIROCKS are recording their new demo in town. **KENNY MCGEE** is producing.

THE TELSTAR ALL-STARS including **CHRIS ANDERSON** from the **OUTLAWS**, the original **GREG ALLMAN** band members and other area musicians will play on June 10th at Sarasota's **CLUB BANDSTAND**. Proceeds from the show and a celebrity auction will benefit **PROJECT RAINBOW** which provides support services for chronically ill children. **RUSS ALBUMS** says he's hosting the event, but since **THRUST** isn't worthy of being on 95.1NF's press release list, we'll have to take his word for it.

DONNIE BENNETT and his wife **TONI** have a beautiful but very ill 4 month old daughter. Unfortunately, the Bennett's don't have the insurance to cover her hospital bills. A benefit to aid them is being held **JUNE 30TH** at **JEFFREY'S**. Confirmed acts include **THIRD DEGREE**, **JETEYE**, **MISSTAKEN**, **EM-**

ERALD CITY, **CAPT. JOHNSON**, and **DOWN'N'DIRTY** though others will be added. Donnie has really helped the local music scene, so lets all turn out to show our support for him and his family.



THE BAND'S EMPLOYED ROCK GANG

Orlando

by Matt Kelmman

Before their show, **DRIVIN' N' CRYIN'** played an acoustic set at **PEACHES MUSIC**. Singer Kevn Kinney led the band through a four song set including "Last Song of Maddie Hope" from his solo album. They stuck around to talk to the appreciative crowd and went on to tear up the Beacham Theatre, encoring with a cover of the Stooges "Search and Destroy." The band stuck around afterwards to soak up some downtown club atmosphere. Thanks to Kevn for providing insight into his songwriting for a longtime fan.

THE BEACHAM will host a flag day party on June 14 featuring alternative acts **CAT E. WUMPUS**, **DOPE**, **MUTHER FUNKER**, and **SLOW**. Those buying tickets in advance will be eligible for prizes given away in a drawing during the festivities.

May saw the closing of **CLUB SPACEFISH** at their Wednesday night Beach Club location. The alternative showcase will resurface at 536 Church Street. **NAOMI'S HAIR**, **DOPE**, and **RED** will kick off opening night on June 8. Admission is free.

Expect to see the **RIDDLER'S** there soon. The band had been on a sabbatical following the spontaneous combustion death of their twelfth bassist. They have added a new explosion proof bassist.

The Riddlers debuted their new line up at **BELOW ZERO**, which has since closed (again). The club, located at the downtown Lamar Hotel, hosted **DAMAGE** and Chicago hardcore act **RIGHTS OF THE ACCUSED** on the last night. Sure, the place was a dump, but it had great atmosphere and provided a haven for underground bands and their patrons.

PHILLY JOE'S is reserving weekend slots for Central Florida's alternative bands, an encouraging sign for local original acts. Local metal bands are finding more venues opening up to them as well. On Sunday's at the **ORLANDO CONNECTION** and Thursday nights at the **F.B.I.**, the best of the area's original metal bands will be playing on a weekly basis. If you're not familiar with the area metal scene, get out to these clubs. Most of the bands provide demos for the asking.

Metal mainstay **TALION** are lining up dates for the summer. They have captured their musical mayhem on "Get a Whiff," available free at their shows. Get a copy for a sampling of the future of Central Florida metal.

Melbourne's **ATTIKA** are gearing up to release a new album this

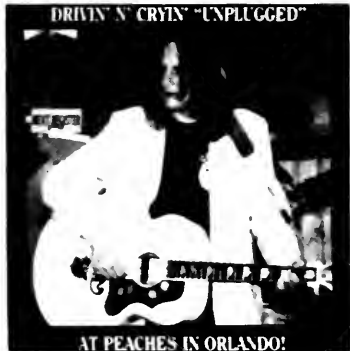
month. The nine track "When Heroes Fall" was produced by **GREG RIKE** and takes a traditional metal approach in dealing with the political and historical themes in the songs.

PRODIGY'S AS DARKNESS REIGNS is awe inspiring progressive music in a Queensryche vein. They are playing frequently in Central Florida and their demo can be obtained at the shows or by writing to 973 Jamaio Blvd. Orlando 32803.

Death Metallists **ARCTURUS** are set to release a video and are currently recording tracks for a new demo. Their eponymously titled debut can be ordered along with their video by contacting the band at their shows or by writing Arcturus at 1001 Feather Drive, Deltona 32725.

Post-Punk semi goth band **FIFTH COLUMN** have their demo available in most local record stores. The band has taken a more guitar oriented approach since the keyboard dominated debut, and are displaying their harder sound at local venues.

AZRAEL'S guitarist brought home first prize, a \$1000 Ovation acoustic after winning Central Florida's Best Guitarist competition held at The Station. Runner up was



FEAR GLORY guitarist Mark Daniels. Azrael meanwhile are recording material at **PLATINUM POST**, as are **GREENHOUSE** and **THOMAS GARCIA**.

MIND'S EYE took top honors at the finals of Rock Wars '91 held at the **POWER STATION** in Melbourne. The speed metal band will tentatively play with Zappa-esque funk/metal fusionists **IPPOLITO PRINCIPLE** in the next final scheduled for Fort Lauderdale this month. Congratulations to both bands.

The **ANIMALIBERATION** album is set for release this month. Not only will the proceeds go to a good cause, but the album will provide a sampling of Central Florida's best alternative bands. Contributors include **IAO**, **TRIG JOHNSON**, **SLOW**, **NAOMI'S HAIR**, **GRANDAD**, **BRAILLE CLOSET**, **CROWSDRELL**, **MARK SABATINO**, **ALABASTER**, **SOULER ECLIPSE** and **COOPER MADISON** (bassist for Alter Ego).

Jacksonville

by Leslie R. Martin

It wasn't so long ago today that we started the first local showcase nights at Pappa's with **CRONIC REALITY** and about 20 people. This past month proved the success of taking a risk; as **Cronic Reality** and new drummer Ken Sealey pulled in some 300 people at **PAPPA'S** for the showcase encore series. The smart A&R rep that grabs this band will make metal history. I'd say the venomous sound of Jerry Brewer on guitar will be the next big imitated style.

RETRIBUTION will be the next band to watch for says the buzz.

CONTINENTAL RAY is looking for a bass player and has not given up music. With plenty of ideas and no bread, Ray is still practicing and we can expect a new project soon. Favorite warm up band **F.O.C.** are going to the studio soon to record such family favorites as "I'm Not Gay, I Just Hate Girls."

Another band that will run you over: **RENEGADE LIVESTOCK**, debuting at **CINDY'S**, with **LEGENDS OF COWPUNKS** and **NIGHTS AROUND THE BEAN POT**. Please pay money to see these guys as they are in dire need of a halfway decent P.A. **SACRED DECEIVER** are putting together a new stage show, the second in their *Out of the Grave* series.

Mike Williams of **SUBURBAN NIGHTMARE** has re-opened the 730 club under a new name: **HOUSE OF ILL REPUTE**. For his first weekend, he brought us **COMATOAST** from Pensacola, and promises to bring us even more mayhem and a few of your favorite underground bands. It's an all ages club. **THE CREATIVE MUSIC COALITION** is now doing shows at **BAD BOY CLUB** on Tuesday nights, and you can drop in and ask for Arvid Smith if you need more info.

