

Bjork

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beat is something everyone who's ever been to a dance club can relate to instantly and offers no surprises..

If you never knew her before, just remember this: Bjork's back, solo, with a style her own. As in "The Anchor Song," she's "dropped her encore," yet will only drift forward.

There will be more and even better releases from this Finn. Her voice is unmistakable throughout this oft jazz, oft rave effort and it's strange she doesn't give herself credit for that uncompromising sound in the liner notes. With *Debut*, Bjork shows she's growing musically, and with no apologies. We're lucky to have her doing it where we can watch.

Vegas

from 13

Vegas indie compact disk "Tender Sympathy and Aspirin". Friday saw the band back together again at the Sports Pub selling out and cashing in on the reunion tour craze which has been sweeping Vegas ever since *Sampsons Army* sold out Favorites this summer.

Why did the Little Red Devils break up?

I hate Gary, Gary hates Mike, Mike hates Evan, Evan hates Tony, Tony hates you! The only person everyone likes is Hal!

But????

Hal is so well liked that everyone hated him for it!

What's Hal doing nowadays?

THE REBEL YELL

Hal is playing for a band called Boris Black.

Why are you still playing?

The day we broke up we played our first reunion gig. Now we are playing a reunion tour of the southwest.

Where in the Southwest?

Sports pig, Favorites on the 25th with a band from California called TNA, and we will play special gigs, like Rob Hollis's famous Halloween parties.

Any closing words or advice for up and coming Vegas rock stars?

No, but me and Mike Fouts started a country band with Paul Summers and we will be playing old classic country like Ernest Tubb, Hank Williams, John Denver and Jim Croce.

Rebel Reviews

by Vaedra Roseman-Sowerby
Variety writer

Crush

The Doughboys (A&M)

The Doughboys' recent release, "Crush," is an explosion of instrumental genius. As a collection of instrumentals, it might be worth buying. Produced by Daniel Rey, the background music is both catchy and pleasing to the ear.

Problems arise with the vocals, however. The lyrics, performed by John Kastner, Jonathan Cummins, and Peter Arsenault, succeed only in interrupting the enjoyment of the masterful drum and guitar performances. The words seem slurred and inaudible, and the result is this; you'll spend less time dancing to this album and more time trying to figure out what the vocalists are saying.

The small portion of this album which is actually au-

dible does not make any sense. The lyrics seem forced as if the writers were given 10 minutes to write a four minute song. What is probably the most well-performed song lyrically, vocally, and instrumentally is ironically a track called "Shitty Song." This is the one and only track on this entire album which actually seems to have a meaning that is uninterrupted by abstract thoughts. The other songs seem to have been written by a schizophrenic.

In spite of bad vocals, this is a great buy for someone who is looking for dance music. If you're looking for decent singing, however, save your money or send it to the Doughboys so that they can hire another lead singer.

Queen Sarah Saturday


Queen Sarah Saturday
(Thirsty Ear)

Queen Sarah Saturday's self-titled album is an all-around excellent release. This four-man band is definitely to be congratulated for their effort. The vocalists are impeccable, the instrumentalists are excellent, and the album is filled with variety.

The vocalists perform the songs on this album exceptionally well. The sound that they create remarkably takes complete control of your mental state and gives you a feeling for the emotional turmoil involved in the selections. When the vocalists are singing soft and lightly, you feel so completely calm and relaxed that you would swear that this album is sedative. On the other hand, when the singing becomes louder and more animated, you will find yourself so anxious that it is necessary to choose one of two options: either get up and dance or break something with a savage fury.

The instrumentalists' performance on this album is no less than superior. The guitar riffs are reminiscent of the mid to late sixties with a nineties appeal. This makes it a great buy for music lovers of all ages and preferences. The rhythms are of medium speed, not so fast that dancing to it resembles convulsions and not so slow that you would play it at bedtime, it's just right.

Variety is surely no stranger to these gentlemen. The tracks vary stylistically from a psychedelic lite-rock song, "A.C.D.C.," to a live heavier-metal performance entitled "Lift." Each selection is extremely different as though every song is performed by a completely different band. Their style changes drastically throughout the album. Their ability to transform from begin as a light rock band and evolve into metal. This is just one more reason why this album is for anyone who likes music, no matter what kind you listen to you can find it on "Queen Sarah Saturday."



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