

Breakfast at Tiffany's for DBS

by Russ Campbell
Opinion Editor

I bought Deep Blue Something's "Home" for one song, "Breakfast at Tiffany's." I should have bought the single.

I hoped the album would conform to the style of "Breakfast..." I kind of liked the poppy, Generation X, we have nothing in common love story. But the rest of the album falters

in apathy. I was apathetic to listen to it again.

"Home" is the type of album that you cannot tell if it's a new song, because they all sound sort of alike. It has two songs, "Breakfast at Tiffany's" and one long drawn out whine.

At best, I could say Deep Blue Something reminds me of Cause and Effect, kind of around that New Order eighties sound. But those bands were good. Deep Blue Something, while I cannot

say is completely bad, does not grab me and slap me in the head and say, "Hey, listen to me. I'm cool."

If you like that song, listen to Jet 102, they play it every ten minutes. Just keep a blank tape handy. They only cost about three bucks, the cd cost fourteen. I'm not an Economics major or anything, but I just saved you nine dollars.

"Mommy's" boys

by Russ Campbell
Opinion Editor

I've been waiting and waiting, since I first heard their self-titled, major record label debut in 1989, for the early albums of Social Distortion to be re-released. Finally, towards the end of the summer, "Mommy's Little Monster," originally recorded in 1983, was back on the shelf.

Social Distortion is the original bad boys of kick ass punk. Slicked back hair, black leather, combat boots, and tatoos are almost as symbolic of the band as is the drinking and smoking skeleton that graces the cd.

"Mommy's Little Monster" is old school Californian punk. Thrashing riffs, a hint of blues, and lyrics depicting the life of losers, punks, and wanderers is what Social Distortion is all about. This isn't any of that pretty boy, \$50 flannel punk. No way, man, this is what punk was intended to be, loud, rude, and honest.

The opening song, "The Creeps," sums up the album like

a thesis statement. The rest of the album follows suit from the lyrics, "I just wanna give you the creeps!!/Run & hide when I'm on the streets./Your fears & your tears/I'll taunt you in your sleep."

Social Distortion is a band that is composed of different elements of rock and roll. Their rock and roll icons, the Rolling Stones, can be heard in nearly every song, but especially in "It wasn't a Pretty Picture," and "Mommy's Little Monster."

The lyrics depict the life of the punk. Most typical are the lyrics from "Telling Them": "Well I love the sound when I smash the glass/If I get caught they're gonna kick my ass/My mommy is worried about the way I drink/My daddy can't figure out the way I think."

Get away from the crap that's on the radio. It doesn't compare. Grab a cold one, throw on the leather, and crank the stereo, because this album deserves to be respected and should be listened to loudly.

CULTURAL IDIOCY QUIZ ANSWERS

1. "Take On Me" by a-ha
2. "Kids Just Wanna Have Fun" by Cyndi Lauper
3. "Billie Jean" by Michael Jackson
4. "Vacation" by The Go-Gos
5. "Bad to the Bone" by George Thorogood
6. "Who Can It Be Now?" by Men At Work
7. "She's a Beauty" by The Tubes
8. "Ramin' Down the House" by Talking Heads
9. "White Wedding" by Billy Idol
10. "Drive" by the Cars
11. "Change" by John White
12. "Mr. Robot" by Slyx
13. "The Blinded Me With Science" by Thomas Dolby
14. "Whip It" by DEVO
15. "Round and Round" by Rat
16. "Rock the Cashbah" by The Clash
17. "Rocker" by Herbie Hancock
18. "Mexican Radio" by Wall of Voodoo
19. "Girls on Film" by Duran Duran
20. "The Safety Dance" by Men Without Hats

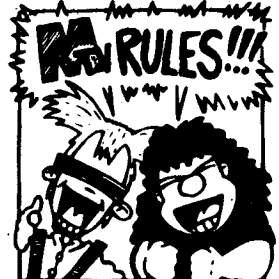
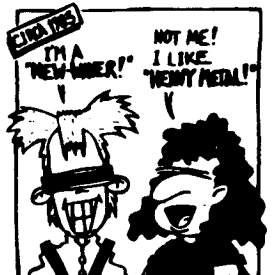
the CULTURAL IDIOCY QUIZ

by Rich Dahm and Dan Vebber

MTV: The Tender Years

DIRECTIONS: The following are descriptions of images from early MTV videos. Name the song and artist for which these unforgettable images were forever captured on video.