In the mail this month, the favorite tape goes to **DAMAGE** from Atlanta, who are in negotiations with Maze Records.

TIMEPIECE are being courted by several major labels. Featuring former members of **THE ROSSINGTON COLLINS** band, Timepiece have also been heralded by other Florida press as one of the best sounding bands around.

We are eagerly awaiting the hometown release of **BLACK-FOOT'S Medicine Man** CD, and if you were lucky enough to see Ricky and line up at Pappa's, then you are too. By now, the new **SKYNARD** CD is getting airplay - are we entering a new era of Southern Rock?

"We need a few more practices before we get to the MTV Unplugged," joked **DOUG PINNACLE** to the invited guests at **GABRIEL'S**. The



WFYV-FM.

It wasn't your usual acoustic set. Instead it was an exchange of auras, the power of excitement that set Gabriel's tingling from the moment the band set upon the stage to the second standing ovation. To call this event "unplugged" is a paradox: The electricity that flowed never stopped; it was more than just an audience connection, or an adrenaline rush, it was the power of the music.

Opening with "Shadow of Love," from the 1st album and peaking with a ritualistic blues jam in the middle of "Over My Head" the force of King's X began to work its magic in the hearts and souls of the people comfortably accommodated by the club.

This special concert performance will reach only twelve cities and the only Florida appearance was Jacksonville. The band will head out on tour with **SAIGON KICK** on June 11th, this just after opening for AC/DC and Living Colour. After so much touring, it's hard to imagine that a band would come to only a few select cities for an hour or so, with only guitars, voices, and a borrowed drum kit. "The reason we're doing this is just to say 'thanks' to radio for playing us so much — not to be in the trend," stated Doug.

"We're just trying to have a good time with what we're doing. It's not something I'd want to do forever, but as a change of pace, it's fun. It's fun to have people sit right next to you."

What makes a band like King's X special are many different factors. The musicianship, the lyrics themselves, the natural quality in their personalities-but what really makes it work are the levels of emotion that they touch. When King's X reach out to their audience, they clear a channel for something higher, within reach, that all of us are looking for. Our thanks go out to WFYV for allowing us to share in this exclusive event. John Leard, master of ceremonies, Mr. Carey Brooks for handling promotions and press accommodations, and especially to Scott for helping out.

Send your regional information to the writers listed above
c/o Thrust, 8401 Ninth St. N #B-220, St. Pete, FL 33702

Atlanta Athens

by Douglas Hood

SACRED FLAME, a local label, has released **NIGHTY RISEN PLEA**, a double compilation album to benefit AIDS research, relief and education. Proceeds from sales of the album will benefit several AIDS organizations in Atlanta such as **ACT UP**, an activist group and **JERUSALEM HOUSE**, which shelters and assists economically disadvantaged AIDS patients. Artists appearing on the release (of which there are twenty-six) include **JAROBÉ (SWANS)**, **FRED FRITH**, **MOFUNGO**, **MOE TUCKER**, and **BRUCE HAMPTON**. For more information write to: Sacred Flame, 1747 Jericho Court, Tucker, GA 30084.

BAS CLAS (which means low class) recently performed at the **NEW ORLEANS JAZZ AND HERITAGE FESTIVAL** with two special guests. **JONNO FRISHBERG** from **MAMOU** (MCA) accompanied the band on fiddle and squeeze box while **ANTHONY THISTLEWAITE** of **THE WATERBOYS** joined in on saxophone and electric mandolin. The week long **BENSON & HEDGES BLUES '91 FESTIVAL** was recently kicked off at the Lakewood Amphitheatre and featured **B.B. KING**, **JOHNNY WINTER**, **THE FABULOUS THUNDERBOLTS**, **RUTH BROWN**, and **THE WILLIE DIXON DREAM BAND** (Willie Dixon, Mose Allison, Long John Baldry, Carey Bell, Al Duncan, Cash McCall and Rob Wasserman). The concert proceeds went to benefit the homeless.

R.E.M. has released two limited edition CD singles. The first of these include "Losing My Religion" along with live versions of "Stand," "Turn You Inside Out" and "World Leader Pretend." The second will feature "Shiny Happy People" with live versions of "I Remember California," "Get Up" and "Pop Song."

In other related R.E.M. news, RTE, the national station of Ireland has banned the video for "Losing My Religion." On a more positive note, **OUT OF TIME** has reached the top of the album charts.

Athens' **CHICKASAW MUDD PUPPIES** have released a 4-song promo CD single for Polygram. The disc features "Cold Blue" and "Words and Knives" (both from 8-Track Stomp), along with live versions of "Nothin'" and CCR's "Lodi" recorded at the Marquee Club in London.

Raleigh, NC's **VANILLA TRAMPWRECK** has become the latest signee to **MAMMOTH RECORDS**. The band had previously put out a single and were one of twelve North Carolina bands featured on that label's *frequeNcy* compilation released last year.

New from Chapel Hill, NC comes *I Remember*, by the father of Nigerian Jujumusic, **L.K. DARIO**. Dario is best known for having introduced talking drum and accordion into juju music.

He has also made the electric guitar it's staple instrument.

Dobroist **SALLY VAN METER** recently finished recording a brand new album, **ALL IN GOOD TIME** for **SUGAR HILL RECORDS** in Durham, NC. It was produced by Jerry Douglas and guests include Mike Marshall, Tony Furtado, Kathy Kallick and Scott Nygaard.

In other Sugar Hill news, **DOC WATSON**, **DAN CRARY**, and **THE RED CLAY RAMBLERS** have each recently recorded a song with **MICHELLE SHOCKED** for her upcoming "folk heroes" release on Polygram. The Doc Watson cut was recorded live at this year's **MERLE WATSON MEMORIAL FESTIVAL**.

Athens' **FIVE-EIGHT** (at one time the average height of the band members) has released **INFLATABLE SENSE OF SELF**. Meanwhile, drummer Tigger has been laying down drum tracks at **SCOTT STUCKEY'S SOUND GALLERY** for a dance routine that will be put on by the UGA.

The bands selected to the fourth annual **NORTH CAROLINA MUSIC SHOWCASE** are

Congratulations to **FARR CRY** for defeating a total of eighty one bands over the last year, establishing them as Band Of The Year for 1991, at the **BUTTON SOUTH**. These boys are not idle for long, within a week of their successful competition they were making a video for MTV with Huey Lewis. The Button South will begin the 1992 competition for Band Of The Year at the end of June.

SUMMER ON THE BEACH sponsored a 20 band showcase, from May 24th through May 26th. Several major record labels were on hand.

THE MAV-ERICKS, South Florida's hottest new country band brought their unique blend of the old and the new country sounds to **C.B. SMITH PARK** on May 26th, when they opened for **RONNIE MILSAP**. With the park a virtual swamp land due to heavy rains, hundreds of fans came in time to show The Mavericks their support. The Mavericks are predicted to be the next South Florida band to be signed to major label.

May 6th, Summers on the Beach featured **U-TREK**. This outstanding band wove their magic spell and kept the audience hypnotized for an hour with some of the finest rock music South Florida has to offer. These guys are generating a considerable amount of label interest and it could not happen to a better band!

