

## The Fan can only wonder about the 1991 Final Four

BY PAUL GUTIERREZ

Commentary

## Spikes will fly when Sprintin' Lady Rebels host Invitational

Former and current UNLV

Longhorns to the meet.

## interview

SECRET SANITY They won't be a secret much longer

by Brent Legault

We live in the Age of Grunge. Of grinding guitars and baggy flannel shirts. Of sweat and drool and urine.

It is a time of so-called "revolution." Bands are wrenching control from the major labels and taking their screams anguish directly to the "people." They shout their uniform battle cry "Corporate Rock Still Sucks:" signifying freedom and rebellion and other highfullutin' words.

So where does this leave Secret Sanity, a comparatively mainstream, synth-driven pop band? It offers no perspiration to the sweat-hungry masses. Its guitar sound is more cuddly than grinding. It isn't even especially angry about diabolical entertainment conglomerates.

So who will love Secret Sanity? How will the band survive?

Survival hasn't been a problem.

In fact, Secret Sanity (formerly Split Infiniti) has dealt less with mere survival than they have with success. This band accomplished a great deal very early in its career, putting out a five-song EP less than a year after its formation.

According to keyboardist/songwriter, Rob Devlin, it was this early success that, "pissed a lot of people off;" people who had been trying to do the same thing for a much longer time.

Despite this alleged local resentment the debut EP sold very nicely, bolstered by heavy airplay at KLUC, and some modest promotion at KUNV and KEDG. One of KEDG's silly promotional schemes included an autograph-signing party at a newly opened hamburger joint. Not exactly a marketing masterpiece, but it does show how dedicated this band is at getting the public to pay attention to it.

Secret Sanity recently released a second EP, this time with three songs. Why another



quickie instead of an album? Devlin said that the band wanted to put out a well-produced, yet economical product, rather than spending the time and money working on a full-length album and possibly falling short. He said that these three songs are the best material, and most apt to receive airplay and major label attention.

And major label interest is exactly what Secret Sanity is looking for. "We want to do a full-length album on an established label," said Devlin. He also hinted that there is interest already, although he wouldn't reveal any specifics. Secret Sanity's first EP

failed to produce an major label commitment. Part of this might be attributed to the band's "early-80's" sound. "That's the music we grew up on," said Devlin. "It was only natural for our style to come out that way." This new batch of songs promises to be a move in a more modern direction, and as Devlin said, "Our playing and our outlook have improved dramatically."

The band must have done something right this time, for they have been added to 10 or 12 stations nationwide. You can hear a Secret Sanity tune in places as obscure as Tupulo, Mississippi, or as wholesome as Minneapolis, Minne-

sota. You might even catch an SS ditty up in Grungetown, U.S.A. Ironically, local stations have so far passed over Secret Sanity. Devlin sees this as "disheartening", but he and his bandmates are by no means overwhelmed with discouragement.

"We keep the people coming back," said Devlin.

And there isn't a shred of flannel to be seen.

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