



Soul Station plays a guitar-driven rock that sounds like the unlikely combination of "classic rock" and Stan Ridgeway that works.

Station: Not so soulful sounds

By Jill Hamilton
special writer

First, let's get this out of the way, Soul Station doesn't play soul music. What they do play is an unusual sort of guitar-driven rock that sounds like an unlikely combination of "classic rock" and Stan Ridgeway. This mixture actually works.

Soul Station is a band you could bring home to mother. During an early afternoon interview at the glamorous setting of a Denny's Restaurant, Joe Angotti (lead guitar), John Linardos (vocals, rhythm guitar) and Scott Burks (drums) proved themselves to be articulate, personable, nice guys.

Nice guys? Yes, indeed. Although we don't know for sure since bassist Steve House couldn't come to the Denny's summit, he's probably a nice guy, too.

Some bands seem more enamored with the trappings of success and the idea of being in a band than in the music itself. The four guys in Soul Station play in a band just because they really like playing music.

"We're always going to play," Linardos said. "Of course, it would be nice to be able to make a living at it."

Sure, but is it probable? Actually, the answer is yes.

Soul Station got off to quite a good start. For their first gig, they played at St. Andrew's Hall, opening for the Orange Roughies.

"It happened kind of fast," said Burks. Linardos was a friend of the Orange Roughies and asked if his band could open for them at the St. Andrew's hall. What Linardos neglected to mention was that he didn't exactly have a band together yet. He

quickly recruited Angotti, a neighbor from his building and his friends House and Burks.

THE SHOW was a success. They had to use a practice amp since they didn't have any equipment but, as Burks puts it, "We jammed."

After that fateful first gig, Soul Station decided that maybe it was time to buy some equipment. It was a good investment. After only 1 1/2 years of playing together, Soul Station racked up an impressive array of successful performances.

In January, they headlined with several of Detroit's most popular bands at the FUN magazine party at St. Andrew's Hall. They also played at the popular Tremor Records show at Psyche's.

In February, they performed at the Majestic Theatre with such illustrious local talent as Crossed Wire, Phineas Gage, the Sun Messengers and Ash Can VanGogh at a benefit for WDET and the American Heart Association.

Their new five-song cassette, simply titled "Soul Station" has been getting air play on WDET's "Dimensions" show and on WDR's "Detroit Music Scene."

The band has started playing the out-of-state club circuit.

"We've played in Toledo and Milwaukee ... the Midwestern tour," said Angotti.

The band hopes to eventually expand their next Midwestern tour to include more than two cities, but for the present, they are happy with what they are doing.

"When we first started out, half the shows were good and half were not good," said Angotti. "Lately, we've been playing well and getting good responses."

"WE'RE GETTING more consistent," Linardos said.

Linardos handles writing the songs for the group because, as Angotti puts it, "We're lazy, so we let him do it."

"I try to write all the time. Every night I write something — songs, poetry or something on the guitar," said Linardos.

When asked about musical influences, Linardos named songwriters "like James Taylor, Paul Simon, Lou Reed."

Listening to Soul Station's rough-edged songs, it's hard to imagine that they were somehow inspired by mellow rockers like James Taylor and Paul Simon. But, take a look at the lyric sheet and the influence is obvious. Linardos has quite a talent for writing honest, emotional songs.

WHEN ASKED about other local bands, Soul Station is quick to compliment the competition. Some favorites include Anti-Fashion, Inside Out, Viv Akalind, Static Alphabet and Crossed Wire. They repeat the familiar refrain that Detroit has a lot of great local bands but that there is little radio support. However, Soul Station has a solution to the dilemma.

"Everybody has to get together," Linardos said. "Local bands need to work with each other instead of competing with each other," added Jim Stone, who manages the band.

More like a collective," echoed Burks. "I would be great if there were more local compilation albums." He cites Tremor Records and commends them for their support of local music.

