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EDITORIAL: Ars Politicus Et Musica

I'm sure you've noticed by now that one of the more prevalent trends in the '90's is the melding of political and social concerns with music. Turn on MTV or flip through Rolling Stone and you'll surely find something about the upcoming elections, the rapid disintegration of the fabric of society, racial (and other forms of) discrimination, environmental deterioration or the continuing decline of the economy. Frankly, I'm getting a little sick of all the hype fused in with what's supposed to be entertainment. If I wanted the news, I'll watch CNN or read Time. On the other hand, I realize the value of music as a catalyst for change like other forms of art. Art opens our minds and makes us aware of what's going on outside of our own little lives. It also reaches varied audiences that might not normally be receptive towards certain topics and ideas. I guess getting your facts through an art form is an easier pill to swallow than getting it raw and unprocessed. I've also noticed that, for the most part, music industry participants who have delved into the realm of socio-political themes (whether to champion a specific cause or just to provide a forum for debate) have sincere motives and are dedicated to their particular objectives even as they strive to be *en vogue*. We are the youth, the future of this planet, so let's have our music mixed in with a dose of worldly significance, shall we?

In this light, here are my five selections for this quarter. I've been receiving a lot of interesting new releases of late but we were unfortunately unable to feature all of them. These five bands are the ones we didn't get to do but I believe are worthy of mention because they all represent a different genre within the larger sphere of Hard Rock/Heavy Metal/Alternative Music and have some, shall we say, socially-redeeming value. And read my lips (I mean, read on)... "no Seattle bands!!!" There's too much coverage of the Seattle scene in the media that I feel that there is no need for me to go around endorsing any of them personally. Anyway, first off, in the socio-political vein is HELMET's "Meantime" (INTERSCOPE). This can best be described as thrashy, industrial, alternative, hard core with savage melodies and cynical intelligent lyrics. This New York quartet has been garnering a lot of attention with their first single "Unsung" which I think is the best on the album (CD or whatever). Leaning towards more cultural diversity is TOTAL ECLIPSE's self-titled debut (A&M). This band is a cross between LIVING COLOR and KING'S X with a lively funky flavor. Two years ago, I saw this band showcase at the Whisky. I ran across them again at the Terminator last July and I was delighted to discover that they finally got signed. A little on the glam side, is FASTER PUSSYCAT. Faster Pussycat? Well, don't discount this band heedlessly. Their new album "Whipped" (ELEKTRA) is meaner, darker and more diverse than most of what I've been hearing recently. And I admire them for sticking to their guns by still peddling some good old-fashioned Hollywood sleaze. This band now has the maturity to back up their image and attitude. For some straight-forward melodic rock, listen to VON GROOVE (Chrysalis/EMI). This trio from Canada offers a platter of 13 songs chockful of rich heavy guitar riffs and sensitive acoustic strains. This band also boasts the talents of former Triumph guitarist and songwriter Mladen. Last but not perhaps the best of the lot is the ELECTRIC BOYS' "Groovus Maximus" (ATCO). These guys opened for MR. BIG last August and their scorching set completely blew me away. They're a hybrid of different styles ranging from LED ZEPPELIN, AEROSMITH, '60's psychedelia and the Blues. All tracks are rare gems that have a sparkle all their own. They have everything from the hard-rocking "Bad Motherfucker" to the Beatlesque "Mary in the Mystery World", the angst-laden "Dying to Be Loved", the humorous "Groovus Maximus", the catchy "Bed of Roses" and the socially-conscious "The Sky is Crying". Their image and sound is somewhat "hippie thrash" if you can imagine that.

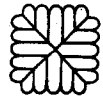
Well, I'll leave you now with your imaginings and hopefully you got something out of my little treatise on politics and music coupled with some album recommendations. As always, our readers' ideas, comments and suggestions are welcome. So don't hesitate to write. Remember... the pen is mightier than the sword!

by Jean Picache





motorhead



by Jean Picache

Motorhead to me (and most people I should think) are veritable rock icons. I am thus honored to be writing this chronicle on them that has actually been two years in the making. I met their singer/bassist Lemmy at the Rainbow on the Sunset Strip two years ago when I tried to discuss serious topics with him but the conversation rapidly deteriorated into ridiculously personal but humorous territories. A year later, I had dinner with drummer Mikkey Dee at a restaurant before his show at the One Step Beyond with Don Dokken. He talked about Sweden (where he's from), his career, life on tour and his philosophy about life. Imagine my surprise when I found out recently that he joined Motorhead! Finally, I was able to schedule a formal interview with guitarist Phil "Zoom" Campbell over the phone with co-guitarist Wurzel distracting him in the background. From all of these encounters, I conclude that these guys currently composing Motorhead are the funniest, most down-to-earth and craziest bunch of guys every put together!

