

OXYMORON · VOODOO GLOW SKULLS · BIRDIE

ROCKPILE

QUEENS OF THE
STONE AGE

Steve Earle

Elf Power

Damon and Naomi

Vast

64 DEC.00 • USA \$2.50 • CAN \$3.00



• www.rockpile.net •

Karate
Diablo Project
Lamb of God

HOPELESS | SUB CITY 2000



SELBY TIGERS

charm city HR649-lp/cd out now!



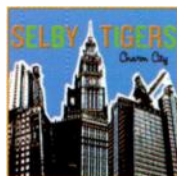
SAMIAM

astray HR647-lp/cd out now!



DILLINGER FOUR

versus god HR644-lp/cd out now!



FIFTEEN

survivor SC015-2xlp/cd out now!



THE WEAKERTHANS

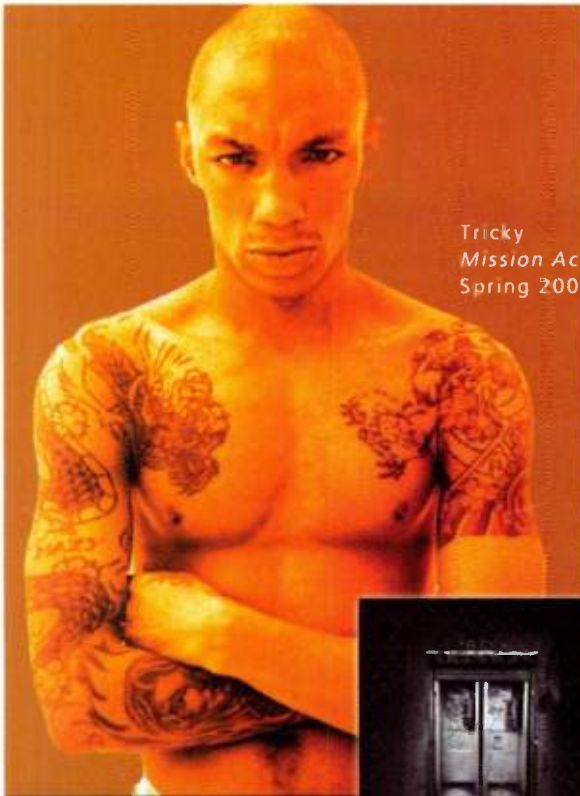
left and leaving SC011-lp/cd out now!



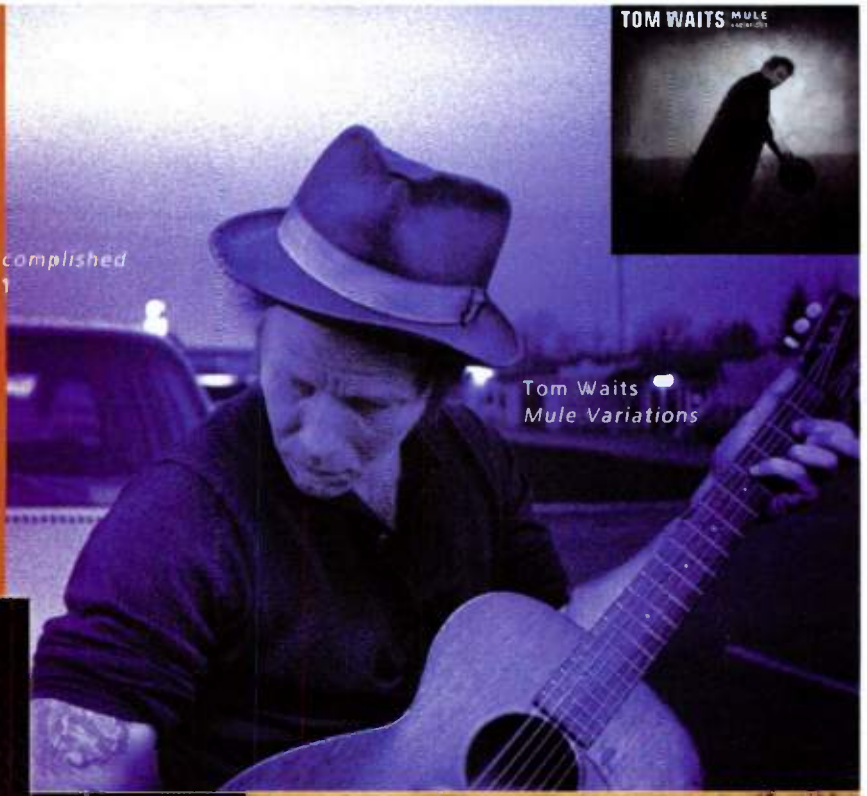
HOPELESSLY DEVOTED TO YOU VOL. 3
HR648-cd sampler out now!



H.E.A.R. THIS
SC014-mcd compilation out 11/14/00!



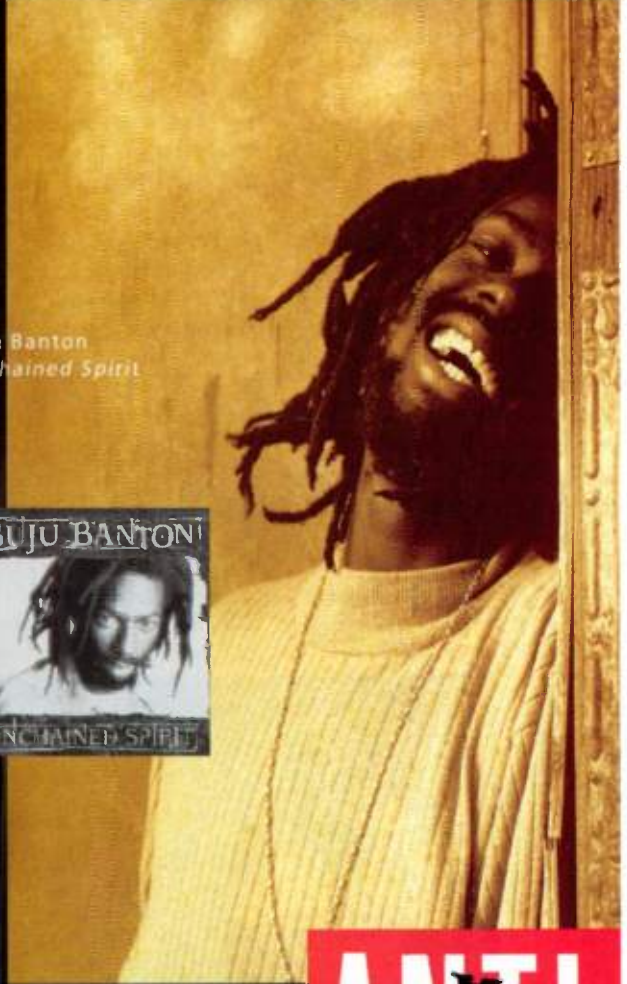
Tricky
Mission Accomplished
Spring 2001



Tom Waits
Mule Variations



Merle Haggard
If I Could Only Fly



Buju Banton
Unchained Spirit



ART WITHOUT BOUNDARIES

ANTI-

Joe Kirschen: What catch phrases make you cringe whenever you hear them?

Erik Caplan: All of them. Pretty much anything you hear all the time is annoying. I'm tired of hearing the guy on the computer go, "You've got mail."

J.K.: I don't like that guy either. He's a little effeminate for me.

E.C.: And you hear it so often they even made a movie with that title.

Christina Heritage: When I go home in the afternoon, I open up my mailbox and go, "You've got mail."

J.K.: It would be cool if every time you walked past your mailbox somebody would let you know whether or not you have mail. Or if a little guy lived inside your mailbox. That'd be really cool.

E.C.: Then you would know that nobody could mess with your mail. That little guy would see the mailman and go, "Hey, thanks. I'll hold onto this."

J.K.: Right, and those little postcards wouldn't get caught all the way in the bottom. He'd hand it right to you.

C.H.: More mail in here!

E.C.: Hey, you missed something! And then he'd just give it to you. That'd be good. And everyone could have a little guy who lives in their mailbox.

J.K.: At night he could hang with the Tidy Bowl man and meet chicks.

C.H.: Little men living in mailboxes? C'mon, that's delusional.

E.C.: No way, it'd be great.

C.H.: Maybe, but it's not gonna happen.

J.K.: The other hip phrase I hate is, "Don't go there."

E.C.: Yeah, it's like anything that you'd hear on the WB a year ago is now stuff you hear all over the place.

J.K.: Don't go there!

C.H.: That one's kinda old, though.

E.C.: Well, it only seems old to you, cause you're hip.

J.K.: Or calling everyone "Girlfriend."

E.C.: Right. Goes back to what I said about the WB. That's bad. Reminds me of when everyone was saying, "Whoomp! There it is." I'm glad that one died. You know which one I'm really tired of? That Budweiser commercial—"Whazzzzup?" It was funny for like, 20 seconds.

C.H.: That's still funny.

J.K.: I didn't think that was still funny.

C.H.: Maybe it went out last month.

J.K.: You still hear it.

E.C.: Yeah, you still hear it. It was funny, then not funny and now it's funny again—but in a sort of sarcastic way.

J.K.: Those guys need to come up with a new word or something.

E.C.: Yeah, they need to get it together. Because look at the time—those 15 minutes are pretty much up.

And the follow-up commercial with the "Wassssssabi" thing wasn't funny.

J.K.: You gotta wonder how that got across the ad executive's desk.

E.C.: Yeah, there's some guy at a desk going, "What the hell do I know? Maybe it's funny. Maybe it'll sell beer. The kids will like it."

C.H.: Yeah, really. "Is this funny? I'm not sure. Let's run some tests." And who the hell are the kids? And why do we base everything on their opinions?