"Their review was really fun and it was packed," he said. "We could use a lot more things like that."

MUSIC NOTES

alive signs with 4AD

Livonia-based musician Warren Delever and his group his name is alive recently was signed to a one-record deal by British major independent 4AD/Elektra Entertainment Group, according to New York-based label publicist Vicky Wheeler.

The yet-to-be titled LP will be released in August.

The record deal is a remarkable feat considering Delever performed only a couple of times live with the group.

"I have a theory," said Delever, who is currently touring with Elvis Hitter. "It seems to me (bands) try to be really popular local bands. That's great for your social life, but it doesn't work."

Delever sent in a tape recorded on a four-track in his basement to 4AD representative Ivo Watts-Russell. He was "impressed" and told Delever to keep in contact.

After a few visits to Garageland Studios in New Boston, Delever resubmitted the tape and Watts-Russell approved.

The Livonia Stevenson graduate has performed with a number of local groups, most notably Snake Out and Elvis Hitter. Several musicians helped out on the project, including vocalists Karen Oliver, and Angie Carozzo along with Damien Lang and Jim Aye.

Delever describes his music as "basically rock music" blended with folk and classical stylings. He's putting together a band to tour in the fall. Members include Melissa Elliot and his younger brother Matthew Delever.

Delever has a new idea for a compilation album. Title it "Bass Player Blues" and ask Frank Allison & the Odd Sox, Orange Roughies and Jugglers and Thieves to appear. All three bands will be waving goodbye to their bassists.

John Boyle recently performed his last show with Frank Allison & the Odd Sox at the Blind Pig. Tim Doss of the Orange Roughies served notice he wouldn't be able to turn in support of the long-awaited release of "Knuckle Sandwich."

Jim Zimba of Jugglers and Thieves will be leaving the band to marry Darryl Dybbia, who is keyboardist and co-producer of the Chet Atkins Band, later this year.

The band also announced it has signed a management/representation contract with Star-Direction agency of Los Angeles, Calif., and has such clients as the O'Jays and the Temptations. The agency will present Jugglers and Thieves to ma-

for record labels.

Orange Roughies found a solution to their bass player shortage, enlisting the services of Idiots' drummer Glyn Sealton. The group is set to shove off on a massive tour of the Midwest, Southwest and southern California. The tour kicks off March 31 in St. Louis, Mo. Also Dave Katz looks to be the likely replacement for Frank Allison & the Odd Sox, who will play Friday and Saturday at Lili's.

Of course, no romp through the local music is complete without a nod from the Sensitive Big Guys. Apparently, the Livonia group has a tape ready to go, "our (sic) Flaws Make Us Perfect." Price tag for the 20-minute track? A mere \$149.95.

But, wait. Act now, according to the Big Guys, and receive a 97 percent mark down. That's right, folks. A tape that normally retails for \$149.95 is available for \$41. The offer only lasts until Dec. 1, 1999 (Sorry, no mention of any Ginsu knives).

Sheesh! And we thought the only bargains were at K Mart.

— Larry O'Connor



Livonia-based musician Warren Delever and his group signed to a one-record deal by British major independent 4AD/Elektra Entertainment Group.