Zoom would probably argue with me on that point though. He was complaining to me about Lemmy having "an ego the size of the Titanic." He also added, "we do all the hard work. Lemmy gets all the praise." There I was, loaded with questions about musical direction, lyrical messages, guitar styles and album cover symbolisms when Zoom quickly took control and just told me whatever was on his mind at the moment. Well, at least I got the following relevant information from him:

* They were in L.A. (where he phoned me from) because they just shot the video for the first single, "Hellraiser", off their new album "March or Die" (WTG/EPIC). "Hellraiser" was penned by Lemmy, Ozzy Osbourne and Zakk Wylde and is for the latest sequel of the "Hellraiser" horror movies. This song is also on the latest Ozzy album.

* Zoom's from Wales and he auditioned and joined Motorhead in 1984 about the same time as Wurzel did. "It's like a family band," he says of Motorhead. He then reveals that his guitar playing is a "cross between Jimi Hendrix and a mosquito". He and Wurzel have "different styles but it works."

* "'1916" (their much-lauded first major label-release) did good but it didn't do as good as it should have (sales-wise)," Zoom bemoans. They even "couldn't go to the Grammy Awards" ("1916" was nominated for Best Hard Rock/Heavy Metal Performance last year). "Only Lemmy did."

* Zoom declares that he is looking forward to their tour with Ozzy (as of press date, they are now touring with Guns N' Roses instead) since he "didn't want to do clubs like we've done in the past."

* "Lemmy wrote "March Or Die" (the song)." It's got a "great set of lyrics but it could have been a better song." All it talks about are "flags and war" when Zoom would rather talk about "golf and cricket." "We don't want to ram it (Lemmy's cynical messages) down people's throats."

* With regards to how GN'R's Slash got involved with their album, Zoom explains that Slash "phoned us up before we started. We've known him since "Orgasmatron". They were nothing then." As for doing a cover version of "Cat Scratch Fever," "we've always wanted to do (the song). (We have the) same manager as Ted Nugent. (It's the) type of song we might have wrote (sic) for ourselves. (It's) much better than the original," he boasts.

I'm a little baffled why a band with Motorhead's stature is opening for Ozzy and Guns N' Roses. The only plausible reason is that their reputation and critical acclaim is far ahead of their commercial success. That is unfortunately a sad fact in today's music business climate. Hopefully, the precedent set by "1916" and their strong follow-up with "March or Die" will catapult them towards that direction as well. "March or Die" features eleven outstanding tracks like "Jack the Ripper" with it's killer speed guitar hooks, "I Ain't No Nice Guy" which is an excellent reflective mellow duet with Ozzy and the bluesy "You Better Run" with Slash's guitar prowess on the solo section. The overall sound and feel of the album can only be best described as definitive Motorhead. This band, that has already witnessed three decades, is still as vital as it was when it was conceived in the late '70's. I believe Motorhead will still be force to be reckoned with in the '90's.



Try A Little Respect
by Samantha De Young

So just what is going on with people these days? Some say it's drugs, some say it's rap music, rock and roll, or maybe the media. In weighing all the excuses and trying to come to an unbiased conclusion, I have to honestly say it all comes down to a gross lack of respect. I'm not talking about "will you respect me in the morning?" respect. I'm talking about plain old human kindness and humanitarian respect. You respect me and my stuff, I'll respect you and your stuff (stuff defined: life, feelings, ideas, tangible and non-tangible items).


What is so difficult in realizing and respecting the unspoken boundaries and bonds of humans and human nature? Do you really need to thrash that concert venue or club to prove a point or "get your kicks"? And when you overstep these boundaries of

respect, can you really walk away and be free of any guilt or remorse that you may have actually inflicted pain or destroyed property? If so, you should think of running a congressional office with some of the slime and filth in our communities. You'll sure get my vote... to go to hell!


And as if the act of destruction and lack of respect isn't enough, you also ruin it for the rest of us. Now I'm no Dudley Doright but I sure know when to draw the line. And if these riots and acts of destruction at concerts don't stop soon, we may be given no choice but to watch our favorite bands on videotape only.

This isn't a plea to repent and join the 700 Club. This is a suggestion that maybe next time you feel like letting loose and getting wild-do it, but be aware and respectful of your brothers and your environment. I mean, c'mon, what's it gonna take? Are we going to all have to be sent back to kindergarten or Sunday school? Just remember, it's our world, our community, our right to rock. Let's take steps to ensure they're going to be around for a long, long time.

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4 NON BLONDES



by Michelle Randazzo

"Bigger, Better, Faster, More!", the soon to be released debut album from the local band 4 Non Blondes is a must hear. 4 Non Blondes have a sound that is definitely bigger, better, faster (when appropriate) and more than anything that I've heard in the bay area in a long time. The music is refreshingly original, sampling elements of many different genres, and creating something unique and powerful.

I spoke with the lead singer Linda Perry and asked her if she could classify their music. "It is basically just rock and roll, but rock and roll is something different to everyone. We all will listen to just about anything, from country to jazz to what ever. The style doesn't matter, it just has to be good."

Linda and Christa Hillhouse, the bass player, are the founding members of 4 Non Blondes. Drummer Dawn Richardson was the next addition and guitar player Roger Rocha completes the line-up. Roger didn't connect with the band until after the recording of the album. Louis Metoyer played on the album after problems arose with the original guitarist during the recording session.