J.K.: You know what I hate? Every time you hear an Internet radio commercial for a web site, it's the same bored-sounding, 20-something guy. He does *all* those commercials. It's like if you have an Internet commercial you have to call *him*.

C.H.: I think it's different guys, but all 20-somethings are bored.

E.C.: I'm looking forward to not being a 20-something anymore.

C.H.: Because then you won't have to pretend to be bored anymore.

ROCKPILE

volume 6 • number 12

EDITOR & PUBLISHER Joseph Kirschen

MANAGING EDITOR Erik Caplan

SENIOR EDITORS Cynthia Gentile • Kevin Wheeler

CONTRIBUTING WRITERS

L.D. Beghtol • Peter Bothum • Kate Buczko
André Calilhanna • Craig Combs • Kim Crawford
Rob Davis • Domenic DiSpaldo • Amanda Feingold
Mark Ginsburg • Mark Gromen • Kevin Harris
Chris Johns • Mike McKee • Gregg McQueen
Alan Pinkerton • Stuart Pitt • Amy Sciarretto
Alex Stimmel • Frank Valish • Tiel Linn Wise
Paige Wolf • Gail Worley

CONTRIBUTING PHOTOGRAPHERS

Daniel Coston • Dominic Episcopo • Dennis Jardel
Lisa Johnson • John Lavender • Eric McNatt • Jessica Metz
Jim Newberry • Todd Zimmerman

ADVERTISING DIRECTOR Joseph Kirschen

GRAPHIC DESIGN Matt McGlynn • Christina Heritage

ADMINISTRATIVE CONSULTANT Marc Slutsky

PROMOTIONS DIRECTOR Ed Glazier

ROCKPILE

Editorial and Advertising:

PO Box 258, Jenkintown, PA 19046

(215) 885-ROCK FAX (215) 885-7161

WEST COAST OFFICE

120 S. Reno St., #246, Los Angeles, CA 90057

(213) 381-7756

Rockpile Online:

<http://www.rockpile.net>

E-mail: rockpile@rockpile.net

Retailers: Find out how to carry Rockpile!

Call or e-mail us at the above address.

Rockpile is published monthly by Blue Sky Communications, Inc.

All reasonable care, but no responsibility assumed for unsolicited manuscripts.

This publication may not be reproduced or quoted in whole or in part by printed or electronic means without written permission of the publishers.

All contents © 2000. Printed in Canada



BAD ASS ROCK N ROLL FROM *BIG WHEEL RECREATION*

**JIMMY EAT WORLD
& JEBEDIAH**

"SPLIT" CDEP/3X7"

JEBEDIAH

"OF SOMEDAY SHAMBLES" CD

JIMMY EAT WORLD

"SINGLES" CD



BWR»

(INTERNATIONAL) NOISE CONSPIRACY

"SMASH IT UP" 7" & CD SINGLE

LOVELIGHT SHINE

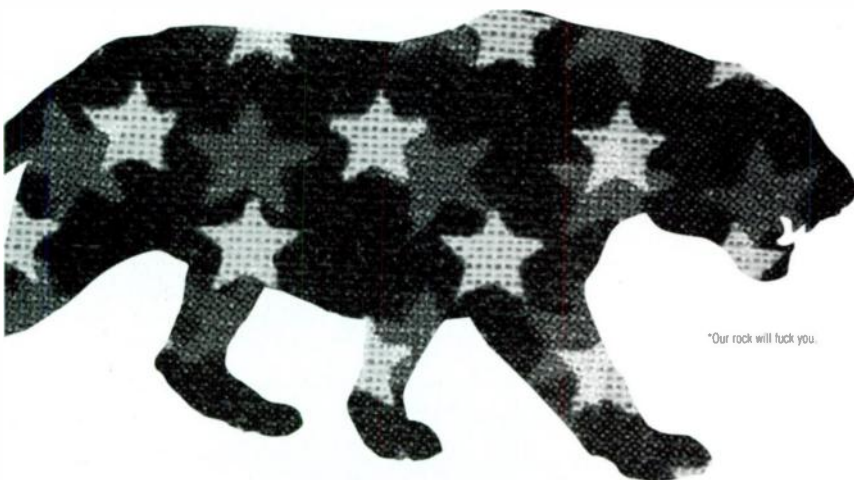
"MAKES OUT" CDEP (3/4 OF JEJUNE)

SUNSHINE

"VELVET SUICIDE" CD/LP

JEJUNE

"RIP" CD



"Our rock will fuck you."

BWR - BIG WHEEL RECREATION 325 HUNTINGTON AVE #24 BOSTON MA 02115 WWW.BIGWHEELREC.COM INFO@BIGWHEELREC.COM THE FUTURE: WWW.INDIEINC.COM
WE HAVE WAY TOO MANY NEW RECORDS. WEB SITE FOR BANDS TOUR DATES. FOR A CD FEATURING ALL OUR NEW BANDS, 17 TOTAL, SEND \$1 FOR POSTAGE TO BWR.

BWR

contents

December 2000 • volume VI • number 12 • issue 64

28

Queens Of The Stone Age

Stoner Rock? No way dude! *by Amanda Feingold*

22

Damon and Naomi

The dynamic duo's life after Galaxy 500
by Cynthia Gentile

32

Elf Power

Dreamily dreaming: Elf Power embraces a faerie tale world.
by LD Beghtol

26

Steve Earle

Feelin' Alright: Steve Earle cleans up
by Alex Stimmel

36

Vast

Opens the gates of rock n' roll
by Gail Worley

Check It Out!

THE ROCKPILE 50

Reviews of 50 Music Related Websites
page 55

lava hot bands

10 **Karate** *by Paige Wolf*

12 **Diablo Project**
by Greg McQueen

14 **Lamb of God**
by Amy Sciarretto

16 **Oxymoron**
by Mark Ginsburg

18 **Voodoo Glow Skulls**
by Kevin Wheeler

19 **Birdie** *by Frank Valish*

04 **Clutter** *thoughts and meanderings*

08 **Gravel Pit** *music news, interviews, and staff recommendations*

25 **Internet Music**

39 **Records**

50 **7" Reviews**

51 **Under The Radar**
music you may have missed

58 **Straight From the Edge**
hard rock news

66 **Afterthought** *the parting shot*

QUEENS OF THE STONE AGE photos by Dominic Episcopo

SICK OF IT ALL

Yours Truly

NEW ALBUM
in stores
11.21.00

www.sickofitall.com

LESS THAN JAKE

Borders & Boundaries

New
CD/LP
Out Oct.
24th
2000

Produced by:
Steve Kravac
& Less Than Jake

Mixed by:
Bill Stevenson
Stephen Egerton
Jason Livermore



gravel pit



LONG LIVE ALICE

The long-dormant Alice in Chains will wake from its slumber in early December, when the band issues a 15-track live album, *Alice In Chains Live*, which features 13 songs previously unreleased in America.

The collection culls performances from Seattle's Moore Theater in 1990 (with original bassist Mike Starr), Glasgow, Scotland's, Barrowlands in 1993 (featuring Starr's replacement, Mike Inez) and the group's last live show, opening for Kiss in July 1996. A performance of "Queen of the Rodeo" from a 1990 Dallas, Texas, show (found, along with "Rooster," on the 1999 compilations *Nothing Safe: Best Of The Box* and the four-CD

Music Bank) is also included.

The disc marks the Seattle band's first electric live recording—Alice In Chains' previous live album was an MTV Unplugged record released in 1996.

The future of Alice in Chains remains uncertain, with guitarist Jerry Cantrell working on the follow-up to his 1998 solo debut, *Boggy Depot*, and Inez and drummer Sean Kinney making demos with former Queensryche guitarist Chris DeGarmo, who also toured with Cantrell.

Singer Layne Staley has been keeping a low profile since the band recorded two new tracks for the 1999 compilations.

U.S. SENATE PASSES REPEAL

In a unanimous vote, the U.S. Senate passed the Work For Hire And Copyright Corrections Act of 2000, which removes "sound recordings" from the list of "works made for hire" under 1976's Copyright Act. The bill awaits President Clinton's signature.

Until now the law was open to interpretation by artists who sought to regain control of their work after 35 years. It was contended by the Recording Industry Association of America (RIAA), which inserted the provision into November's U.S. Budget Bill, that the 1976 amendment, as well as a congressional amendment passed in 1999, tilted the

balance of power in favor of record companies and robbed the artists of the rightful ownership of their recording masters.

Repeal of the legislation will once again allow recording artists to claim their master recordings for works created after 1978. If the president signs the bill, which he is expected to do, artists can begin reclaiming their master recordings in 2013.

A group called the Artists' Coalition, which counts among its active members Sheryl Crow, Don Henley, Billy Joel and Jimmy Buffett, has actively worked to remove the "sound recordings" provision from the books.

5 questions

by Cynthia Gentile



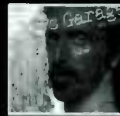
Scott Hoch

The Buddyrevelles' sophomore release, *American Matador*, is a delightful amalgam of alt-pop harmonies and technically precise instrumentation. Straight outta Eau Clair, Wis., the band has since migrated slightly south to Chicago. The band's first effort, *September, November*, showcased a band on the verge of something special—quiet, honest lyrics mixed with a jangly, bebop sound, but *American Matador* blends it all even better. Bassist Scott Hoch takes a moment to ponder a few of life's little mysteries.