STRYDER RECORDS is finishing the final details on *Unsigned II*. *The Dotted Line* to be released during the month of June. South Florida is anxiously awaiting the release. Stryder, who doesn't let any grass grow under his feet, is going full force into the third *Unsigned* album. This will have 11 of South Florida's most explosive trash bands!

Six exceptional South Florida rock bands gave a powerful performance for the **ROCK AMERICA CONCERT** at C.B. Smith Park on May 19th. This extraordinary show was sponsored by Operation Homefront, Miller Brewing Co., and several other South Florida companies. The concert was hosted by Gary Stryder.

THE ITCH, a popular politically charged progressive band on the South Florida scene has just begun working on their upcoming album at **GLED SOUND STUDIOS**.

FARR CRY and **NAKED RHYTHM** are the two lucky bands chosen to open for Saigon Club at the Button South.

CRYER can be seen in the new Bran Bozworth movie, *Stone Cold*, while a **SAIGON KICK** tune is playing in the background.

THE MAVERICKS blew Nashville's socks off at a showcase for MCA records coinciding with the label's national convention. Negotiations are in the works.

VANDAL played NY's Cat Club and have sparked repeated interest.

Miami

by Linda and Adriane

NUCLEAR VALDEZ have finished the recording of their new album at **CRITERIA**, tentatively to be released in August.

CANAVERAL have changed their name to **CODE BLUE** due to a threatened lawsuit by a band with the



legal right to the name. **THE FLORIDA ROCK WARS** held by the **PLUS CLUBS** is coming to a head. The finalists are **MIND'S EYE** from Orlando and **STORY TELLER** from West Palm. The winner was awarded \$4000 cash at the **PLUS 5**.

THE 1991 GUITAR WARS, presented by the **BUTTON SOUTH**, was sponsored by Drum Studio, *Guitar for the Practicing Musician*, Robin Guitars and WSHE 103.5 FM. The winner, who received a George Lynch model custom guitar, was Gustavo Afason. Following the contest, during a jam by the **APPE-TIZERS**, the audience was thrilled by an impromptu appearance by **RANDY JACKSON** from Zebra on guitar and **NICKO MCBRAIN** from Iron Maiden on drums. The winner of guitar wars, Gustavo, was asked to join. It was an evening that Button South regulars will not soon forget.

While we're talkin' about Appetizers, **JOHN GOODWIN** is a protege of the great **JAC PASTORIUS**. Talk about some wild bass guitar! This is it, he's also backed up by 5 horns, drums, percussion and guitar. Goodwin will be starting a recording project with Milton Mustafa, and Branford Marsalis in four weeks or so. That will be one hot boogie.

WSHE, Channel 6, the USO and others threw a large beach bash on Memorial Day featuring **SOUTH GANG, SARAYA**, and **ALDO NOVA** (making a comeback with his new album on a new label formed by the illustrious **JOHN BON JOVI** who also made his appearance at the beach.) Jon belted out "Blaze of Glory" and then joined Aldo for his encore. Aldo then brought up the **SCORPIONS** for a jam along with Bon Jovi. After a smokin' version of "Long Tall Sally" and "Lucille," everyone left the stage and after a short delay **GREAT WHITE** came up and jammed "Once Bitten, Twice Shy" and Led Zep's "Babe I'm Gonna Leave You," which if you've ever seen the live version recorded for MTV's "Unplugged" you know it is bad to the bone.

Well, that's it for now from South Florida, where the summer is hot and the music is even hotter.

Gainesville Tallahassee

by Tom Nordlie and Russ Busby

It's summer. In Gainesville, most of the UF students are gone. Many live-music clubs have hit hard times. **THE MUTTY PROFESSOR PUB** just closed. **GRAVITY** is for sale, the **ORANGE & BREW** and **LEONARDO'S PIZZA** stopped doing bands, nobody's reopened **DUB'S** yet. But in the midst of this, Gainesville punk-rock rolls on. **THE HARDBACK CAFE** and **CLUB DEMOLITION** draw 100 people on a good weeknight now, three or four times that on a big weekend. The only show to speak of lately is a **STRANGER/BAD REP** thangat **BOBBY'S HIDEAWAY** up in Waldo.

Club Demolition has Los Angeles thrash godfathers **DARK ANGEL** coming in. Speed o' light drummer **GENE HOGLAN** is worth the price of admission alone.

BULLETHEAD RECORDS is about to become reality, and all the hard underground rock bands in Hogtown are psyched. The four-song **STRONGBOX** EP was just mailed to Nashville Record Pressing, and in six weeks the town will be crawling with snaky basslines and motorcycle exhaust and everything else gripping and shiny, that is Strongbox. Next up on Bullethead's release list: Metallic exhibitionists **SCHLONG**, and the kaleidoscope blues/country/punk trio **NUMBER TWO**. Look for a Bullethead showcase with all three bands, at Club Demolition in June. Speaking of recording,

SMILIN' TONE UNKNOWN are about to make a live cassette, which may be pressed into vinyl if the financing can be worked out. Tone lead singer Henry Puertas reports that the band will begin releasing material on a more frequent basis now. Kentucky-based country-thrashers **NINE-POUND HAMMER** found Hogtown to their liking, banging out a 90 minute headlining set at the **HARDBACK** on May 7th without so much as a pause for a beer. Not enough audience, but the 40 who were there went bananas, including openers **SHITKICKER**. Nine days later, **N.P. HAMMER** (ha-ha) stopped in Gville on their way north, to play Club Demolition with the **MOLES** another slam-dancing love-fest. **CARPET FARMERS** have to put away their massive road-flare modal-metal sound for another summer, as drummer Dave Peck and singer/guitarist Greg Drafs are going back to Alaska to work the fishing boats.

New faces on the scene: **SMART BOMB** (good-humored college rock with ex-Tone Unknown guitarist Dave Helmricks). **BIG SHOALS TRACT** (big hair surprise (strummy rock n' roll along the lines of the Velvet Underground)). **SHITKICKER** (country-punk supergroup with Bethany and Deb from **MUTLEY CHIX** on drums and bass. Rob Harris from the Moles on lead-gitar and Eddie Ray of Wankister on guitar and vox).

It's not a white thing, it's not a black thing, it's a funk thing according to **FUNK BIBLE**, a local band that has worked up quite a following. The group funkped up a sold out crowd on the grand opening night of a new club in town, **CLUB 506 SOUTH** (formerly Nightline). Their musical blend of funk/rap/hard rock left quite an impression on the crowd. The bassist's huge grin never once left his face the whole evening, and I've heard rumors that the day he was born he came out grinning the exact same way.

RICK WEST and **JEFF HANSON**, the owners of the new club, have found it in their hearts to dedicate Friday evenings to live local/national talent. This can open many doors for area musicians, so people, get off your butts and support live music because this scene is definitely taking off. Hanson also says that he will be offering a vast array of entertainment for his club so not to limit any single image.