Linda is very enthusiastic about the current line-up. "I really feel like we're a band now. Our chemistry together is really special." It is this chemistry that separates 4 Non Blondes from other bands in the bay area. "When we get together, something really clicks. In so many other bands there is a lot of conflict that we just don't have."

Something else that sets 4 Non Blondes apart is the women. I asked Linda if she though the female factor had helped or hampered them along the way. "I don't think it has helped or hampered us. Sometimes there is the guy who has to test the limits. We just make those boundaries really obvious and make it clear that it's (our femininity) not an issue."

When you go to see 4 Non Blondes live you will definitely be entertained. Their diversity and versatility creates a natural flow from one song to the next, with each song following in a natural progression. You can check out 4 Non Blondes at the Castro Street Fair on October 4. Do yourself a favor-go check them out.

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LIVE WIRE

W.A.S.P.

by Jean Picache

A rare phenomena occurred about two months ago when I saw two exceptional shows within the same week. First, W.A.S.P. unleashed a veritable sonic onslaught at the STONE last August 2nd. Blackie Lawless presented an almost totally different lineup with newcomers Doug Blair on lead guitar and Stet Howland on drums. The only old member was Johnny Rod on bass. But then I never followed W.A.S.P. or Blackie's controversial career so I really can't draw any comparisons. All I can attest to is that the performance I witnessed was by an instrumentally-tight band that will soon be making waves all over the world. Blackie was in fine form vocally as he bounced around on stage, Johnny was like a wildman let loose, while Doug lent the band some solidity with his soulful playing. Some of the new songs from their upcoming album *CRIMSON IDOL* lagged a little though. I think this is partially due to the songs heavier lyrical and melodic content. But now we witness Blackie without his garish persona and W.A.S.P. heading into more socially and politically-aware themes. Hopefully, W.A.S.P. will continue to "corrupt" the youth in the future. Also, their songs were so catchy I was singing along like I knew the lyrics all my life! The song I liked the most was *Wild Child* which was strangely a *propòs* for me at that point in time. They stormed to the conclusion of their set with their most popular tunes *Blind in Texas* and *I Wanna Be Somebody*. So what was the second show? Well, it was W.A.S.P. again at the ONE STEP BEYOND on August 4th! Somehow, once was not enough so I was drawn to see them again two

days later. Surprisingly, I listened and watched even more intently the second time around! Blackie and the gang took advantage of the larger and more professional-looking stage setup. It will be a while before they launch their official U.S. tour and be back in the Bay Area but their new album is due out soon and that's something to look forward to. They are currently in Europe where *CRIMSON IDOL* has already been released and generating overwhelming interest. So be prepared for the next W.A.S.P. attack in our neck of the woods!!!

Buck Naked and the Bare Bottom Boys

by Louie Senorelli

Ladies and gentlemen, Buck Naked and the Bare Bottom Boys are back in town and they are hot! Brian Setzer and crew have nothing on Buck, except maybe clothes. This trio of raw lust plays a mean style of music. I think porno-billy is what Buck called it in his appearance on the Joan Rivers show about a year ago. The lyrics aren't for your first grader though. In fact, it's been rumored that Tipper Gore and the PMRC have Buck Naked dart boards back at the home office. Though the band may take some heat for their lyrical content, the boys never delete crowd favorites such as "As Long As I Have A Face", "You Have a Place to Sit" or "Bend Over Baby and Let Me Drive" from their set.

The trio consists of two guitars, Buck playing the bass lines on one of the two six-string twangers, and a drummer, Buck's younger brother. More than once throughout the band's one hour set, Buck's vocals reminded me of Roy Orbison or Elvis, and I mean that in the most complimentary way. This band has found a way to bring

old time rock-n-roll to a modern day audience and they loved it. Buck seems to spark the same kind of crowd reaction as the Fabulous Bud E. Luv. Almost everyone enjoys something about the show, even if they can't put their finger on what it is. This is the kind of act that makes San Francisco such a great place to experience live local entertainment. These guys could probably open for Metallica and get away with it.

While I wrote this article, I was continuously reminded of the anti-rock-n-roll nuts of the 40's and 60's calling Elvis' pelvic movements corruptive and evil and wondered what they would say about Buck's G-String Plunger. Keep your eyes peeled for these guys, they're worth seeing.

Napalm Death

by Michele Bohannon

Marching their way down the path for the Campaign For Musical Destruction comes Napalm Death. If you've never seen or heard of ND, you are missing out. Now I know this isn't the type of music you put on when you're about to clean house or relax but these guys got it going on. But I will be the first to admit this music isn't for everybody. It takes a select few to appreciate it. ND puts on one of the best live Death Metal shows I've ever seen. They played an hour and a half set that left all in their presence crushed by their energy. As bodies rolled around on top of heads and moshers and stage divers took flight. The band kept all onlookers in a musical mental trance. There's something about this band live that does it for me and if you're into this heavy fast death metal thing, this is the band that leads the rest of the pack of the young Death Metal generation.