1. If you could bury your CD with any one dead celebrity, who would it be and why? Jim Varney. I'm grateful for classics such as *Ernest Goes To Jail*, and *Ernest Saves Christmas*. Ernest is an inspiration to all of us. Eggsaronious!
2. If you could trade your ability to make music for one superpower, what would it be? X-ray vision would be tits.
3. What previously recorded song could you do better and why? We'd like to cover "All I Need" by Jack Wagner. I know many people feel Jack was a one-hit wonder, but he has gone on to have a very gratifying acting career (*Melrose Place*, *Titans*, etc.). I think that we could really make this song rock. In our usual set, we could sandwich "All I Need" between our covers of "Right Here Waiting For You" (Richard Marx) and "I'm The One Who Wants To Be With You" (Mr. Big).
4. Who was the first person to break your heart? Shannon Tweed.
5. Paper or plastic? That's a tough one. On the one hand you have paper, and on the other hand you have plastic...

Playback staff picks

JOSEPH KIRSCHEN
Publisher



FRANK ZAPPA
Joe's Garage (Acts I, II & III)
This is another one of those records

perfect for spinning once in a while to keep the pipes clean. Insane musical arrangements as only Zappa could have envisioned and songs about erotic robot pigs and groupies giving oral sex in the back of the tour bus. (Ryko)



GUY CLARK
Cold Dog Soup
Every American folk music recording should sound this

great. Understated guitar, mandolin and fiddle mesh effortlessly behind the poignant lyrics, warm vocals and fine songwriting courtesy of Mr. Clark. (Sugar Hill)

CHRISTINA HERITAGE
Graphic Designer



CINERAMA
This Is Cinerama
It's hard to believe this

album just came out this year. Music like this doesn't get made much anymore. It's light, airy and less depressing, but this is what The Smiths would sound like if they were still playing. (Spinart)



R.E.M.
Murmur
Old-school R.E.M. was so good. The band's first album,

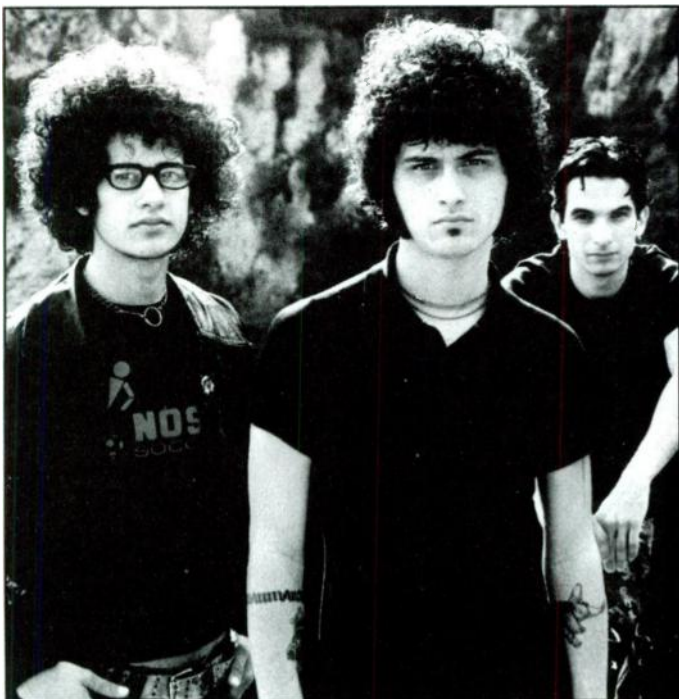
Murmur, released in 1983, sounds like a couple of guys writing cool songs and having fun without too much of Michael Stipe's recent weirdness. (I.R.S.)

AT THE WHUP-ASS

Funny how confrontation begets confrontation. At The Drive-In recently butted heads with the kind of ignorance and bigotry it rages against on its newest, *Relationship Of Command*.

Prior to a set in Philadelphia, guitarist Omar Rodriguez (he of the giant afro) had a run-in with a venue security guard who refused him re-entry. The guitarist explained he was a member of one of the bands performing that night and, according to Rodriguez, the

security guard responded with a hail of racial and homophobic slurs. Then, the story goes, when the guitarist attempted to push his way through, he was punched in the back of the head by the security guard, a scuffle ensued and Rodriguez was struck again and then dragged out of the venue by his hair. The security guard was fired on the spot, according to a spokesperson for the show's promoters, who did not dispute Rodriguez' account of the events.



RAGE VOWS TO CONTINUE IN WAKE OF DE LA ROCHA'S DEPARTURE

The remaining members of Rage Against The Machine—guitarist Tom Morello, drummer Brad Wilk and bassist Tim Commerford—have vowed to continue in the wake of singer Zack De La Rocha's departure.

"We're proud of our history and what we've accomplished musically and politically over the last nine years," says a statement from the remaining members. "We are committed to continuing with our efforts to effect change in the social and political arena and look forward to creating more groundbreaking music for our fans. In other words, we'll keep it loud, keep it funky, and most definitely rock on..."

If Rage continues on with a new lead singer, it would seem to be at odds with what most are expecting from the fiery and politically fueled rock band. Granted, one-half of Rage's

unique one-two punch remains (Morello's guitar), but one could only assume the absence of De La Rocha's furious vocals would break down the proven dynamic. Meanwhile, Rage Against The Machine has new management, as Q-Prime has confirmed the company has signed the remaining band to its roster.

De La Rocha recently announced his departure from the group, citing an irreconcilable breakdown in communication between the band's four members.

"I feel that it is now necessary to leave Rage because our decision-making process has completely failed," says De La Rocha.

De La Rocha will continue work on his ongoing solo album with a bevy of hip-hop artists, including Roni Size, DJ Shadow, Amir from The Roots and Company Flow.

Virgil Shaw

When weighing the pros and cons of recording solo and playing in his everyday band, Dieselhed, Virgil Shaw remarks on destiny and democracy.

"With Dieselhed, I have the band to fall back on, and we always have each other's support, but solo it's kinda like putting yourself out there all alone, and at times there can be scary aspects to both, you have to separate personal destiny against group democracy in your songwriting," remarks Shaw, whose solo debut, *Quad Cities*, can currently be found on Future Farmer Recordings. Consequently, Dieselhed's latest is available on Bong Load Records.

Recorded periodically over the course of a year, *Quad Cities* features

Shaw's mournfully nostalgic vocals, intriguing acoustic arrangements and oddball instruments including a Chinese trumpet, vibraphone and a saw.

"As an individual, there's no one to edit, which at times can be torture for me. Usually, I'll need to visualize everything first before starting, but I do tend to overdo things a bit," Shaw says of his solo record, which displays underlying personal themes throughout, but could just as easily be interpreted as universal to the listener.

"I love storytelling. I try and write songs close to my heart without making them cheesy and singing all about myself," Shaw adds. "I want people to be able to apply some aspects of my songs to themselves."



lava

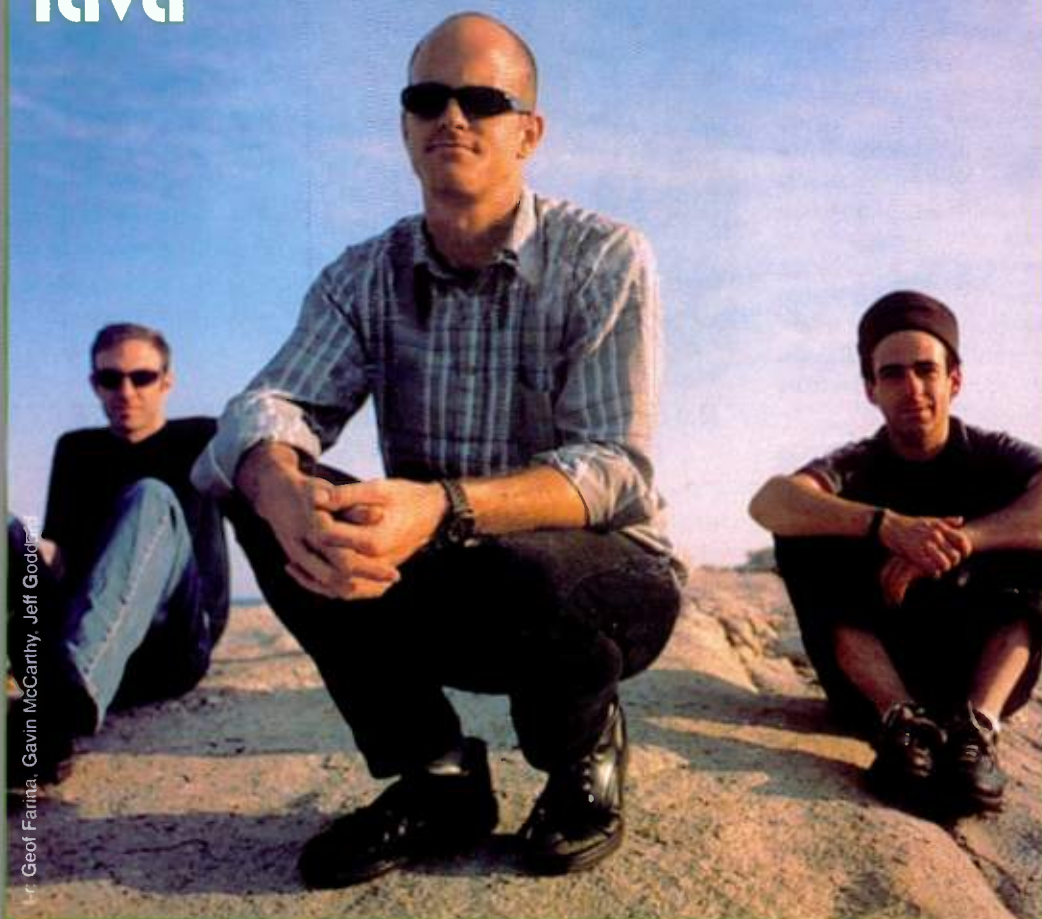


Photo: Geoff Farina, Gavin McCarthy, Jeff Goddard

KARATE By Paige Wolf

For Karate, punk rock isn't all about spiked hair and heavy guitar riffs. With a sound far more based on Ben Folds Five than The Sex Pistols, the band fuses jazz, classical, rock and lounge with vivid, insightful flow-of-consciousness lyrics. Yet the primary description pegged to the band is of its angst-filled predecessors.