Rumor has it that **TURTLES** music stores here in town will be moving into an area supermarket in late August making it one of the largest music stores in North Florida. **THE ENGINES** played **506** May 10th, bringing in a nice crowd. If you were there you may have been lucky enough to see the vocalist singing with his pants down. Also this month at 506 was Tallahassee's own speed death metal act **DVC (DARTH VADERS CHURCH)** who hit the stage and took charge creating an onslaught of musical mayhem. The pit started almost instantly and bruised bodies were in abundance. At the present, DVC's lp which is on Manufacture Records is being transferred to CD and will be released over in Europe within a few months. Another local

trash favorite, **NUISANCE** is recording a 4 song EP which will hopefully be out soon. **HOOKER** has been seen playing dates throughout May even though they are still looking for a drummer. Anyone interested who feels they can handle the job for this already established band can contact Eddie Vertuno at (904) 385-9479. Since the band has changed musical directions to a more straight-forward hard rock, the band has considered changing its name. Some possibilities are Slick Lizard and Free Beer, but as for now they will stick with their original moniker. **DRIVIN' N' CRYIN'** stopped by where 1500+ fans swarmed into the **MOON** to catch their musical talents. With a brief chat with the lead vocalist, Kevin Kinney, I found out that someone had stolen his guitar when they played here 3 years ago and by chance when he was browsing through a local pawn shop he found his old axe and was soon reunited with it. **CHAINSAW KITTENS** and locals **MAGIC WAND** played the 19th, a **V89** and **OK PRODUCTIONS** cosponsored the show. Magic Wand did a good job warming up the crowd. To watch a drummer stand up during the whole set is something to see. **THE KITTENS** rocked through their set putting on a very good performance. In August, they will head back into the studio with producer **BUTCH VIG** (Nirvana, Tad) and record their next lp which will have a harder edge.

One last thing before I go, a big big congratulations goes out to **JASON ELLEGEDDGE** from **SPENCER 'THE VAMPIRE' KURYVIN** and everyone at V89 for landing a retail job at Metal Blade Records. Jason was the previous metal director at V89.



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FINDIN' THE SUMMERTIME BLUES

Eddie Cooran said it in 1959. There ain't no cure for the summertime blues. Actually, there is a cure for the summertime blues. Eddie himself no longer had the blues after the summer of 1960. That's when, at the age of twenty-one, he was killed in a horrible auto accident in England.

There is a cure for the summertime blues, and it's not just an auto accident, it's the blues.

The only real cure for the summertime blues, or any kind of blues, is the blues. Food and booze are good but you could have too much fun.

You can't have too much of the blues. You can have too much ice cream and too many women, but never too much blues.

Some of the best blues coming out today is on some of the smaller independent labels like Ichiban out of Atlanta (who has Clarence Carter's "Strokin" as their claim to fame), and Alligator out of Chicago.

ICHIBAN RECORDS (and they still make records too!) have some very talented blues artists on their label. One of the best kept secrets in the blues world is **GARY B.B. COLEMAN**. His new disc, **MONEY WITHOUT FINANCE IS A NUISANCE**, is a showcase for Gary's many talents. The guitar playing is strong, the organ sounds wonderful and Gary is playing both instruments and singing some stinging blues at the same time. Coleman is one of the few bluesmen to have songs that match the witty titles. Gary's songs are as good as the title's. Check out **"SHE AIN'T UGLY (SHE JUST DON'T LOOK LIKE NOBODY ELSE)"** or **"IF YOU SEE MY ONE-EYED WOMAN."** The best thing about this disc is that it's all natural. No sampling, no synthesizers, no plastic anything, just the blues as it is meant to be... natural and full of fire.

The new **CHICK WILLIS** disc is supposed to be natural and raw, but I find it contrived and thin sounding. Supposedly there are no synthesizers, just real horns, but they sound too real to me. Chick is a funny songwriter and if you can get past his cheesy sound, there is some entertainment.

After all Chick gave us the dance favorite **"BIG FAT WOMAN,"** and another popular tune, **"BABY, LET ME PLAY WITH YOUR POODLE."** On his new disc, Chick serves up **"BOW-LEGGED WOMAN,"** sure to be a crowd pleaser, and a tale of gambling addiction called **"GOING TO THE DOGS."**

Those are pretty much the only bright spots on the disc. This entire album was made without the benefit of any studio trickery, overdubs, or enhancements. Maybe it could have used some.

Former Muddy Waters guitarist **BOB MARGOLIN** has an all star tribute album for his former boss. The disc is called **CHICAGO BLUES** on Powerhouse Records, distributed by Ichiban. There is some powerful blues playing by the likes of **JIMMY ROGERS, KIM WILSON** (from the Fabulous Thunderbirds) **PINE TOP PERKINS, WILLIE "BIG EYES" SMITH** and more. The only problem with this disc is that it's missing something. Namely Muddy himself. Of course he died of a heart attack almost ten years ago after marrying a nineteen year old girl.

Muddy's band does the best it can without

him, but after you hear them romp through **"ROLLIN' & TUMBLIN',"** and **"MEAN DISPOSITION,"** you get the urge to listen to Muddy. Luckily, these are the only two Muddy songs on the disc and the rest are pretty damn enjoyable.

Some old Robert Johnson tunes and some Bob Margolin originals make this set a good cure for them old summertime blues.

ALLIGATOR RECORDS, in sweet home Chicago, has been cranking out the pure Chicago blues for over 20 hard driving years and they are celebrating in a big way. Check out their 2 disc **20TH ANNIVERSARY SET**. You get **KOKO TAYLOR, SON SEALS, HOUND DOG TAYLOR & THE HOUSEROCKERS, CAREY BELL, LONNIE MACK, ROY BUCHANAN, SONNY BOY WILLIAMSON, DELBERT MCCLINTON, JUNIOR WELLS, LUCKY PETERSON**, and a line up that reads like a who's who of some of the best Blues put on wax in the past twenty years. If you tried to buy all these records separately, people would laugh. Get this Anniversary disc and then you can go back through the extensive Alligator catalog and pick up on the artists you really like.

Small label blues are happening and the majors are catching on and catching up.

Columbia started a **BLUES-N-ROOTS** series earlier this year with the amazing **ROBERT JOHNSON** boxed set. They continue with a new wave of releases starting with a two disc set of **BESSIE SMITH**. She was the female blues artist of the twenties who sold more records than any other Blues singer of her era. Without Bessie Smith, we never would have heard of Billy Holiday, or Janis Joplin for that matter. She was as influential as she was popular. She was hit by a car in Philadelphia, and because she was black, she was denied proper medical care and died. Luckily, the Blues never die and now we can enjoy Bessie on compact disc. Also some authentic blues releases from Columbia are **WILLIE DIXON'S BIG THREE TRIO**, and collections of vintage cajun blues, slide guitar, and some vintage blues from folks that haven't been heard from in years.

A couple of new blues discs from major labels are helping me with the summertime blues.

ROBERT CRAY pulls a winner out of his hat with his new **MIDNIGHT STROLL** disc on Mercury. The disc features the Memphis Horns and a Hammond B-3 organ sound that is right in the money. Tunes like **"THE FORECAST CALLS FOR PAIN,"** and **"MY PROBLEW"** are some of the best stuff Robert has cranked out since his **STRONG PERSUADER** disc a few years back.