Forbidden

by Jean Picache

Forbidden has been experiencing a lot of major upheavals of late. With the departure of drummer Paul Bostaph (now with Slayer) and the parting of ways with their label Relativity, we felt it was time to apprise ourselves and our readers about the latest happenings surrounding one of the Bay Area's premier thrash bands. A quick call to guitarist Craig Lucero accomplished this.

Relativity Relations:

We had two albums out on Relativity Records. The latter of the two being "Twisted into Form" (the first was "Forbidden Evil") was one that actually did quite well for us except for the fact that we wanted to tour another year and we had sort of a falling out with them (the record company) because they wanted us to go into the studio and that wasn't what we were into because we don't have the music suffer for anybody's dollars and cents. We worked it out, so we actually got off our label, which was hassle to do but we did get off scott free. Ever since then we have had the rare opportunity of growing as a band and getting to know each other much better. A lot of this happened the past couple of years to us and I wouldn't change a thing. It's been a huge learning experience.

Musical Drummer Chairs:

Steve Jacobs is the new drummer. He's not from around here and that's one of the reasons we're lucky because a lot of the drummers around here tend to limit themselves. He's from Cincinnati and went to the music conservatory up there. He's quite an amazing drummer. (As for their former drummer) Paul would be the first one to say that he wasn't playing solidly in our band. He was a great drummer who wasn't playing solidly because he didn't take the time to rehearse and study his material. The enthusiasm is the main part of Steve's attributes. It (their parting with Paul) wasn't too bad. Where he is he gets what he wanted and that I guess was financial security. Where we were we wanted to get more on the artistic side and he wasn't getting into that anymore. (The rest of the band is

still intact with Tim Calvert on guitar, Russ Anderson on vocals and Matt Camacho on bass).

Dream Theme:

We are done writing new songs and right now we are going over a few things lyrically because we have a theme for this album that we are sticking to. I'm not going to go into the theme of this album because it's something you have to read and figure out for yourself. We put two years of deep thought into this album and I am not about to summarize it before it even comes out. It wouldn't make sense to anybody if I explained it right now anyway.

Recording and Label Hunting:

We are going to record soon but it's only going to be for ourselves. We've been in negotiations with labels including contracts being sent back and forth. We are still in the label searching mode but what we are doing is recording every tune we've got and we are only going to let a few select labels who are really into what we are doing hear it.

Live Vibes:

I'd like to play live but not in the Bay Area until the album is out. I think it's getting to that point where we over-stayed our welcome as far as clubs go. We are not going to fade away. We're not going to burn out. It's just that we are still metamorphosizing and we need to put out this album. We need to get it out of our systems.

What San Francisco Thrash Scene?

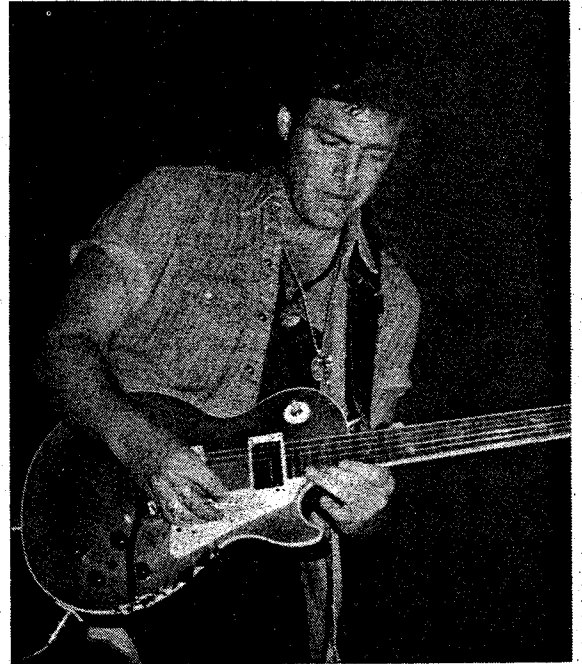
That was immediately the epitaph on the gravestone as soon as they put a "Thrash Scene" on it. I think when people build up the hype like that there's bound to be quite a big fall as well as the big splash. It was all new and energetic but once that sound wore out, there wasn't much there for most of these (Thrash) bands. So they're banging their heads against the wall still trying to beat out the same riffs they've been doing all these years wondering why no one's listening to them anymore.

Not a very comforting thought but trends do come and go and there might not be a Thrash Scene anymore but there is still Forbidden. Craig doesn't really consider themselves Thrash anymore but more of a "Metal band that's grown up" and with their talent and dedication, expect to see a revival or a totally new movement in the Bay Area real soon.

CENTERSTAGE

By Jean Picache

Tommy Skeoch - Tesla



Neil Schon - Hardline



Billy Sheehan
Paul Gilbert

- Mr. Big



BAY AREA NEWSMAKERS



Bad Child

by Sona Yazejian

Talk about different! Only together for roughly six months, Bad Child brings new blood to the Bay Area with lead singer Roddy Love, former Scarlett members Guy Coker (lead guitar) and Danny Sablan (drums) and former Screwdriver Smile comrades Mike Matthews (bass) and the "infamous" Michael B. (rhythm guitar). Bad Child has many influences (Steely Dan, Aerosmith, Metallica and Led Zeppelin) and thus their sound is original and difficult to pin down. Might I add that "Ren and Stimpy" happens to be one of their biggest influences. There's reason enough to see them!