IN CONCERT

- **Sam I Am**
Sam I Am will perform Monday, March 5, at Rick's Cafe, 611 Church, Ann Arbor. For information, call 996-2277.
- **Walk the Dogma**
Walk the Dogma will perform on Tuesday, March 6, at the Blind Pig, 208 S. First, Ann Arbor. For information, call 996-8555.
- **Fully Loaded**
Fully Loaded will perform on Tuesday, March 6, at Rick's Cafe, 611 Church, Ann Arbor. For information, call 996-2277.
- **Noize That Hurtz**
Noize That Hurtz will perform with guests, Lunacy, on Wednesday, March 7, at the Blind Pig, 208 S. First, Ann Arbor. For information, call 996-8555.
- **Free Spirit**
Free Spirit will perform on Wednesday, March 7, and Friday and Saturday, March 9-10, at Jugglers Nightclub, 3461 Elizabeth Lake Road, Waterford. For information, call 681-1700.
- **Chisel Bros.**
The Chisel Bros. will perform on Wednesday, March 7, at Rick's Cafe, 611 Church, Ann Arbor. For information, call 996-2277.
- **Quilt Parade**
Quilt Parade will perform with guests, Forced Anger, on Wednesday, March 7, at Club Heidelberg, Main Street, Ann Arbor. For information, call 663-7758.
- **Faith Healers**
Faith Healers will perform on Thursday, March 8, at the Blind Pig, 208 S. First, Ann Arbor. For information, call 996-8555.

- **Sleep**
Sleep will perform on Friday, March 9, at Pinner's Pub, 3965 Woodward, Detroit. For information, call 831-8070.
- **Funhouse**
Funhouse will perform on Friday, March 9, at the Hamtramck Pub, 2048 Canfield, off I-75. For information, call 365-9760.
- **Suzanne Lane**
Suzanne Lane will perform on Friday and Saturday, March 9-10, at Bird of Paradise, 1515 N. Main, Ann Arbor. For information, call 662-8310.
- **Della Rockers**
Della Rockers will perform on Friday, March 9, at Skylights, Griffin's Grill, 49 N. Saginaw, Pontiac. For information, call 547-8470.
- **Inside Out**
Inside Out will perform with guests, Yab Yum, on Thursday, March 8, at Club Heidelberg, Main Street, Ann Arbor. For information, call 663-7758.
- **Orange Roughies**
Orange Roughies will perform with guests, The Idiots, on Thursday, March 8, at 3-D Club, 1815 N. Main, Royal Oak. For information, call 589-3341.
- **Heartbeats**
Heartbeats will perform on Friday and Saturday, March 9-10, at Jameson's, 1812 N. Main, Royal Oak. For information, call 547-8470.

TOP HITS

- Best-selling records of the week:
1. "Two to Make It Right," Seduction.
 2. "Opposites Attract," Paula Abdul.
 3. "Escapade," Janet Jackson.
 4. "Dangerous," Roxette.
 5. "What Kind of Man Would I Be," Chicago.
 6. "All or Nothing," Milli Vanilli.
 7. "Tell Me Why," Exposed.
 8. "How Am I Supposed to Live Without You," Michael Bolton.
 9. "The Go-Go's," Cover Girls.
 10. "Here We Are," Gloria Estefan.
- (Source: Cashbox magazine)

LOCAL

- Here are the top 10 songs (no particular order) receiving air play on "Detroit Music Scene," which is heard 4-5 p.m. Sundays (repeated 5:30-6:30 p.m. Tuesdays) on WDR-FM 90.3.
1. "Hot Women (Cold Beer)," Goobler & the Peas.
 2. "Planet of Love," The Gear.
 3. "Could It Be You," See Dick Run.
 4. "Metropolis," Gloria Estefan.
 5. "The Fighter," Soul Station.
 6. "Opportunity," Standing Pavement.
 7. "No Money," Johnnie Quest 8.
 8. "The Narrow Line," Walk the Dogma.
 9. "Recollection," Mochness Lobster.
 10. "Johnny is a Nightmare," Freemasons.

REVIEWS

INSHA-ALLAH!

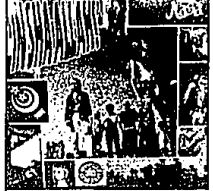
— Nasa

Nasa's debut, Insha-Allah!, is the latest entry in the recent spate of Middle Eastern recordings hitting U.S. shores. With Insha-Allah!, Momo (guitar) and Cash (vocals) have no less lofty a goal than "to bring together East and West into a startling new synthesis of sound."