1. Woman falls for an animated racecar driver
2. Feisty young singer defies Cap'n Lou Albano, and dances in the street with strangers
3. When the singer walks, the sidewalk lights up
4. Five showgirl waterskiers wave to the camera
5. Dropped cigar ashes decide a pool game
6. Martian knocking on door viewed through a peephole
7. Teenager enters amusement park ride; exits as old man
8. Singer's face is projected onto a moving highway
9. Singer puts ring on a bride's finger; draws blood
10. Paulina Porizkova sits in a chair and cries
11. Singer, dressed as a reporter, interviews a suicidal woman on a building ledge
12. Singer's face ironically superimposed on face of robot
13. Einstein-look-alike plays a violin
14. Cross-eyed woman shoots beer can out of cowboy's hand
15. Milton Berle appears in drag
16. An armadillo runs in front of an oil well
17. Robotic arm slaps mannequin's head into a table
18. Singing head emerges from a pot of baked beans
19. Scantily clad woman topples sumo wrestler
20. Medieval characters, including a midget, dance around a maypole



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New Jersey rockers reach decade mark

Bon Jovi just keeps on chugging away. Since its formation 12 years ago, Bon Jovi has churned out hit album after hit album ("Slippery When Wet," "New Jersey") and hit song after hit song ("Bad Song," "Livin' on a Prayer").

All of this was to the thrill of rabid fans and the dismay of detractors, who figured the group would quickly go the way of most 1980s power pop hair bands--as Bon Jovi was derogatorily called early in the band's career.

Now, having just wrapped part of a sold-out world tour that has taken Bon Jovi from Malaysia to Thailand to stadiums across Europe, Jon Bon Jovi, Richie Sambora and the boys are crisscrossing America in support of their latest album, "These Days."

On a rare day off, Sambora picks up the phone at his Los Angeles home, the one he shares with his wife, "Melrose Place"

vixen Heather Locklear, and, after telling his dog to "mellow out" as only a rock star can, proceeds to chat about the tour, album, group and the future.

"Our tour is going pretty damn well," announces the decidedly upbeat Sambora. "There's so much product all over, but we're still hanging in there very well. The album is doing fine, and people coming to the show seem to like the new songs. I think what's happening is that a lot of our fans have grown up with us, but that the [1994] release of our greatest hits album ["Cross Road"] helped us find a lot of new fans. It's been pretty much like that all over the world, so it's pretty cool."

The New Jersey-born and -bred Sambora, who first picked up a guitar in 1971 at the age of 12, argues that the key to the band's success is its global touring.

Sambora says Bon Jovi would not have survived in the marketplace without reaching out

to its fans and performing its music live. The guitarist-singer-writer-producer jokes that the band plays by old-fashioned hockey rules, meaning that they just get out on the ice, sticks a-swinging, and pound away night after night.

"Too many bands out there now are not doing what we're doing, and they're going to find out later on in their careers that they're only as good and as popular as their last record," he says. "When you pay attention to a city, it's like a relationship you build with the people there."

"If you go out and give great shows, they may go out and buy your record after the show. If you've made some sort of experimental record that has some evolution in the music which not everyone gets, fans you have a relationship with will give it a chance. Bands that don't get out there for their fans and to support their records are, I think, making a big mistake."

Sambora and Bon Jovi co-produced and co-wrote the material on "These Days," featuring such songs as the reflective "Hey God," which chronicles Sambora's encounter with a homeless man; "While My Guitar Lies Bleeding in Your Arms," which Sambora describes as a "roller coaster" of a song; and the rhythm and blues-flavored "This Ain't a Love Song."

The guitarist, who in the past produced songs for talents such as Alice Cooper, Desmond Child and even Eric Clapton (who played on a track from Sambora's 1991 solo album, "Stranger in this town," stresses that the diversity of songs reflects the band member's growth as individuals and musicians.

"Some people don't realize that the guys are good musicians... and there's got to be some truth to what's going on in our songs," he notes. "As a producer, I'd love to work with anybody in this band on any

project because there all really good musicians."

"There's a lot of mutual respect that we have for each other. It's kind of like a basketball team. Nobody is egotistical. Everybody knows what has to happen for us to be successful. That success speaks for itself. We're pretty smart, and there's not too much bullshit between any of us. We're not afraid to debate each other. I think it's important in any relationship for it to be safe to disagree without being little girls about it."

Sambora reports that he and the members of Bon Jovi are still having fun, still enjoying each other's company, and still putting out vital music. As long as all that continues, there's every reason to believe the group will rock right into the next millennium.

by Ian Spelling
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