Currently, they have a five-song demo produced by Brad Gillis but it is not being circulated for the time being. Songs on their demo include "Lady Liberty" and the self-titled "Bad Child. If you missed their last show, they'll be playing again sometime in October. Be there because Bad Child is the next band you're going to want to know.

My Victim

by Robert "Daku" Warren

Are these guys "Metal of the 90's" or what? This band out of the Haight has a touch of classic rock, thrash and industrial styles all mixed together. They have a song called "Authority Lies" that's in the record stores on the Metal Massacre VI CD. Go find it! We have Torre on vocals who's got that melodic feel to his harmonies and who's voice gives some heaviness to the band's sound. He's also been offered to sing in other projects but Torre's loyalty is to My Victim. Then there's Slade on the drums with the speed and intensity of rock and thrash combined. Slade was the original drummer of Mordred. Jamming it up with the band is Ray Chandler on the aggressive and precise bass. Ray has only been with Victim for three months. He sure rounds out the band and gives them a big fat sound a lot better than before. We can't forget about Bill and Noel's dual leads that are so tight it seems that there's only one guitarist at a time. Good job guys!

Attica

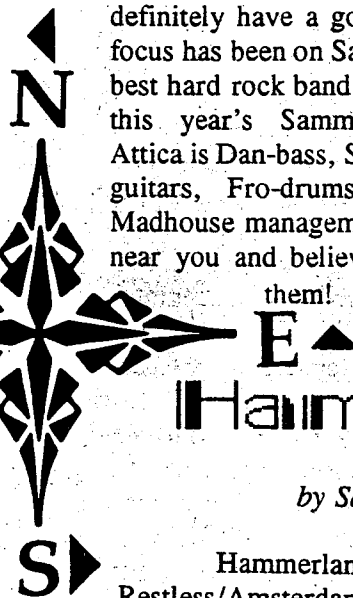
by Samantha de Young

There's nothing like the feeling you get when you run into a band that completely draws you after the first earful. Attica, a hard rock band with east bay roots, is trying their hand at the local club scene and I can honestly say they're going to kick some a** and take some names. Attica's sound can best be described as hard rock with a bluesy edge shot straight from the hip. The vocals are very strong and Vince Neilesque together with gutsy guitars and strong songwriting. These guys definitely have a good thing going. Attica's main focus has been on Sacramento and they recently won best hard rock band and vocalist/musicians award at this year's Sammies (Sacramento's Bammies). Attica is Dan-bass, Stubby-lead guitars, Rick-rhythm guitars, Fro-drums, and Doug-vocals. Under Madhouse management, Attica will be hitting clubs near you and believe me, you don't want to miss them!

Hammerlane

by Samantha de Young

Hammerlane was formed with former Restless/Amsterdam members who decided it was time to take the bull by the horns. Their music is categorized as hard rock to heavy metal and some of the musical influences they attribute their sound to are the Scorpions, Accept, and various European metal bands. Hammerlane is comprised of Kelly Ciaruffoli-drums, Curt Vincent-bass, Jason Granucci-guitars, and Jonathan Exmoor-vocals. These guys have been playing together as Hammerlane for almost a year and have acquired quite a following. They're releasing a 4 song EP and will begin shopping major label prospects soon. You can catch Hammerlane headlining local clubs in the south bay. They recently opened the show for Bang Tango and Worlds Apart at the One Step Beyond. The goal to land a record deal is foremost for Hammerlane and these guys are anxious to rock the rest of California and beyond!



BEYOND THE BAY

Bonham

by Jean Picache

I, like everyone else, am very much aware of how influential Led Zeppelin has been to the Rock World as we know it. They were slightly before my time though, and so, they were not a major factor on my receptivity of a new band that sprung up a few years ago by the name of BONHAM. Bonham's chief instigator was Jason Bonham, son of the legendary drummer John Bonham (as everyone probably knows). I listened to them for what they were worth without having any expectations or the compulsion to make comparisons. At that time I thought their successful 1989 debut album "The Disregard of Timekeeping" was definitely worthy of a lot of attention. Although their sound was labeled to be reminiscent of Led Zeppelin, I found them vastly different and refreshing for they merely captured the essence of Led Zeppelin and not actual songs or melodies.

Well, this formidable quartet is back with their second album "Madhatter" (WTG/EPIC). "Madhatter" is a natural progression from "Disregard". Hardly any traces of Led Zeppelin is in evidence with this sophomore effort but they still retain the sophistication in their music that is sadly

lacking nowadays in the music realm. Their sound is still well-orchestrated and even cinematographic but they now stretch out into more diverse territories. For openers is the scorching fast bluesy "Bing", followed by the swinging rhythm of the title-track (named after a club in Ibiza off the coast of Spain where they did most of their song-writing for the album) and the almost operatic mood-shifting "Change of a Season". The talented team that comprises "Bonham" are drummer Jason Bonham, John Smithson on bass (keyboards and everything else), Ian Hatton on guitar and singer Daniel MacMaster. I met Jason and Ian at the Foundations Forum '91 and I was happy to be able to hook up with Ian again to get updated on the latest "Bonham" activities.