"The reason that's said is because that's where a lot of our initial inspiration comes from," says drummer Gavin McCarthy. "We wouldn't want to be inspired and want to play like that. We're more affected personally by the idea of something different."

Guitarist/vocalist Geoff Farina agrees the label is less a musical definition than a school of thought.

"Playing all-ages shows, selling music really cheap and being part of an underground economy," he says. "It also allows a certain amount of freedom."

The music's closest tie to original punk may be Farina's sometimes political, always profound lyricism. With its latest album, *Unsolved*, images of fighter jets, Kool-Aid and monotony, Karate shows off some of Boston, Mass.'s finest poetry. The band has been creating this sort of free-form prose since first meeting in 1993.

"A lot of the stuff I write is a little analytical, philosophical, abstract," Farina says. "The subject matter might come from something written to be more theoretical."

Unlike many bands who teach themselves guitar in their parents' garages, each Karate member has taken classical study in various types of music. Calculated thought and precision can be heard through every note.

"We took improvisation (from training) and the generation of new ideas," Farina says. "Sometimes it's nice to have the tools to develop an idea. But when I hear something more naïve or more raw, and I love it—it affects me. We do one little niche in a really rich environment."

With each member in his own intellectual pursuit, the band has become known for profound insight as well as the construction of their own sound equipment. But McCarthy says mechanical credit is not completely due.

"It's more a euphemism for Geoff's amp always breaking and him fixing it," he says.

Homemade equipment or not, the band has created an undeniably unique sound. Two years after its third full-length release, the band members say *Unsolved* was such a long developmental process, the tracks seem sort of far away.

"All these songs on the new record at this point are sort of old," McCarthy says. "We're ready to move on with new material and different projects."

5 questions

by Cynthia Gentile



Bill Doss

Bill Doss is a busy, busy guy. Although probably best known for Olivia Tremor Control and being the core member of The Elephant 6 collective, his most recent brainchild is The Sunshine Fix. But don't go thinking this is just another side project—Doss is using The Sunshine Fix as a true musical experiment. Synthesizing funk with punk, *A Future History Of The Sunshine Fix* is a smart, daring little EP replete with elaborate instrumentation and simple style. A full-length is due out soon.

1. If you could bury your CD with any one dead celebrity, who would it be and why?

To be honest, music is to be listened to, and I can't think of any reason to bury my records with anyone, celebrity or not.

2. If you could trade your ability to make music for one superpower, what would it be?

Time traveling would be the cat's meow!

3. What previously recorded song could you do better and why?

There are plenty of songs being done now that I would love the chance to produce in the production style more befitting the song rather than just trying to make it sound slick and huge, which is what a lot of bands seem to do just so it will be played on the radio. Bad production can ruin a good song. It's as important as the song itself. Oasis comes to mind.

4. Who was the first person to break your heart?

When John Lennon died I was 12 years old. I knew at that point that The Beatles would not and could not ever reunite. This was devastating to me. I guess you could say I was pretty heartbroken.

5. Paper or plastic?

Ideally, paper, 'cause trees can be replanted. When our fossil fuels are gone, that's it, they're gone. Seems a shame to waste them on plastic bags just so I can carry my groceries home.



SYSTEM OF A DOWN GETS READY TO RUMBLE WITH MICHAEL BUFFER

System Of A Down ran into a bit of trouble recently. The band received a threat of legal action from attorneys representing Michael Buffer of WWF and David Letterman fame. Apparently, at a stop on the *Summer Sanitarium* tour, System Of A Down's guitarist, Daron Malakian, shouted to the crowd, "Let's get ready to rumble!" as an innocent prelude to the show's encore, the band's hit single, "Sugar." This was caught on tape by an MTV camera crew and was broadcast on the channel in late summer. It was then seen by an unknown source close to Buffer, who busted the band.

According to Buffer's legal team, no one is allowed to publicly utter the

copyrighted phrase without prior consent from Buffer. Failing to adhere can result in the filing of a claim against the perpetrator. And you better believe this is what Buffer instructed his attorneys to do.

"I'm very flattered that Michael Buffer thinks I do his 'Let's Get Ready To Rumble' line so well that he has to stop me from saying it," says Malakian.

Iran-Contra scandal principal/radio talk show host Oliver North and radio shock jock Don Imus have also had their hands slapped for unauthorized public use of the registered phrase.

The band says it has learned its lesson and will never publicly breathe Buffer's catch phrase again.

Chic-A-Go-Go

Ever see something and wonder, "What the...?" Ah, the joys of public access television. Back in 1996, a gaggle of freaky art student types got together and created a totally wacked music-based program. Picture this: 20-something hipsters in varying sorts of costumery dancing with pre-adolescent kids while artists as diverse as Monotrona, Pansy Division and Andre Williams lip-synch to their hits. The hosts are the worst-looking rat puppet in history



and a lovely uptalking woman named Miss Mia. A couple of raised stage portions and black curtains make up the sparse, low-budget set. The rat (named Ratso, of course) spends most of his time screaming high-pitched jokes at Miss Mia when he's not interviewing folks like The Donnas, Jello Biafra and Motorhead's Lemmy Kilmister (Lemmy's advice to kids? "Don't talk to fucking puppets, man."). And the dancing... well, the dancing is something to see. These folks move like they're having some sort of epileptic seizure or fit. The production value here is virtually nil—the lip-synchs are totally off, and the costumes appear to have been recycled from Ed Wood's garbage pile. This is the best television show ever made. It's like looking at a car crash—fascinating and disgusting at the same time. (Beluga, 1532 N. Milwaukee Ave. #203, Chicago 60622)

—Erik Caplan

Seventeen

"Basically, our entire goal is to rock and have fun," proclaims Seventeen guitarist/vocalist Jason Adams.

Not exactly a profound statement, but considering Adams has a Harvard degree and former career in computer programming, it is a meaningful one. Besides, a quick look at the popular music charts riddled with mindless teeny-bopper vocal groups, hip-hop posers and droning country balladeers will reveal both rock and fun are in somewhat short supply.

Seventeen—Adams, Jon Baird (guitars/vocals), Chris Baird (bass/vocals) and Tony Mellace (drums)—has just tossed out *Bikini Pie Fight*, a taut, entertaining slab of heavy rock. Tongue-in-cheek, punked-up tunes like "Porno Getaway," "Captain Tito" and "Newbury Window" sport a deep, arresting bass sound, guitar pyrotechnics from Adams and quirky melodies sweeter than the whipped cream covering the bikini babes on the album's artwork. "Big Gay Friend" and "Mountains, Literally Mountains, Of Coke" exude a refreshingly warped humor sometimes missing from today's often self-obsessed music scene.

"It's nice to hear good, heavy songs that don't make you think too hard," says Adams. "People need good-time music, too."

Though the band name may conjure disparate images in people's

minds, Adams explains it references the age when people are discovering much about life and doing a lot of exploration.

"Plus, one of the original band members used to wear a *Seventeen* magazine T-shirt—we decided to use that name, and it just stuck," he says.

What does this former computer nut think of the Napster debate? "The Internet is God's gift to mankind," he responds. "If people are downloading our stuff for free and being exposed to us, that's great."

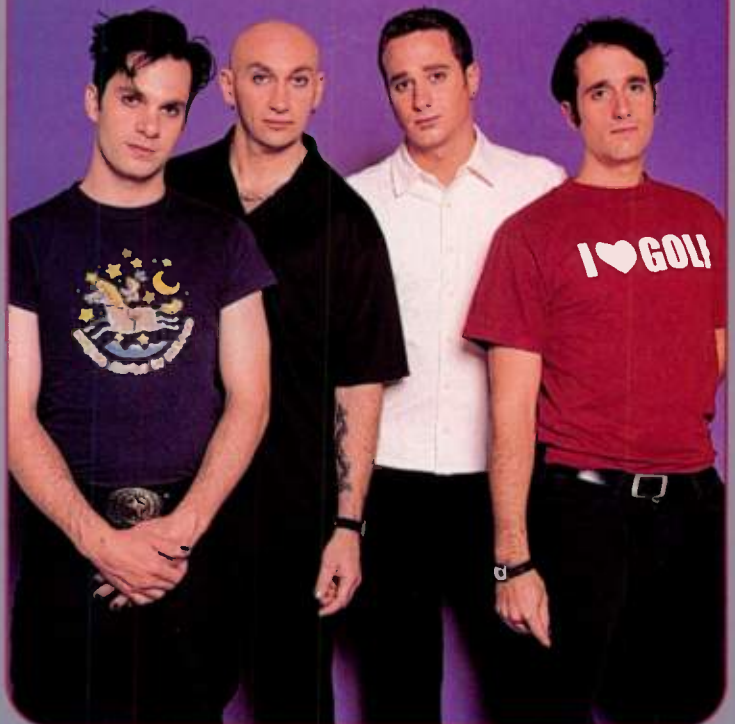
Seventeen is now preparing for a national tour, which will provide them opening slots for acts like Kittie and Queens Of The Stone Age. It'll be an opportunity for audiences outside of New England to witness the band's campy, stunt-filled live show.

"A lot of bands rely solely on the music and believe that that's enough to entertain people or bring them back," says Adams. "Especially when you're trying to claw your way up from the bottom, it helps to do some crazy stuff that fans will remember."

Seventeen is notorious for hitting the stage mostly naked—wearing thongs, cop uniforms or dresses and knee socks.