Finally, from out of left field, comes a disc from a former heavy metal guitarist that is pure blues and features lots of stomping blues and hard driving tunes. **STILL GOT THE BLUES** from **GARY MOORE** (formerly of Thin Lizzy!) will get any party going. One cut features **ALBERT KING** and this disc just rocks and rolls the blues in a way that will cure your summertime blues for awhile.

Got the blues?

Get some blues.

You'll thank me in the morning.

REGGAE Vibrations

REGGAE'S INNER CIRCLE

Reggae group **INNER CIRCLE** gave us the term New Age Music, when they performed with the late **JACOB "KILLER" MILLER**. Now referred to as the "Bad Boys" of Reggae, Inner Circle were recently in the area for a concert performance.

The latest hit from Inner Circle was "Bad Boys," the theme from the television show *Cops*, which has given Inner Circle a boost of popularity. We were fortunate to interview bass player **IAN LEWIS** who shared some of his thoughts with us.

"I wrote "Bad Boys" approximately four years ago. The song is about a troubled teenager. The youth blames his mother, father, and everyone else for his problems. The lyrics, 'you chuck it on your mother, you chuck it on your father,' means the youth pushes blame on everyone for his circumstances in life," explains Ian.

When asked if there is any Reggae band that compares with Inner Circle, Ian (who was drenched with sweat from his performance), answered with his soft voice, "It's hard for me to say we sound like this or that group. Look, how we play comes from raw energy. So for me it's hard to categorize the group. Our sound is unique because it comes from our own creation." Inner Circle's passion for music as well as fraternal sentiment is very much displayed by Ian and his fellow band members both on and off the stage. After the concert Inner Circle

relaxed with friends, crew, and fans who slipped backstage. Conversations and laughter could be heard ranging from boxing and soccer to upcoming concerts.

While it's true that Inner Circle's popularity has soared, it is far from true that the group is an overnight success. "Like other groups we've certainly paid our dues. But, what it comes down to is if you're good, then eventually, it all comes together. The reality is, you just may have to wait awhile..." Ian further explained Inner Circle's success, "Everyone often asks me if I'm surprised by our success, I have to honestly say that I am not. I've always felt that if you continue to do what you're good at, then only good can result from it." We can only agree that goodness was overflowing from their excellent performance. Keep pressing on, Inner Circle!

Recently Tampa's community radio **WMNF** had its tenth annual **TROPICAL HEATWAVE**. Featured with other various international artists was Congo's **LOKETO**. The members, who speak no English, communicated with us via translator, their Guyanese manager Alex Boicel who (luckily for us) speaks English.

The first message we conveyed to the members of Loketo was that we loved their performance. Arlus Mabele, when told this from Alex, gave the characteristic smile which

he displayed on their most recent album *Extra Ball*. The group is quite busy touring the United States. After their Tampa performance, they were off to Boston. Besides touring nationwide, various members in the group, including **ARLUS MABELE** and **DIBLO DIBALA** are expected to have solo albums with Warner Brothers in the near future.

The band is known for two outstanding elements. First, their rhythmic pulsating world beat and ethno-pop sound. Second are their extraordinary female dancers, who through gyrations of their body, convey messages of each song. "The dancers are serious about their profession, and always a delight to see. They are disciplined and committed to their craft," commented Alex. Both aspects left the audience craving for more!

The desire for international music from the



such places as the Congo, categorized by the term **SOUKOUS** has gained popularity. Alex gave his explanation for the phenomenon, "It was such people as **PAUL SIMON** who has done a lot as a white man for this type of music out of Africa. Without him doing the mass producing he has (referring to *Graceland*), we would not probably see such groups as Loketo gaining the recognition they deserve. Now people are desiring to hear this type of music."

In deep thought, Alex added, "Many African-American as well as those from the Caribbean claim to love 'Mother-Africa,' but they aren't even familiar with the music that is coming from the continent at the present time- to me that seems pretty hypocritical!" Alex was referring to the make up of the audience, which was 95% non-Black.

Upcoming events to make note of: **REGGAE SUNSPASH WORLD PEACE TOUR '91** happens in June at the **ATLANTA CIVIC CENTER**, and July at the **FLORIDA STATE FAIRGROUNDS** in Tampa. Such performers as **DENNIS BROWN**, smooth sounding **MAXI PRIEST**, as well as **ANDREW TOSH**, **SHINEHEAD**, **LITTLE LENNY**, and **CHARLENE DAVIS** are on the bill. The Sunsplash theme as always is **"UNITING THE WORLD THROUGH MUSIC."**

This should be hot!

Switching gears to the **SOCA** scene, it was **"CARNIVAL TIME"** in Atlanta, and Tropix Entertainment (along with over 5,000 people) was there to take part in the festivities. 'Carnivals,' are a big event in the Caribbean. The festivals are an annual event

in the Caribbean. West Indian-Americans have continued the fun tradition in Canada, New York, Boston, Washington D.C., Texas and Miami. The Carnivals happen throughout the summer, except Miami's in October. Major artists that performed were **STALIN**, and **DUKE**.

Well, that's it for **REGGAE VIBRATIONS**. Next issue will preview some new artists who are hitting the Reggae scene. Until then, from Tropix Entertainment-remain Irie!



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ALDO NOVA



Thrust: I Love You has definitely stumbled on to a different sound of music: not hard rock, not metal, not even really alternative. What is it?

Jeff Solari: It's just jamming. Pure and uncut. I think it gives a bit deeper than the average rock & roll. I think you can listen to it a lot and pick stuff up on it. We just like to play music. Not too long ago, they didn't have these classifications. The thing about our music is that it's not a sixties trip, no matter what people tell you.

Tell me about the lyrics.

Chris Palmer wrote all of the lyrics, and he's an intense guy. The lyrics can relate to whatever is going on in your life. They make you stop and think.

Where did the inspiration for your music come from?

We're just like a long antenna. You just start playing and jamming and the stuff starts to flow out, then you put an arrangement on it, put it together, and Boom!, a song.

Everyone but your drummer is from Orlando. As a homeboy, what do you have to say about the Southeast music scene?

What we experienced in Florida was not supportive of an original music scene at all. The cover bands rule in Florida. We should come down there and get a set of all really cheesy top-forty cover tunes and just play them our way.

Have you seen any changes since you left anything that would make you want to come back?

Orlando is starting to turn into a media center. I would imagine that Orlando is going to get a more supportive scene within the next few years. There's a lot of industry and media people that are coming in, but who knows... Florida's weird.

What advice would you give to your fellow Florida bands?

Just play. Get the music to where it's undeniably brilliant, and that's so easy to do. If they just get it together and are true to what they're doing, then it's going to be cool.

How has Geffen been treating you?

Great. From every note played to the cover art, the record is absolutely us. It's not manipulated in any way by a label or a producer or anything. We had total creative freedom, which is exactly what we were after. After all, who knows the music better than the people who wrote the songs?

You guys spent an incredible amount of time touring before you got signed.

Constant touring. It was great. The first time we went out it was with a pick-up truck and a big U-haul. We went all the way through the south and then up to New York, and finally the engine blew up in Chicago. There we were with forty bucks between us, standing there with a blown engine. When all these bad things are happening to you, you realize how funny they really are.

Our readers might see you as just another band coming out of L.A., but you're not from L.A., are you?