They succeed. The group, named after the American space program and Gamal Abdel Nasser (the Egyptian president who spearheaded the movement for Arab unity), spices up Western guitar-based rock with mysterious Eastern melodies, chants and sounds. The mixture makes for quite an odd concoction.

Although Western musicians, most notably George Harrison, have incorporated elements of Middle-Eastern music into their music for years, Nasa is the first band to do beyond the occasional use of a sitar and give Eastern and Western sounds equal time.

The result is an odd hybrid that is powerful, majestic and sensual, but it also rocks. Nasa moves easily between screeching guitar feedback and oases of gentle, atmospheric Eastern sounds. Cash's echoed vocals can be anthemic and sweeping, as on "Woman" or harsh and metallic, as on "Maggie Jeweled Limousine." He has that same sort of passionate wall as U2's Bono or INXS' Michael Hutchence.



Two songs — "Shah Shah" and "Seropha" — were previously released on a four-song EP, "Boy King and the Lizard Girl." "Shah Shah" is a savage and exotic layering of sounds. "Seropha" is a dizzying dance tune, complete with a new age philosophy in lyrics like, "A love mission, children given sight a psychic vision, beauty born of decay a new religion, pray for your love to stay."

Nasa brought out the big guns for this major-label debut on Sire Records, including legendary Indian tabla player Pandit Dinesh and Israeli vocalist and label mate Ofra Haza. Not making a musical appearance on the album but thanked, nonetheless, in the liner notes are other "big guns" — Shiva, Buddha, Krishna and Allah.

Insha-Allah, by the way, can be loosely translated as "God willing." No use taking any chances.

— Jill Hamilton

BLOOD BROTHERS

— Rob Tyner

In 1969, three bands released major-label debuts that forever redefined "the Detroit sound." The Stooges, Alice Cooper and the MC5 played raucy, industrial strength rock-and-roll. Of the three, the MC5 was the most political, inventive and eclectic.

Twenty years later, the raw power, muscle and sonic boom of these bands is still being imitated. And while the bands themselves have all disintegrated, the lead singers, Iggy Pop, Alice Cooper and Rob Tyner, remain the most active and recognized alumni of their respective bands. Unfortunately, none of the three has retained the distinctiveness or originality that characterized their early work.

Rather, they are all imitating their imitators. Iggy Pop's songs crop up on soundtracks, where they blend depressingly with the current wave of L.A. metal. Alice Cooper has copied more than his fair share of Bon Jovi harmonies of late. And Rob Tyner, well, his is the saddest story of all.

"Blood Brothers" is a startlingly bad record. Tyner claims to have penned most of the MC5's lyrics, and has been the band's key songwriter member. In the true Tyner's skills have evaporated over the past two decades.

The record has traces of the MC5's politicalism, but the ideas are even



more fuzzy and muddled. On several tracks, Tyner strives for anthemic pop-metal. The results end up sounding like bargain-basement KISS. Tyner's vocals are a pale, wobbly echo of his former full-throttle assault, and his band is not able to prop him up. Joey Gaydos has a stabful of Van Halen-inspired snorts and whistles, but his efforts are absorbed into the songs. And the drumming is simply inept, with beats stumbling about like soured deckhands.

The opening track, a cover of the Stone's "It's Only Rock'n'Roll," is so tepid that the title becomes a lie.

Because the record contains blatant attempts to copy the Los Angeles pop-metal sound, it might be possible to write this record off as a desperate and ill-advised stab at Top 40. If, however, this record represents Tyner's idea of "Detroit hard rock," he would do well to head for the palm trees and leave "Motor City Music" to people who can still smell something burning in the Motor City.

— John Logie

SHAKE YOUR MONEYMAKER

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Robinson (guitar) might be jerks, but they are not talentless jerks. They are adept at writing powerful tunes that rock hard and actually have some semblance of a melody. Drummer Steve Gorman bangs the skins with originality and finesse.

— Jill Hamilton