"Anything to be different, you know," he laughs.

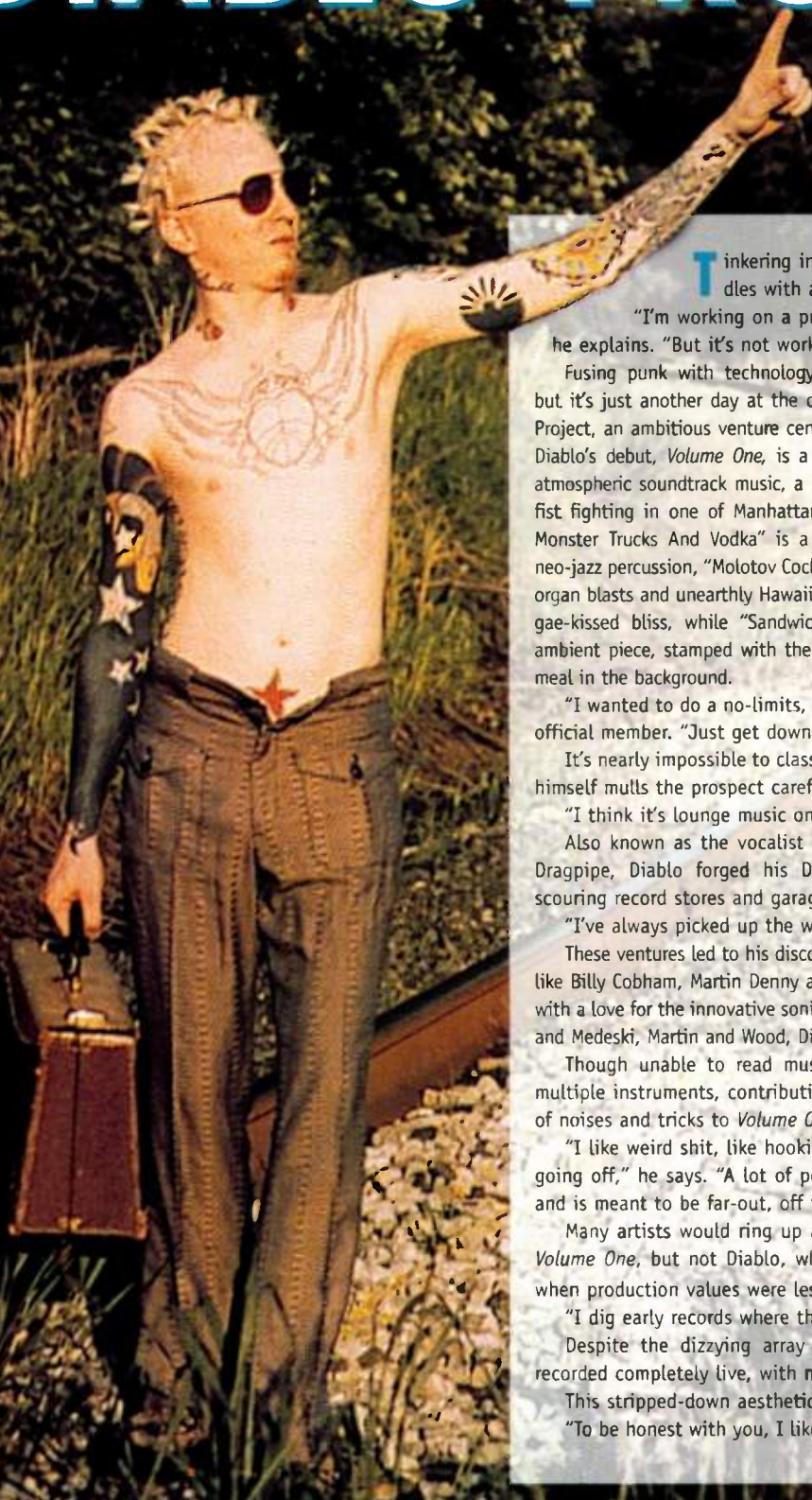
—Gregg McQueen



lava

DIABLO PROJECT

By Greg McQueen



Jai Diablo

Tinkering in his home studio, Jai Diablo curses as he fiddles with a drum machine refusing to cooperate.

"I'm working on a punk rock song backed by an electronic beat," he explains. "But it's not working out the way I want it to."

Fusing punk with technology might seem like an odd endeavor to some, but it's just another day at the office for the eclectic wizard behind The Diablo Project, an ambitious venture centered around Jai's contorted audio impressions. Diablo's debut, *Volume One*, is a sprawling, trippy hunk of freakout lounge and atmospheric soundtrack music, a maelstrom of styles exploding like street gangs fist fighting in one of Manhattan's dirty, pimp-infested back alleys. "Dirtbikes, Monster Trucks And Vodka" is a spacey jam with pulsing organ and swinging neo-jazz percussion, "Molotov Cocktail" a psychotic cross of anthemic, sports-arena organ blasts and unearthly Hawaiian surf guitar. "Diablo Dub Session" is lazy, reggae-kissed bliss, while "Sandwich, Chips And A Drink In Paris" is an eerie, ambient piece, stamped with the noise of Diablo choking down a Subway value meal in the background.

"I wanted to do a no-limits, no-rules record," he remarks, the group's only official member. "Just get down and get crazy."

It's nearly impossible to classify The Diablo Project's sound—even the man himself mulls the prospect carefully before responding.

"I think it's lounge music on acid," he finally offers.

Also known as the vocalist for the more volatile New York metal outfit, Dragpipe, Diablo forged his Diablo Project's roots as a youngster while scouring record stores and garage sales for old vinyl.

"I've always picked up the weirdest records I can find," he says.

These ventures led to his discovery of lounge music, including classic '60s acts like Billy Cobham, Martin Denny and Forbidden Five. Merging his lounge interests with a love for the innovative sonic concoctions of acts like Money Mark, Stereolab and Medeski, Martin and Wood, Diablo took his musical stew to a new level.

Though unable to read music well, he is a self-taught connoisseur of multiple instruments, contributing drums, bass, keyboards, guitar and a host of noises and tricks to *Volume One*.

"I like weird shit, like hooking a sitar up to some effects pedals and just going off," he says. "A lot of people lose sight of the fact that music is art and is meant to be far-out, off the hook and creative."

Many artists would ring up a hearty budget creating the kaleidoscope of *Volume One*, but not Diablo, who professes his affection for a simpler time when production values were less flashy and contrived.

"I dig early records where things didn't sound so perfect," he says.

Despite the dizzying array of influences and clatter, *Volume One* was recorded completely live, with no sampling.

This stripped-down aesthetic is the method behind Diablo's madness.

"To be honest with you, I like garbage," he says. "I like to play the kind of

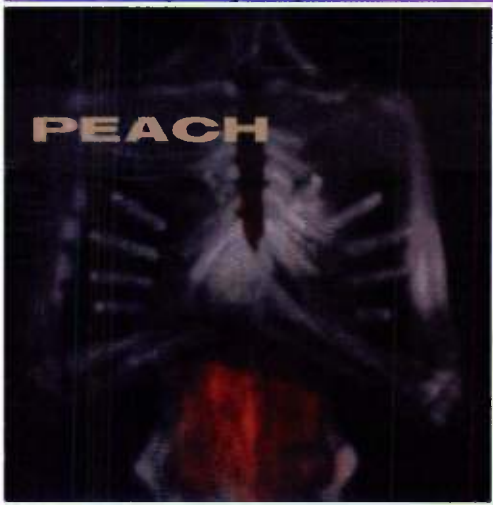
continued on page 43

Beatville Records... Yada, yada, yada



beatville

PEACH



VILE

Peach - "Giving Birth to a Stone"

Featuring Justin Chancellor (Tool), England's Peach dish out brutal alternative metal with killer chops and soaring vocals. Cover art by Adam Jones (Tool).



Mint400 - "Intercomfort"
Aversion.com says, "Mint400 takes equal parts metal, indie and downright weirdness to produce one of the most weighty sounds to spring from the mouths of Brits in recent memory."



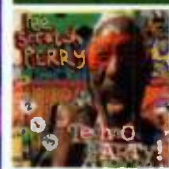
Kid Chaos - "Love in the Time of Scurvy"
Kid Chaos' Vile Beat debut is a slab of out-and-out punk fun. The fun-core release of the year.



Daycare Swindlers - "Testosterosa"
The sophomore effort from DC's bastard sons. Maximum Rock-n-Roll says, "Blows most of the stuff on Fat and Epitaph these days out of the water."



Bim Skala Bim - "Krinkle"
Bim's first studio album in years finds them at the top of their form. These guys are the godfathers of American ska. "Krinkle" proves why.



Lee Scratch Perry - "Techno Party"
The reggae wild man filters reggae through trance, house and ambient techno on his latest release. Produced by the Mad Professor.



The Paper Chase - "Young Bodies Heal Quickly, You Know"
A complex and rewarding slab of Texas indie rock. Harrowing and daring, this is the sound of things to come.



Bargain Music - "77 003"
The debut offering from Long Beach's eclectic dancehall-reggae-rock-country alchemists. Catch them on tour this Autumn with Buju Banton, Mike Watt, Catch 22, The Pilfers and Blackalicious.



Polaris Mine - "Lists of Things"
A metallic indie-rock romp. Over-the-top arrangements and top notch musicianship make for a tricky and powerful debut disc from this Connecticut trio.



Macka B - "Global Messenger"
The king of conscious reggae. Catch Macka B offering his multilingual commentary on the issues of the day. Fun and thought provoking, "Global Messenger" was produced by the Mad Professor.