Difference between first and second albums:

We didn't deliberately go out of our way to make the second album different from the first. (With the first album) we had never done a live show together. We all met in the studio and it sounded great but we didn't start doing live shows until after that album.

(cont. on p. 12)

HARDLINE

by Samantha de Young

Neil Schon. Can anyone keep up with this guy? Well, Schon's latest project, Hardline, is a group of musicians striving to satisfy their need to create some honest, a** kickin' rock. "This is the first band I've been in where everyone is in tune with what we want to do musically", says Schon. Hardline is definitely in tune, hitting #42 on Billboard's rock chart with the release of the "Takin' Me Down" single. Hot on it's heels is "Hot Cherie", proving to be even more popular among radio audiences. When asked to describe Hardline's sound, Schon bluntly replied, "It's us naked (musically). That's what we sound like together as a band." Schon's confidence in his new-found comrades may even lead to the incorporation of his older material on future albums or shows.



Jean Picache

We caught up with Hardline as they helped wrap up Mr. Big's "Lean Into It" tour in San Jose and the band has further plans to rock Europe and hopefully embark on a headlining tour of the U.S. "We're trying to convince our management that we can sell tickets!" comments Joey Gioeli (who's anxious to do a headlining tour... we'll be able to hear Hardline headlining major clubs starting in December).

The talent Hardline possesses is apparent. Given the unique compatibility of all parties involved in the project, songwriting has come easy for them. "When we wrote (our songs) no one compromised," says Joey Gioeli. Schon adds, "We weren't thinking about record labels when we wrote the songs. We just sat down in my living room or Johnny's and tossed the ball around and wrote a song a day." This process went on for about 7 months and the end result was 30-35 songs. Their songwriting continues while they're on the road and they feel they'll have plenty of ammunition for their second album when the time comes.

Hardline's hard-hitting lineup includes Neil Schon with his unsurpassed guitar techniques and sound, Joey Gioeli backing him up on rhythm guitar, Todd Jensen-former bassist of David Lee Roth fame, Deen Castronovo-former drummer for S.F.'s Cacophony and Bad English skins man, and last but not the least-vocals contributed by Johnny Gioeli (former front man for LA-based Brunette along with brother Joey). Given the cast of characters for Hardline and listening to the music of their album "Double Eclipse, it's all I can do to say these guys are outstanding. Their stage performance was the best I have witnessed in a long time. Their energy, talent, and the honest satisfaction they get from their music really shows. Do yourself a favor and treat yourself to one of their shows next time around, you'll see what I mean.



SHOTGUN MESSIAH



by Christina Pirozzi

Prepare yourself faithful metal lovers because your messiah has arrived... Shotgun Messiah, that is. Yes, those masters of androgyny, Kingpin, has transformed into one of the hardest rocking bands around. This four-man miracle have put away the makeup and picked up the heavy artillery. Shotgun Messiah's latest release on Relativity, "Second Coming", showcases the potential this band always had.

These gentlemen are as no nonsense on the road as they are in the studio. They went back on tour with local favorites T-Ride after completing a brief stint with fellow labelmate Vinnie Moore. Catch them live and you're hooked. The music is sharp... no gimmicks or whitewash here. They hit hard with catchy lyrics and superb musicianship.

After the departure of Kingpin singer Zinny J. Sann, a subsequent shift to vocal duties was made by then bassist Tim Skold. Journalist friends of the group gave Bobby Lycon an enthusiastic recommendation. The search was over before it started. I thus decided to shed a little light on this man who lays down one of the best bass lines around.

C: Is there a new album in the works?

B: There is talk but I don't see it happening for a

(cont. on p. 12)

Bonham

(cont. from p. 10)

First single and video off "Madhatter":

"Change of a Season" is the first single and video. The record company picked the song. We all thought it was kind of strange to come out with a ballad (first). But we love it! It's one of our favorite songs. ("Change of a Season" has been on Dial MTV regularly as of press time).

Band formation:

I'm from the same town as Jason, so I knew him already. He knew John from a previous band and so us three got together in England. It took us a long time to find Daniel (who's from Canada).

Why the name "Bonham"?:

They (the record company) originally signed Jason for a solo deal. It was going to be the "Jason Bonham Band" but when we started writing songs they began hearing us as a band. That's why they called us "Bonham" because it could be related to Jason Bonham or someone who has never heard of that name.

Main influences:

My main influence is Jeff Beck. I like some of the old blues albums. I used to listen to Led Zepelin but I wouldn't call them an influence.

Musical approach:

We all play from the heart and don't try to copy anybody. I've seen too many bands listen to what is being played now and rush out and try to play the same thing. We've got to stick to our guns as to what we like.