No, we're from all over really. I'm from Minnesota, our drummer's from Texas, the rest of the band is from L.A., but they grew up in the suburbs. They were able to use Hollywood for exposure but not be involved to the point that it affected anything that they did.

Did you purposely choose a big name like Dana to produce the record?

We had fights with the record company because Dana wasn't a big name and they didn't want him to produce it. We believed in him and this was before the Slaughter record came out. Now, he's mister platinum. Sure it's paid off with



his success, but we took as big a chance with him as anybody else.

Has Dana been the most important person outside the band?

Absolutely. In a time where everything around us was going crazy, Dana was there. It was a little kid's dream. All of a sudden we had this record deal and we were all excited and innocent and ignorant as hell, and he was the guy that taught us the most at that point. We've done this like a family. There are some people out there that have gone through a really tough life and it hardens them. Kik Tracee has gone through a certain part of that. It's helped us already. It helped with the video and with the songs that we're writing. If it had come out last July, the whole thing could have dropped right out from under us. It was worth the wait.

How much time do you expect you'll spend pushing the album? Are you going to be touring across America for the next two years?

I'd like to keep working for the next two years. Then this would be like a three and a half year record. The longer this band is together, the better we're going to get and the better we're going to do. If we're on the road for two years, we'll write that much better songs.

It sounds like you guys have already mapped out a long term relationship.

It's like we've built a car and we believe in the car. Drive the car and check it out for yourself. Take it for a test drive.

Do you think that any of the songs on the album are going to become anthems?

Obviously we want people to relate to the songs on the record and be involved in what the band's trying to say. We say a lot in this record about "no rules", but there's other songs on the record about life and about growing up. That's what we were doing, growing up.

If you could take ten seconds on any part of the album to hook somebody on what the band is about, where would you drop the needle?

I'd say "Generation Express" would really sum up what we were trying to say. Right in the chorus, "We're going to ride the generation, ride the generation express." We've been laying the tracks for this record for the last eighteen months hoping that people are going to get on board.

What kind of reception has the new LP been getting?

Fans and critics alike have been very warm in their praise, so we're happy.

Is censorship an issue in Australia?

Australia is generally a fairly relaxed country when it comes to things like that. We had a program in the 70's called Number 96 on prime time T.V. with full frontal nudity. With us, the Moral Majority (so called) is looked upon as a Lunatic Fringe.

Is it hard to get airplay down under?

We've been very lucky; we do get a lot in Australia. They have to play us because people want to hear us. I hope that by force of numbers we can batter our way onto the U.S. playlists. There is a lot of stuff on the new album which could easily be played on the radio.

I really like "Miss FreeLove 69."

That song that set the tone of the album for me.

What do you feel your fan base is over here? Are you playing to the committed or the converted?

There are a lot of new fans. What's good about the people who find the Gurus is they seem to catch us good, and then go back and listen to the older stuff as well. We have a consistent following. Every album has sold more than the previous one so I guess it's improving.

What are your thoughts on making videos?



You don't always see them in America but they're always done. We like film and T.V. so it's our chance to double in it. Personally I don't like the song to suffer from the video; sometimes it's hard to separate the image and the sound. I mean who can think of Michael Jackson without seeing the video; it's a powerful medium. We try to keep the videos as true to the band as possible, without powdering ourselves up to become a parody. We parody ourselves in our own ways, which is probably the problem with some of the videos. We did a video for the last album, a song called "Another World" which was very low-budget. It was done like a bad Sci-Fi movie, and we looked like such idiots that people thought we were idiots. They're probably right.

What kind of music do you listen to.

A lot of stuff. In some ways I get worried about some of the things I listen to. It's so off key compared to what we do. I listen to Blues records, early Jazz, to musical comedy stuff. I have some rubbish records that I pick up just to amuse myself, things like Arnold Palmer's Golf Instruction, the Billy Graham Live in Australia tour from 1958. I'm not saying I listen to it very often but I have it there just in case I get the urge.

Is there anything else that you want people to know about the Hoodoo Gurus?

I don't know. It's all there in the records really.

Agony Column formed as a group in 1986. Agony Column is from Austin, Texas and they describe their style of music as Hellbilly. All members were trained to be Special Forces Marines, but retrofitted their skills for deathmetal onslaught.

The band members are:

Richard Norman Turner (the pensive one) alias "evil Chicken, is a Capricorn, 6 foot 8 inches tall, and has long stringy hair. Richard is the vocalist of the band.

Stuart Ligon Laurence (the cute one) alias Bat Lord, is a Cancer, 6 foot 6 inches tall, and has really, really long and lustrous hair. Stuart is the guitarist of the band.

Pawl Abram Willis (the delinquent) alias Crow-mag None, is also a Cancer, 6 foot 7 and 1/4 inches tall and has hair that's a little longer than Richards, but it isn't as stringy (yet it still doesn't compare to Stuart's.) Pawl is the bassist of the band.

Charles Rawson Bronsonell (the burly one) alias Red Wing Viper, is a Virgo, 8 foot 1 inches tall, and is actually married to a hair stylist, so his hair displays a brilliance and luster seldom seen on a rock drummer (that is still not as long as Stuart's.) Charles is the percussionist of the band.

Big Chief records released the band's debut album "God, Guns, and Guts" in 1989.

Critics were quick to pick up on Agony Column's unique approach to metal. National magazines recognized them as an innovative thrash band and through extensive coverage brought Agony Column to a new audience.

Fanzines locally established them as a leading underground metal band. "God, Guns, and Guts" with its mixture of Southern rock and speed metal was an immediate underground success.

College radio gave Agony Column its seal of approval and their debut album charted in the top 20.

Live, Agony Column outdid themselves with a highly successful nationwide tour including a series of shows with C.W.A.R.

1990 saw Agony Column on the road again. To fill the demands of the growing army of Agony Column fans, Big Chief records released the "Agony Column



Comes Alive" EP. This record was also a huge college success and remained on Rockpool's charts for three months.

"Brave Words and Bloody Knuckles" is finally here.

AGONY COLUMN'S Fave Staff:

Soft little kittens and warm wooly mittens. Guns. Nice pees (especially Pawl's) Monster Trucks and Tractor Pulls. Movies. Barn Yard Animals. The smell of freshly cut grass. Two-stroke motor cycles.

FUN FAX:

Agony Column's combined weight is 90 pounds.

Everyone in Agony Column speaks French. Richard has not blinked in two years.

Aldo Nova is one of those musicians that makes it all look so simple. He sings great, writes catchy songs, and produces, and is talented in all areas of the musical spectrum.

Aldo Nova's recording saga begins in 1982 with the release of his debut, titled *Aldo Nova*. The released single, "Fantasy", became, and still is, a radio standard. "Fantasy" propelled the album up the charts, with some help from the second single release, a ballad called "Ball and Chain". In 1983, *Subject: Aldo Nova*, a concept album that also gained much attention, was released. The single "Monkey On Your Back (Subject)", dealing with drug addiction was considered controversial to ancient. *Taritch*, Aldo's third release in 1985 gave way to yet another side of Aldo's multifaceted musicianship, and further solidified his talent with his many fans and peers.

And then, nothing... no new albums from Aldo Nova. Having had enough of the struggle between pleasure and business Aldo walked away from it all. Well, he tried to, but the label, Portrait, wouldn't release him from his contract. So Aldo got involved in the creative business of making and producing commercials with his own company, and playing on or producing some tracks on friends albums.