Beatville Records, LLC
PO Box 42462 • Washington, DC 20015
Phone 301-528-3966 • Fax 301-528-3967
www.beatville.com
www.vilebeat.com



lava

l-r: Randy Blythe, Chris Adler, Will Adler, Duane, John Campbell



LAMB OF GOD By Amy Sciarretto

It was the great playwright, Shakespeare, who wrote, "What's in a name? A rose by any other name would smell as sweet."

There's been plenty of brouhaha over Lamb Of God's former moniker. The Virginia-based quintet used to go by Burn The Priest. If that ain't diabolical, what is? Lamb Of God fully understands the repercussions of having a controversial name all too well. The quintet swapped Burn The Priest for the kinder, gentler Lamb Of God. But what's all the fuss about? True, it's just a name, but it can't be ignored.

Eloquently spoken drummer Chris Adler dredges up the old memories.

"When we started out as Burn The Priest, we never meant it to be anything religious or satanic. (It's) sledge hammer obvious what it literally stands for," Adler proclaims. "People might read the lyrics or come to a show to figure out what we are doing. Think 'Fuck the system' or a consensus of disagreeing with the idea of organized religion, not anyone in particular and anyone is better than the other."

Adler's explanation turns the tide of thought. One can go from thinking the name is an order to assassinate clergymen to thinking the band is talking about the Buddhist monk who set himself on fire in political protest. Just check the artwork of Rage Against The Machine's first album, and the light bulbs will start to go off. The synapses will start to connect.

At first all the hoopla over the name might have proven true the "any press is good press" theory. But it began to do more harm than good for Lamb Of God.

"Once the band gained popularity outside of the area we were from, kids started buying shirts, writing fan letters. Kids wanted stuff because they thought we were satanic. They never heard our music; they thought, 'The name is evil! Give me a shirt so I can wear it to school and piss people off.' We live off this band and to have such a negative connotation come back on it, to the extent that it did, we became unhappy with what we were standing for," Adler continues.

Burn The Priest was sought after for its name as opposed to its sonic

output. The boys can squash all future issues with its name thanks to the just released *New American Gospel*. The gut-grinding album is so brain-smashingly heavy, it takes Meshuggah-like walls of guitars and smashes them with Pantera-esque power grooves and the discordance of Today Is The Day. This is a band that admired geographically nearby favorites Breadwinner and Confessor. In order to get recognition for its musical aspect, the band wisely decided to adopt a new name. But the religious reference remains prominent.

"We switched it to Lamb Of God, another religious connotation," Adler explains. "For us, it says the same thing that we started out with. As a band, we're still saying, 'Fuck the system.' The way it's been organized... Don't believe everything you say, read and hear."

Of course with all the holy references—Lamb Of God is a New Testament reference to Jesus Christ, who was called The Lamb Of God, and the gospels are books in the New Testament—people wonder if this is Christian metal.

"I don't think the tide swings quite as hard the other way. Once you read the lyrics, you'll see it's not about religion. We're not preachers, we're musicians," Adler refutes.

Indeed, this band hopes to become a strong addition to the heavy metal canon—thus it scribed an album and called it a gospel so all metal maniacs would need to listen to it, well, um, religiously.

Adler is quick to clarify Lamb Of God is, "...not political with a strict message, we just don't agree with going along with what is expected."

These guys are not ultra-serious—how can a band who hangs and tours with Gwar be considered serious?

When the name was changed, there was somewhat of a backlash, proving another old adage—damned if you do, damned if you don't.

"A certain percentage think we've sold out, but we've gotten the message out that this wasn't something that the record label asked us to do," says Adler. "It doesn't matter to me what people think. Is the music different? No. In fact, it's better." ■



Trikk Baby

"I was as happy as a runaway slave," exclaims D'yrikki Dre'-Siikk, founder and creative visionary behind his voodoo funk faction, Trikk Baby, when explaining a mission he recently made to the NAMM Convention recently in Los Angeles. Hot on the trail of an endorsement deal with renowned EMG guitar pick-ups, Dre'-Siikk was completely blown away and equally unaware he had, in fact, become the hunted.

"I had the president of the company asking to check out my book," Dre'-Siikk informs after a brief explanation of his portfolio highlighting his brilliant array of custom guitars, which all include, naturally, EMG pick-ups.

"I told them I loved them so much that if they were to make steak sauce, I would put it on my cereal every morning. Now, I show up in the president's office and there's a Trikk Baby poster hanging between shots of Kirk Hammett and James Hetfield.

It blows me away, man!"

Endorsements in tow, Dre'-Siikk and Trikk Baby are currently in pre-production for the aptly-titled upcoming LP, *Voodoo Funk*, due next year. In the meantime, D'yrikki professes to record, "like a barbarian" and never rest until he can bring his Trikk Baby message to the masses. Trikk Baby live has been known to swell 13 (ever-changing) members strong while emphasizing no samples or loops are part of the performance, giving the devout followers a unique improvisational variation each and every time out.

"I grew up in the '70s, going from everything to Kiss to P-funk to ELO to Earth, Wind and Fire," he continues. "Bands today are totally missing out on that vibe. I wanna give the audience back that complete theatrical experience."

—Chris Johns

Playback staff picks

**ERIK
CAPLAN**
Managing
Editor



THE DONNAS
Get Skintight
Uplight, whiny critics can say what they want about The Donnas being some sort of aging, Svengali record producer's wet dream—this band is fun and simply rocks. Plus there's a cover of Motley Crue's "Too Fast For Love." Fun, fun, fun. (Lookout)

**MATT
MCGLYNN**
Graphic
Designer



GURU
Jazzmatazz III: Street Soul
Definitely not a let down in regard to the previous two *Jazzmatazz* compilations. Ranging from typical to repeat-worthy, Guru teams up with artists like The Roots, Erykah Badu, Macy Grey, Herbie Hancock and Isaac Hayes. (Virgin)



**THE VOLUPTUOUS HORROR
OF KAREN BLACK**
Black Date
There's nobody named Karen Black in this band. There is, however, a gang of nude, painted dancers, musicians and performers who make the experience of seeing The Voluptuous Horror Of Karen Black something to remember. And, except for a few bum notes from vocalist Kembra Pfahler, the music is pretty cool too. (Cleopatra)



JEDI MIND TRICKS
Violent By Design
This Philadelphia-based group takes the thug genre of hip hop to a slightly higher level. While the production often leaves something to be desired, the lyrics and strategy of attack are interesting. (Superegular)



Shanti Project Collection ²

Mimi Parker • Kristin Hersh • Paula Frazer

Rebecca Gates • Edith Frost • Julie Doiron • MAdM

15 new and rare tracks from 7 remarkable female artists. Features Mimi Parker (Low), Kristin Hersh (Throwing Muses), Rebecca Gates (Spinanes), Paula Frazer (w/ Mark Eitzel), Edith Frost, Julie Doiron (Eric's Trip) & MAdM. A portion of the proceeds benefits Shanti Project of San Francisco.



01.



02.

01. **DAKOTA SUITE: SIGNAL HILL**
Beautiful, somber songs from this UK based band. Produced by bandmate Richard Formby (Spacemen 3, Sonic Boom). "8 out of 10" -*NME*.

02. **SUBZONE: PARANOID LANDSCAPE**
Euphoric analog-electronic spacerock. Co-produced by Helios Creed (Chrome) and Dylan Magierek (Shanti Project Collection).

Coming early 2001:
REBECCA GATES debut solo release.
MARK KOZELEK: WHAT'S NEXT TO THE MOON

BADMAN

BADMAN RECORDING CO.
1388 Haight St. no. 211 San Francisco, CA 94117
www.badmanrecordingco.com

emusic



Sucker

OXYMORON *By Mark Ginsberg*

Born in a beer cellar in 1992, Germany's Oxymoron has spent the last 18 years making the kind of fast, catchy, snotty music many people thought ended at the close of the '80s. Far from a nostalgia act, Oxymoron stands at the head of a new street punk movement, looking forward and gathering followers all over the world. While in the States to play a few dates and promote an upcoming singles collection entitled *Best Before 2000*, the band contemplates the new popularity of what some would consider an old-school form of music.

"There's a heap of good, new bands out there," says lead singer/guitarist Sucker (just Sucker). "So it seems it is coming up again. Some years ago, in the early '90s when we started, you were happy if there was one cool show or one cool record coming out a month. Today there are a lot of things going on, and it's great to be involved. We never expected to get mail from Indonesia or Brazil, but even there punk exists."

He is loathe to frame the current scene as some kind of return to the past, however.

"The main thing is not to cling to the old days," he warns. "Nostalgia is a movement's doom. You always have to live in the present time, open your eyes and see what's going on out there. Give new bands a chance, and everything else will happen. Look ahead and not back."

By the same token, he is more than happy to admit to an affection for the past.

"Oxymoron tries to keep the spirit alive," he says. "There is—and should be—a difference between the real bands and these short-lived MTV-hyped fashion bands, the ones that try to be trendy and don't have the slightest notion of what it's all about."

But what is it about? Sucker feels it's all about honesty.

"Our music is a part of everyone's attitude and life," he says. "We express what we feel with it. Our own experiences and opinions about the world around us are reflected in our lyrics. We don't want to get along with everybody. We stand up for what we believe and say, 'Hey, we don't want to be part of that.' We try to be honest to ourselves and to what we stand for. Even if it's hard to be true sometimes, it's well worth it. In the end, you have to look in the mirror, and if you can't stand the face you see, you know there's something wrong."

Apparently, Oxymoron's brand of honesty is a universally appealing one, having caught on with both punks and skins at shows from Germany to Spain to the United States. Kids who would usually line up against each other, ready to fight, can be found slamming side by side at an Oxymoron gig.