Goals for the future:

The main thing is for us to tour as much as we can. We want to also write a bit more on the road. We didn't do that at all last time. The third album will come out a lot quicker.

Shotgun Messiah

(cont. from p. 11)

while. We just released the single "Red Hot" so we'll see how that goes. Hopefully, MTV will say, "shit, we've got to play Shotgun", cause they haven't been too Shotgun friendly.

C: Last time I saw you, Tim was heading back to L.A. to finish a video in fact.

B: That was for "Living Without You". I think MTV played it twice (laughs).

C: How long has this leg of the tour been?

B: This is the last week of the tour and hopefully something good will come out of it. This is like our fifth or sixth month. Either that or I'm burnt and I

don't know what I'm talking about (laughs). No we've been out for quite a while and only had a week off and that was the last tour where you saw us. And on that week off we had photo shoots and meetings.

C: Why do you think the Shotgun name has had a difficult time getting out?

B: Hey, what are you trying to say? (laughs) You mean, "why are we still underground?" Because only cool people like us. No, I don't know what to tell you. But the truth is that I'd rather be cool undercover than (cough) Nirvana.

C: What have the benefits of the tour been?

B: The radio has been pumping us and I'm glad that radio has been good to us opposed to MTV, who NEVER fucking plays us. (Bobby takes breath) That's kind of annoying. The tour's been good, T-Ride are nice guys (smiles). We have a bus.

C: How is life on the road?

B: Look, it's very plush (Bobby runs his hand over a carpeted wall). This is one of the nicer buses. We had this Willie Nelson bus. The inside was full of horse pictures. It said, "I'm on the road again." It's like summer camp that never ends. Where else can you do shit like this... play, hangout.

C: What do you think about the movement towards bass today with Firehose, Primus etc.?

B: I think it's cool. Bass players are very unnoticed. Nobody pays attention. Without the bass there is no foundation.

C: What made you choose the bass or did it choose you?

B: It kind of chose me. I saw this guy and he was playing this thing with four strings and I had no clue what it was. "Ah yeah, I wanna play that thing." I wasn't a guitar player who got frustrated and picked up the bass. I like the bass... the sound. It's groovy.

C: Have you ever thought of entering a band that was more bass oriented?

B: To be honest, that's cool for your ego but I'm more into good songs and being in a band than being a show off. It would be great but my head is not at that point.

C: Where would you rather be tonight... the studio or the stage?

B: I like to play live because you get instant gratification.

C: Are you able to listen to your own music after you've been in the studio for so long?

B: Actually, we hear it a lot and bring demos home. I like listening to it. I like my cake and I like to eat it too. How does that expression go? "You can't have your cake and eat it too." But my point is, "What is cake for?" So there you go.

TROUBLE

by Michele Bohannon

If I had to sum up the band Trouble in one phrase, it would have to be brutally honest ass-kickin' heavy psychedelic rock and roll. This band pumps out so much energy live that it's hard to keep one's body from shaking throughout the show.

Most people don't know that Eric Wagner (vocals), Rick Wartell (guitar), Ron Holzner (bass) and Barry Stern (drums) have been around for quite some time now. Trouble's latest offering is entitled "Manic Frustration". This is the band's fifth album but only their second recording with Def American. Their first self-titled debut album with Def American left writers, musicians and fans alike craving for more. But this album is sure to curb their appetite. MF is filled with tasteful lyrics as well as ingeniously conducted music and it's sure to leave you hungry and wanting more. "Memory's Garden" is their first single as well as first video off the



album. The video debuted on Headbangers' Ball on July 25th and the response was incredible! It's also received raves at radio stations across the nation. Another great song is "Scuse Me". This has got to be my favorite because it deals with average people

(cont. on p. 14)

Just Passing Through...

THUNDER

by Michelle Randazzo

When I hear the word thunder, I always think of the time I was caught outside in a thunderstorm in Florence, Italy. The sound of the thunder was completely enveloping. The band Thunder has a sound that evokes the same feeling;



familiar yet surprising, power without aggression, and totally gripping. The strength of Thunder lay in the familiar melodic style that lately has been out of the spotlight. Their sound has an integrity that has been lost by most bands in the struggle to be different.

Not that they haven't struggled. They started out playing the London club circuit around 1989. Luke Morely the lead guitarist, Gary "Harry" James the drummer, and Danny Bowes the singer were in a band together previously. Snake the bassist and Ben Matthews the rhythm guitarist and keyboardist joined the original three and Thunder was complete. The problems arose with their American record company. They were getting no label support. Luckily, a Geffen Record A&R executive had seen them at their first Donington concert and signed them as soon as they were free of their first contract. With Geffen behind them they found success in the U.S. I am sure you are familiar with their single "Dirty Love" from their first album "Backstreet Symphony".

Their new album "Laughing on Judgment

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TROUBLE

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who don't look like everyone else in today's society and who are just trying to express themselves.