Move ahead a few years and enter Jon Bon Jovi. Actually, Jon and Aldo's friendship goes back a ways. It's a little known fact that Aldo played on Jon's debut single, "Runaway", and they've been pals ever since. Aldo did miss making his own music, and the final turning point came when he jammed onstage with Bon Jovi when they played his hometown of Montreal, during their world tour, States Aho. "We walked off the stage and Jon's giving me this look, and then he says, 'So?' I told him, yeah, this is what I want to do. The wheels were set in motion. Aldo was back in business.

When Jon started working on *Blaze Of Glory: Young Guns II*, Aldo was on hand to help with "arrangement and production." The two started collaborating on some material, teasing ideas around and really filed the results. Around that time Jon was putting together the idea of his own label, Jambou Records, and what a better first album to release then Aldo's. Negotiations with Polygram began and so did the recording of *Blood On The Bricks*, Aldo's strongest and best album to date. The day that Portrait let Aldo out of his contract is the day that Polygram called. "A very happy day for me," states Aldo. No doubt. Though Jon co-wrote and co-produced, the album's presence is all Aldo Nova. His passion, humor, attitude and deviation from the expected is evident throughout *Blood On The Bricks*. Aldo delivers the unexpected in a hard edged hook-filled way. "Modern World" is self explanatory, featuring an African chant that translated means, "God save us all," while "Medicine Man" has Indian war-party undertones. He's always had a way with words, and tracks like "Bright Lights," an insight into, you guessed it, the biz, explain it all.

The year is 1991, the Aldo Nova saga continues.



UNDERPAID & UNDERGROUND

The big news coming out of the Oval Office these days is all about the Bushman's ticker. Our Boy George (pun intended), still thinks he's a young lad; for Chrissake the guy can't sit still whether he's fishing, jogging, toppling Third World governments ... it's always something. So George's doctors (yes, he has a squad of them on hand while a large portion of the country's populace can't afford even one physician) said that George is fine ... now. Okay, time to breathe the big collective sigh of relief. We aren't calling J. Danforth Quayle, III President. Face it: the only thing Quayle is fit to run is a golf cart, and it probably took him decades to master that ... which leads me to a question: Why would any sane person (assuming George is sane) pick Danny to be Vice President? Well, I have one theory: it's called impeachment — remember Nixon? George probably thinks he can do whatever he damn well pleases and not be impeached. Think about it ... wouldn't the Senate look like total morons trying to impeach George for his role in delaying the Iran hostages from being released until after the 1980 elections ... only to have Quayle be in charge? Imagine the public outrage; think what would happen to an already ravaged economy. Dan Quayle would be making decisions that would affect the entire world. We're not talking about what iron to use for a bunker shot on the 17th hole of some

"whites only" country club. George Bush, as I have stated before, is a very dangerous man; the Iran drags for arms for hostages deal is just the tip of the iceberg. This man has a past that would make John Wayne Gacey blush, and that, my friends, is why Quayle is the VP. Okay, enough depression. Let's talk about what's going on in indie land.

First up are **DIRT**, the 4-piece noise-masters from Atlanta. They have a 2-song 7" out on Worry Bird Disk, PO Box 95485, Atlanta, GA 30347. This platter almost captures their intense live performances. **"CLEFT ON THE CHIN, DEVLIL WITHIN"** smokes, and John Forbes's anguished vocals really stand out. The flipside **"BOOGER"** is equally intense. This record is not for the faint of heart. **DOLL SQUAD** have a 3-song 7" out. These five ladies brew up some interesting tunes. **"KISS ME, I'M POISONOUS"** is reminiscent of early X stuff and the other two songs have that Sixties garage feel to them; all and all a solid effort. It's also on Worry Bird Disk. **ADMIRAL** have a 3-song EP out on Ebullition, PO Box 680, Goleta, CA 93116. The A side **"REVOLVING & LOADING"** is a cool, powerful song in the Fugazi mold, and the two songs on the flip-side also show a lot of emotion and power. **PSYCHOBILLY CADILLAC** have a new single out entitled **"D'MIRAGE"** and it's quite a fun-loving, messy affair. **"MEAN OLD MAN"** and **"D'MIRAGE"** are both great psychobilly workouts and sound good at either 33-1/3 or 45 rpm and, as an added bonus, it

comes on gold vinyl. It's available from St. Valentines Records, PO Box 770417, Cleveland, OH 44107. **GUTTER MOUTH** are a 5-piece band from California and they have a 3-song single out that rips. Musically, it's mid-tempo hardcore with pissed off lyrics that will no doubt offend many people. **MANSON YOUTH** have another single out and if you're a fan of early SoCal hardcore you won't be disappointed by this slab of wax: 5 songs and they all cook. Both Guttermouth and Manson Youth are available from Doctor Strange Records. **THE WUSSIE** have a 4-song single out entitled **"NEW AGE"** and it's a winner! The song is cool, and they do a parody of the Jams **"PRETTY GREEN"** halfway through. This disc comes on blue and white splattered vinyl and five years from now it will probably be worth hundreds of dollars ... but you can get it now for the amazing low price of \$3.00 from Headache Records, 53 Myrtle Ave, Midland Park, NJ 07432. **SPRINGHOUSE** are a 3-piece band whose drummer happens to be Jack

Rabid. Jack puts out the fanzine **THE BIG TAKE OVER** which is one of the most amazing 'zines I've ever seen. On their CD entitled **LAND FALL** they have created the perfect pop masterpiece. This is the pick of the month ... America's answer to Midnight Oil, with strong Chameleons influenced early 80's British pop feel. It's obvious these guys listen to a lot of music and have incorporated the cream of the crop into this

release. If there was any justice you would be hearing these songs on commercial radio, but I doubt it; as Elvis Costello once said: "Radio is in the hands of such a lot of fools trying to anesthetize the way you feel." **Land Falls** is on Caroline. Okay, a few more items and I'm outta here. Deals of the Month: Deal Number 1 ... **HARDCORE 918V** are a good metal-hardcore band and have a 4-song demo tape out which they will send free of charge if you write to them at PO Box 91954, LA, CA 90009. Try to be human and throw in some stamps to help them cover costs. Deal Number 2 ... Are you sick of paying \$20 for **COOL PUNK AND HARDCORE T-SHIRTS**? Write to Ian at 3451 High Ridge Road, Lima, OH 45805. He sells cool shirts for \$4.00 a piece, and they are good quality. Why does he sell so cheap? Ian says: "The more profiteering business people I f**k off the better."

On to fanzine land: **DECONTROL** is a cool 'zine put out by Crash Rats, and for one US dollar he will send you a bunch of back issues plus a lifetime subscription (the 'zine's not yours). Write to Crash at PO Box 404, Duluth, GA 30136-0404. Another 'zine worth checking out is **DUMPSTER DIVE**. Issue #4 has interviews with Social Distortion, MDC and Poison Idea, and as an added bonus it comes with a 7" single featuring Seizure, The Wussie and Lost Generation. It's \$3.00 to 74 Osborne Ave, Norwalk, CT 06855. Till next month, strive to survive and cause the least suffering possible. Peace.