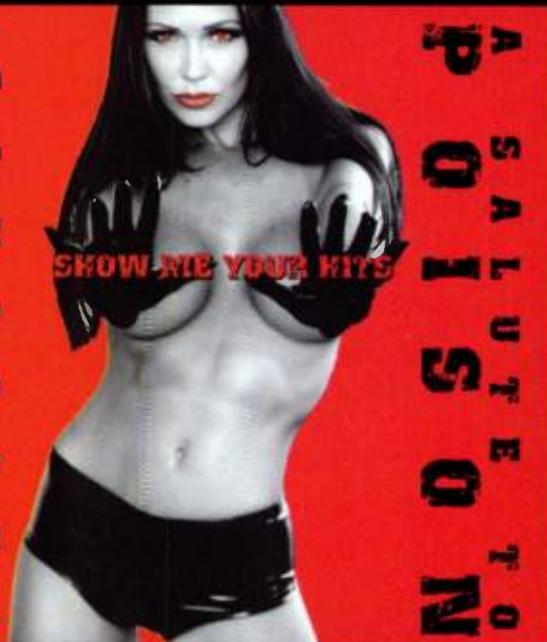
"Our audience is usually a good mix of different kinds of people," says Sucker. "There's never been any real trouble in the crowds. Certainly there are these minor quarrels, but nothing serious. Actually, we're happy about the fact that we somehow manage to gather the street kids together, no matter what tribe they feel involved with. That's what this whole oi! thing was about and how it should be—unity between those who've got the same cause and share the spirit of real street music."

So, what's next for Oxymoron? Heading back to Germany and getting to work on the next record, of course.

"There's so much material, about 25 songs," says Sucker. "A new record is first priority. Everything else will just occur. We'll see what happens, but we'll carry on as long as there's someone out there who listens to our sound." ■

DEADLINE

**BRET MICHAELS
PRESENTS:**



**A SALUTE TO
POISON**

BRET MICHAELS PRESENTS A SALUTE TO POISON

Who better to tribute Poison, than the man himself, Bret Michaels. Featuring special guests including Pauly Shore Show Me Your Hits is essential for Poison fans. Great new versions of all the classics "Look What The Cat Dragged In", "Talk Dirty To Me", "Unskinny Bop" and of course "Every Rose Has Its Thorn"

IRON MAIDEN

THE NUMBER ONE BEAST • CLP 0566
Tribute to one of the most popular British Metal bands of all time, Iron Maiden. Features members of Iron Maiden, Killers and Rainbow amongst others. 11 great tracks including the classics "Number Of The Beast", "Iron Maiden" and "The Trooper"

A TRIBUTE TO IRON MAIDEN



666

THE NUMBER ONE BEAST

IRON MAIDEN V.2

THE BEST OF • CLP 0909
Follow up to the highly successful 666 Number Of The Beast Vol 1. Includes hits such as "Bring Your Daughter To The Slaughter", "Aces High" and "Wasted Years"!



TRIBUTE TO IRON MAIDEN
VOLUME 2 / THE FINAL CHAPTER



Bat Head Soup

A TRIBUTE TO OZZY

BAT HEAD SOUP • CLP 0889
This tribute to the undisputed bad boy of rock includes such hits as "Crazy Train" and "Paranoid" reworked by some of the hottest names in Rock!



A TRIBUTE TO METALLICA

A METAL TRIBUTE • CLP 0846

This tribute to the undisputed gods of Metal, Metallica, features performances by some of Europe's hottest rising rock/metal acts. Includes the hits "One", "Fade To Black" and "Master Of Puppets".



THE BLACKEST ALBUM VOLUME 1

A TRIBUTE TO METALLICA • CLP 0323
This Tribute to Metallica is one of the best selling tribute albums ever! Featuring some of Europe's hottest industrial acts this is essential for fans of Metallica and industrial music.

AN INDUSTRIAL TRIBUTE TO
METALLICA



THE BLACKEST ALBUM VOLUME 2

A TRIBUTE TO METALLICA • CLP 0788
Sequel to Cleopatra's top-selling tribute to METALLICA. Includes covers of "The Unforgiven", "Enter Sandman", and "And Justice for All".



A TRIBUTE TO GUNS & ROSES

THE BEST OF • CLP 0909
Appetite For Reconstruction pits some of the best names in the underground electronic scene against the hard rockin' tunes of Guns & Roses. Features hits such as "Welcome To The Jungle", "Paradise City", "Sweet Child Of Mine" and many more.



lava



l-r: Eddy, George, Joey, Brady, Jerry, Frank

VOODOO GLOW SKULLS *By Kevin Wheeler*

In the game of musical Darwinism, The Voodoo Glow Skulls is a 400-pound gorilla, and the band's newest, *Symbolic*, is less an album than an affirmation. So unlike its ska contemporaries, The Voodoo Glow Skulls hasn't bowed to commercial pressure to change its sound. The result is its strongest album since 1993's *Who Is, This Is*. In fact, album opener "We're Back" is judge, jury and executioner of the ska revival. Guttermouth lead vocalist Mark Adtkins even dropped in to add his sneer to the track. He spends about a minute attacking everything a ska fan would hold dear, from pork pie hats to skanking. Skulls lead singer Frank Casillas says it best when he sings, "We stake our claim and claim no fame/We think skacore's pretty lame/Someone make it go away/Let's not mention any names."

From up on high, The Voodoo Glow Skulls throws thunderbolt after thunderbolt from the sky to roast the skacore movement. This bitter enmity only lasts through the first three songs, then the band takes a break and becomes more socially conscious, its temper tantrum over. Casilla and company craft a sing-along about police injustice over a tasty wall of distorted ska. Many of the songs tend to have nihilist overtones with such song topics as young adults dealing drugs with no future in sight and bacchanalian overindulgence.

"We write about what we see and what we experience. It is up to our fans to interpret the songs the way they want. Everyone takes something different away," Casillas says.

The band even called on The Reverend Horton Heat to lay down a burning solo on "El Mas Chingon."

"The cow punk number is an example of why the band has survived. The Voodoo Glow Skulls use ska as an influence. It is just one of many," Casillas explains.

True to its history, the band has included a few songs sung in Spanish, but this time chose not to release an entire Spanish album. Epitaph initially wanted Casillas and company to create both a Spanish and an English CD for its first releases, but alas, *Symbolic* has no brother, since the band was so eager to get back on the road and tour.

The sudden discovery of Latin music by mainstream fans starved for the next big thing has left The Skulls sitting on a potential gold mine. The band has kept a steady course, though. It still enjoys including Spanish songs, never denying its Latin heritage, but never exploiting it.

Sticking to its holy trinity of punk, metal and ska influences throughout the album and only pausing to mix in a bit of hip-hop bass and semi-rapped vocals in songs like "Drop In," the most notable advancements here are in the maturation of the horn lines and the increased presence of guitarist Eddie Casillas (yes, he's the singer's brother). The horns continue to develop rhythms and dart in on a moment's notice with a quick melody. Eddie has developed his own style—a cross between the fevered crash of punk power chords, chunkily over-distorted rhythms and killer lead lines. Coupled with a bassist intent on playing like a drunk speedfreak and a drummer willing to throw in an occasional jazz fill to break up a fast rhythm, The Voodoo Glow Skulls proves it will take more than a little thing like the death of ska to put it in its grave. ■

lava

l-r: Paul Kelly, Deborah Wykes



BIRDIE By Frank Valish

It's the night of Friday the 13th in London, and a full moon shines brightly. Deborah Wykes has just finished dinner and put her daughter to bed. It's rapidly closing in on the witching hour, and Paul Kelly, her partner in family and music, is still at work. But she isn't phased.

"I didn't realize (what day it was) until about halfway through the day, and then I picked up some people chatting on the television, and I suddenly realized what it was," says Wykes. "But I refuse to believe in it. I worry about so much, I can't think on the usual things everybody wants to worry about."

Wykes (formerly of British girl group, Dolly Mixture) and Kelly (formerly of East Village) form the core of Birdie's light-pop London fare. The band has one record out and is currently finishing up a sophomore release. *Some Dusty*, released more than a year ago overseas and just recently through the Kindercore label in the States, is a meticulously crafted gentle breeze of pleasant pop led by Wykes' beautiful, whispery voice and an ethereal mixture of Wurlitzer organ, piano and Kelly's guitar, all augmented by horns and string arrangements care of Beach Boy super fan and musician complete Sean O'Hagan.

Wykes says the new record is much the same but more developed, with more Wurlitzer and vocal layering. The only thing absent is O'Hagan. Despite Wykes loving his work on *Some Dusty*, this time he just was simply unavailable.

"It's a shame," says Wykes. "We did ring him up, and he said he'd like to do it, but he's just away for weeks, and we don't have time to wait, really."

Other things are different, too. Wykes and Kelly, who met in 1992 when working with fellow Brits St. Etienne (they also have a three-and-a-half year old daughter together, Sadie), have been with each other for much longer now and continue to foster what appears to be a wonderful work and play relationship.

Wykes tells of taking Sadie to the studio with them. "Brian (O'Shaughnessy, the band's engineer) sets up a microphone for her, just a pretend one, so

she sort of mouths along with everyone singing," she laughs.

She speaks of Burger King and tea breaks on those evenings where the whole family's at the studio. She tells of working together till exhausted. But mostly she speaks of togetherness, a family/work relationship where everything is natural and properly prioritized. It's certainly not the life of some self-aggrandizing rock stars, but rather of an everyday family who just happens to make music together. And with that, of course, comes the requisite hassles of family life.

"It's sort of messy," laughs Wykes. "Very messy. It's messy and noisy. But it seems sort of natural, you know. We live in a very small space, so it's a complete jumble here. All the business papers (are scattered about), and Paul tries to do the e-mails while we're watching (television) or playing. Or I'm trying to write something and (Sadie's) watching some video, so it's a complete mess. Everybody's sort of trying to do everything at the same time, but we're learning to be cooperative," she says.