MF was recorded at Indigo Ranch in California. The production on this album was done tight and beautifully. This would be Rick Rubin's second production project with this band and let me tell you that his ability to bring out the feel in the music is almost (if not) dead on. One thing about Rick Rubin, he let's the music speak for itself (and it sure has a lot to say). As for the vocal tracks, it's not often you come across a lead singer that can replicate his studio voice live. I got to hand it to Eric, his vocal abilities are as precise on stage as they were in the studio.

If you didn't catch Trouble with such great acts as Dio, Danzig, Savatage or Pantera and White Zombie, you have another chance to check them out on their headlining tour of the States. So you better keep your eyes and ears open because there's gonna be a lot of Trouble in your town soon.

THUNDER

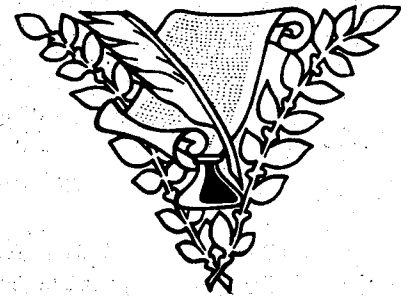
(cont. from p. 13)

Day" takes the first album one step further. Nuances of bands like Bad Company, Rolling Stones, Free and other bands that the members of Thunder grew up listening to are reflected in their songs. Many of their songs are about personal experience, such as "Today the World Stopped Turning" and "A better Man". These open and emotional songs are very powerful.

If you were lucky enough to be at either the 1990 or 1992 Castle Donington Monsters of Rock festivals, you've already witnessed the storm that is Thunder. If you haven't even been to Europe you are going to have to wait! Unfortunately Thunder won't be touring the United States soon. Look for their latest release at the beginning of 1993 but you can already go and get their latest release in record stores today. So if it's rock-n-roll thunder you're looking for... you won't be disappointed with this band.



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on the cutting edge

GROTUS

by Christina Pirozzi

On stage GROTUS is a whirlwind of smoke, video, and a pair of longjohns or two. All this and music that will physically move you. Although samples may provide the foundation, the band's instrumental input is impressive, especially a drum orchestration which must be seen live for maximum effect. This thought-provoking group (Lars Fox:vocals, Adam Tanner:samples,guitar,bass, John Carson:bass,samples, and Bruce Boyd:drums) has received a hefty dose of local enthusiasm. The group's release on the SF Spirit label, *Brown*, is the album you'll find changing hands the most. Grotus fans (Groti or whatever they're called) like to spread the gospel of Grotus.

Grotus seem to be the uncategorizable band. They refuse the pigeonhole critics' attempt to stick them in. "We fall into every category which makes it ultimately no category. You mix a lot of things together then you have Grotus," offered guitarist Adam Tanner.

The group utilizes the tools of modern technology (heavy doses of creative sampling and intense video footage) to present the absurdity of today's world. It's ironic that Grotus is able to communicate through the same medium that mentally pollutes it's listeners. Lars shuns critics who misinterpret the group's purpose. "There's a lot of political bands that are soapboxing the whole time and it's just not very fun."

With their growing popularity, comes the inevitability of playing larger venues. "Personally, I like small places" said Lars. "I have bad vision so it's nice to be able to see what's going on. It's strange playing these larger places and being very far removed. Especially on tour (with Mr. Bungle) there were barricades between the audience and the stage. We're used to touching the audience and you can't do that with twelve feet and huge goons in the way."

The primary objective of the group has remained the same since their foundation in 1989. "We set up a situation," explains Lars "and kind of not put a conclusion in." The lyrical ambiguity is what makes Grotus unique. While one audience

member may be captivated by the message, another can go away merely having heard a night full of gut-wrenching noise.

BURNING TV

by Michele Bohannon

If you're the type of person that likes music that sends out a positive message while at the same time can make your booty move... Burning TV would be the one for you. It's hard for me to believe that BT have only been together for 5 months now. This band blows away most bands that have been playing the club scene for years now. I recently got a chance to speak with Imoteph (vocals) about this new band.

"Burning TV is about burning everything that is holding you back. It's not a violent thing. It basically means stop letting other people control and program your life for you." The other members behind this concept are John John and King Zen (vocals, guitar and keyboards), Mix Master Mike (drums), Dave (bass) and Bruce (keyboard assassin). "Everyone in the group is versatile. Nobody is more important than anyone else. We're like a whole support network... a team."

"I guess it was destiny. We all wanted to go higher and give something to the world. I mean let's face it. The best way to feel good about yourself is to serve or give somebody something." And this is how Imoteph describes how the band became one. "We all came in pairs. Everyone knew somebody else from like past bands or something. King Zen and I used to play in a reggae band so I do have a lot of different influences like Bob Rita and Ziggy Marley, Ice-T, KS-1 and Boogie Down productions, J. Hendrix as well as Black Sabbath." If that doesn't make you wonder, I don't what will.

"Our music is like up-lifting social commentary music." On another note... "our main interest is to get the music happening. You can't trip on labels. You got to live for today."

Well, now that I've told you a little bit about the band, keep an eye out for upcoming shows because I can tell you one thing. This is not just another band. With their music and their attitude, they're here to stay.