TWO OTHER GREAT AMERICANS

BOB DYLAN BOOTLEG SERIES (SONY)

This is a better-late-than-never review of a great collection of musical history. This collector's edition is what fine wine would sound like if you could hear it. Dylan must have known that this collection was coming, and put a few away each year only to be opened and enjoyed for another point in time. This one has too many to mention but will surely prove to anyone that Dylan is probably the greatest living songwriter and also one that is truly touched by the Master's Hand. This collection is truly a must for every music lover's library. *by Chip*

FIREHOSE FLYIN' THE FLANNEL (COLUMBIA RECORDS)

I'm always skeptical when a band on a great indie label, in this case S.S.T., signs with a major and puts out new product. Well in the case of FIREHOSE I shouldn't have concerned myself "Flyin' the Flannel" proves FIREHOSE would not sell out to anyone. This trio just cranked out good music from the opening track "Down With The Bass" which should prove once and for all that Mike Watt is the greatest bass player in the world, to "The First Cuss" which just plain rips. Watt, along with drummer George Hurley and Ed from Ohio are one of the most vital bands around today. If you're not familiar with The Minutemen you should go out and buy "Double Nickels on a Dime" and see where Moke and George are coming from, because before FIREHOSE there used to be this great band called The Minutemen, and I'm sure if D. Boone were still alive he would give this FIREHOSE release 2 thumbs up. What else can I say, by Stiff

with rippin' sex in your face tunes like "Slave to the Rhythm," "Full Time Body," and "Tie You Up." Then there's the familiar tune "Desperate" (recently released by Babylon A.D.). Kelly Keeling's heartfelt vocals weave a colorful thread of soul throughout the entire album. Blues heavy tracks such as "Down by the Torchlight," and "Hotter Than Hell," bring out Keeling's talent. And also for your listening pleasure, there's a killer instrumental, "The Midge II." If you don't go out and grab this one, you'll regret it.

SWANS WHITE LIGHT FROM THE MOUTH OF INFINITY (YOUNG GOD RECORDS)

The Swans used to be one of my favorite bands "Raping a Slave" and "I Crawled" were just so innovative. Then in 1989 they released "The Burning World" which didn't do a lot for me. Well the Swans are back. Although not as intense as some of their earlier works, the new LP is a masterpiece. Combine the best of the Sisters of Mercy, The Doors and Nick Cave and you'll get the idea. The first track "I'm Better Than You" is so good that I can't stop listening to it. This LP rules. I could use a bunch of tired cliches about how good this is, but you've heard it all before. So do yourself a favor and check this out. Highly recommended. *by Stiff*



EVAN JOHNS AND HISH - BOMBS ROCKET FUEL ONLY (RYKO)

What a voice! This album would be great even if Evan only sang acapella. But this one has it all, intelligent lyrics, great music and polish. This is my first time listening to Evan Johns, but from what I hear he's been putting out great music for years. Rocket Fuel Only is the kind of album you want to listen to again and again, especially on an easy Fla. Sunday afternoon listening to tunes like "prove it to each other," "In The Groove," and "Meant For You" really make you stop and think what the hell we are doing here. Too bad that you'll probably never hear this one on the radio but if you love music to the limits that the spirit can take you than this one's for you. *by Chip*

DANGEROUS TOYS HELLACIOUS ACRES (COLUMBIA)

In a world of assembly-line bands, it's good to know that there's still some good ole balls to the wall rock n' roll. If you're interested in hearing it, just give Hellacious Acres a listen. Jason McMasters's abrasive vocals fit perfectly to mold the raunchy sound of these high energy tunes. DT's sense of humor really stands out on such tracks as "Gimme No Lip," "Line 'Em Up," and "Bad Guy." They make a great anti-censorship statement with "Sticks and Stones," and then you have your normal raunchy sex songs, and heart tugging ballad called, "Best of Friends" and a killer cover of Bad Company's "Feel Like Makin' Love." All in all, this album is definitely a must have for those of you that are into a good time, so if it's a party at your place, be sure to have this one on hand. *by Robbyn*

SOUTHERN CULTURE ON THE SKIDS TOO MUCH PORK FOR JUST ONE FORK (MOIST RECORDS)

The good folks at Moist/Baited Breath have brought us some real roots Rock 'n' Roll from Chapel Hill N.C. Southern Culture on the Skids' "Too Much Pork For Just One Fork" is full of Southern guitar pickin' and imaginative lyrics. If Duane Eddy and Eddy Cochran were around today, they would love what the evolution of recording has done for that "fat" guitar sound that they started in the 50's. There are no throwaways on this disc. If we could eliminate all the music categories, and just have good and bad music, this one would be at the top of the good pile. This is definitely one to try. *by Chip*

VALENTINE VALENTINE (GIANT)

Harmonies, slick guitars, and keyboard melody lines abound on Valentines debut. "Runnin' On Luck Again," and "No Way" will have you singing along after one listen, that is, if you can sing in the high range. Lead vocalist Hugo does tend to hit those high notes smoothly and with no effort, sort of like Steve Perry. Remember him and fellow hitmakers, Journey? "Tears In The Night" sounds like Journey. "Where Are You" sounds like Journey, too. Actually, these guys sound like Journey a lot, though they have more bite in their music. And they're much better looking. Hey, being a Journey of the nineties couldn't be that bad, after all, think of all the hits they had.

GENTLE GIANT PLAYING THE POOL - THE OFFICIAL LIVE GENTLE GIANT (CASTLE COMMUNICATIONS ESSENTIAL RECORDS)

The only live album by the most underrated British art rock band of the Seventies is available on glorious C.D. Representing the finest moments of a Fall, 1976 European tour, Gentle Giant repeatedly prove their musicality with broad taste and stunning composition. This release makes Yes and Genesis look like the idealistic beginners they admittedly were. Dreams are fun, but this C.D. will give your teacher nightmares. It all boils down to five guys with perfect harmony playing almost 30 different instruments (in styles ranging from true Madrigal to Rock to Crismo-tight jazz) like no one you've heard before. And this is a real live one: no overdubs! Masters of composition over a 10 year career, this is a welcome find for those interested in their later efforts. Thus far only their first three albums have been released on C.D. in the U.S. - what took so long?

TATTOO RODEO RODE HARD-PUT AWAY WET (ATLANTIC)

Combine a hard rockin' sound with a distinct touch of blues and you get the debut album from Tattoo Rodeo. Vocalist Dennis Churchill-Dries can belt out powerful lyrics with rockers like "Shotgun Johnny" and "Hard Like A Rock" and make you want to cry in your beer with the powerful ballad "Ain't No Reason Why." "Been Your Fool" has been getting some airplay and it looks like it may be a long hard ride for Tattoo Rodeo. Get the album and hop on board!

BATON ROUGE LIGHTS OUT ON THE PLAYGROUND (EAST WEST/ATLANTIC)

There's close to 50 minutes of Louisiana grown kick ass rock & roll on this sophomore effort from Baton Rouge. When you first pop in the tape, you're blasted away

Test Spins will try to get in each national or regional tape which is sent to us for review. Please send all items to Test Spins c/o Thrust 8401 Nirth St. N #B-220, St. Pete, FL 33702

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