It's obvious Wykes enjoys both family and music to equal and undying parts, and she's completely devoted to both. One can hear the love when she speaks of her daughter.

"She's just such fun. She's a really lovely little companion," she says.

Her devotion to Kelly and the sparkling pop music they continue to make together shows. As Wykes describes, it just seems "natural."

"We're both in our late 30s," says Wykes. "But you see, we're so sort of childish anyway. Hanging around with a kid and wanting to play pop music. It comes very naturally. It's very intense. It's a lot of fun, and we argue a lot. But it is. I wouldn't want it any other way. The only thing I would want different is that we had some money and that we had a house with a garden."

She pauses, thinking.

"You've got to have your dreams, haven't you?" ■

ROCKKABILIA ROCK MERCHANDISE

www.rockabilia.com



Janis Figure
Mpls Mn

TEMPERANCE
RECORDS



lifetime

s e v e n i n c h e s

tinnitus. the debut. plus one. all on one record.

coming soon:

supermachiner

the limited double lp from converge members



AVAILABLE NOW LIFETIME - SEVEN INCHES CD & 10" / COMING SOON SUPERMACHINER - RISE OF THE GREAT MACHINE LIMITED 2XLP
TEMPERANCE RECORDS AND DISTRIBUTION - PO BOX 556 SOMERS POINT NEW JERSEY 08244 USA EMAIL - TEMPRECS@AOL.COM VISIT OUR WEBSITE - HTTP://WWW.TEMPERANCERECORDS.COM

5 questions

by Cynthia Gentile



The Stars

The Stars offer an intellectual pop rant with pastiche aplenty. But despite its manifesto, "Light, Calm and Voluptuous," The Stars manage to entertain rather than annoy. Singer and lyricist Torquil Campbell (who also appeared in an episode of HBO's *Sex In The City*) vividly paints pictures of long days, sweet dreams, and all things

sensual. The Stars' first EP *A Lot Of Little Lies For The Sake Of One Big Truth*, is a talented ramble and even contains an "interpretation" of The Smith's classic "This Charming Man." It is no coincidence The Stars share a label with the likes of Momus and Kahimi Kari—the band's odd adaptation of melody and music is enchanting but more than a little obscure. The debut full-length, *Nightsongs*, is expected before the end of the year.

1. If you could bury your CD with any one dead celebrity, who would it be and why?
Matisse, because we dedicate ourselves musically to embody the colours and ideals of his art. Luxe calme et volupte.
2. If you could trade your ability to make music for one superpower, what would it be?
X-ray vision.
3. What previously recorded song do you think you could do better and why?
Better be "Heaven," because I'd love to make a lot of money off of it.
4. Who was the first person to break your heart?
Joellen Hughes.
5. Paper or plastic?
Paper.

DWEEZIL ZAPPA DISCOVERS LONG LOST HENDRIX GUITAR

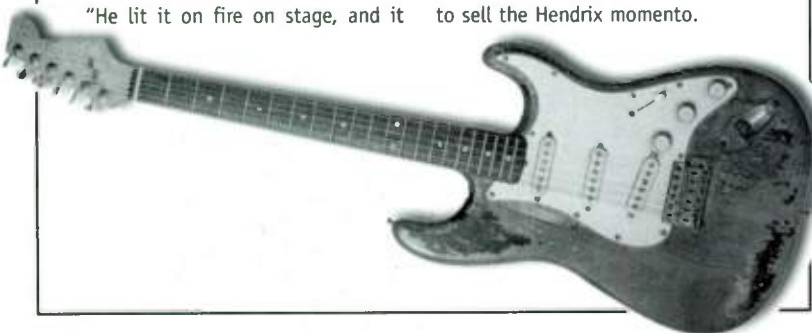
While working on his first solo album in nine years Dweezil Zappa discovered a long lost rock n' roll relic originally given to his legendary father, the late Frank Zappa. Dweezil found a missing guitar previously played by Jimi Hendrix at the *Miami Pop Festival*. The guitar was under a staircase and in poor condition.

"He lit it on fire on stage, and it

was all destroyed," notes Dweezil, who re-conditioned the instrument.

The guitar was originally pieced back together by Frank, who used it extensively through much of the 1970s. Dweezil used the axe on sessions for the new album, *Automatic*, due to be re-released in early winter.

The Zappa Family Trust has decided to sell the Hendrix momento.



nonpoint

statement

The Debut Album
In Stores Now

Now On Tour

MCA
RECORDS
www.nonpoint.com www.mcarecords.com
© 2000 MCA Records

JASON TRACHTENBURG

Trachtenburg Family
SLIDESHOW PLAYERS

"Better than Frank Zappa!"
- co-sponsor of Manettefest 2

COMING SOON...

Cash Audio 10"

THEM WRANCH

White Hassle
...Members of Railroad Jerk

Cash Audio
ph balance

The Giraffes
...Chris Ballew of
The Presidents of The United States of America

The Mother Hips
Jason Trachtenburg
The Gentlemen
...Dave Dederer of
The Presidents of The United States of America
and
Duff McKagan of
Guns 'n' Roses

Cornmeal
Chris and Tad
Them Wranch

www.orangerecordings.com

If indie rock had a royal family, Damon And Naomi would be its king and queen. At once both unassuming and unabashed, the pair's talent and intelligence is immediately obvious, but the couple's quirky sense of humor steals the show. And when a 20-minute interview turns into a nearly two-hour dialogue about love, life and the perils of the legal system, there is nothing to do but laugh.

The act's new release, *Damon And Naomi With Ghost*, is a lovely jaunt through music's past, present and future, fusing the organic mist of Naomi's voice with the eclectic sounds of the Japanese band, Ghost. The duo met Ghost while touring with its short-lived band, The Magic Hour. Immediately impressed with Ghost, the two wanted to work with the band for a long time, but scheduling conflicts and the language barrier made things difficult. Fans should be glad the couple was persistent. The album is a much more fully realized finished product than some of the duo's previous releases, which, although fraught with moments of majesty and musical grandeur, move in somewhat limited concentric circles. But ... *With Ghost* soars where the others hesitate, proving collaboration is good for Damon Krukowski And Naomi Yang.

"It was a bit of a cultural clash," says Krukowski.

"The whole process is very different in Japan," Yang continues. "It can take years to finish a record there because studio time is so expensive and everyone has a full-time job. They will record something on a Saturday, listen to it all week and then come back the next time and totally redo it."

The unlikely bandmates worked extensively before Ghost came overseas, trading tapes back and forth for months. When the band finally did arrive, most of the basic tracks were completed, leaving the final touches to Krukowski and Yang.

"We were forced to be so meticulous because they weren't here for the process, and we wanted everything to be totally perfect. It was intimidating, but we sort of ended up adopting some of their work habits, and I think that was really good for us in the long run," says Yang.

"We were perfectionists, but we tempered it with our own slap-dash punk rock aesthetic," Krukowski chuckles.

The eclectic pair met more than a decade ago as Harvard students with an unconventional flare. Along with classmate Dean Wareham (Luna) the trio soon formed Galaxie 500, a band which, as most of the alt-rock cognoscenti believes, started it all. The act's stunningly quiet style and unpolished product set the stage for countless acts to come. But, like most great artistic endeavors, the band got little recognition.

"No one thought of us as a commercial band. We did not get a lot of attention or record

sales, and when the reissues came out, reviewers were shocked," smiles Krukowski. "I think the popularity of Galaxie 500 now stems from the good fortune of being young when we recorded all the albums. People always view youth as new, but new for Galaxie 500 was a big myth. We were constantly listening to old records. Tim Buckley, Nick Drake, that was our thing."

Included on ... *With Ghost* are two covers, the Alex Chilton track, "Blue Moon," chosen by Damon And Naomi, and "Eulogy To Lenny Bruce," elected by Ghost.

Originally dubbed "Lenny's Tune" when Tim Hardin recorded it, the song was later covered by Nico on the blazing *Chelsea Girl* album as "Eulogy To Lenny Bruce."

It is no coincidence Ghost sought to alloy Nico's famous alto with Yang's resplendent vocal stylings—Yang and Krukowski are used to The Velvet Underground comparisons.

"Galaxie 500 was constantly written off as nothing more than a Velvet Underground cover band," Krukowski laughs.

When Galaxie 500 abruptly ended, Damon And Naomi, a couple both on and off stage, continued to record a unique brand of languorous pop. The act's first effort sans Wareham was the sweetly simple *Pierre Etoile*, recorded on Rough Trade and released in 1991. The first full-length, *More Sad Hits*, is unaffected perfection and was finally re-released by Sub Pop in 1997. *Wondrous World Of Damon And Naomi* (1995) and *Play-back Singers* (1998) both illustrate musicians in flux, with songs vividly moving from picture to picture, but sometimes get hung up along the way. ... *With Ghost* is by far the duo's crown jewel.

While Yang and Krukowski may spend their nights on stage, they spend their days in quite a different way. The pair owns a small publishing house responsible for the reissuing of many out-of-print books from the early 1900s.

"When we were in graduate school, we found that a lot of great books were simply too hard to get because they had been out of print for a long time," Krukowski explains. "We had friends that were doing the same thing with music, releasing old jazz albums and such, so we figured, why not do the same thing with books?"

But the pair has found it much more difficult to market books than it is to sell music.

"Fewer people want books, and paper is a scarce resource. A poet I admire once pointed out that paper has a high value until you print literature on it, then it is worth far less," Krukowski says. "CDs and vinyl are made of plastic and almost totally worthless before you record music on them, but paper works in exactly the opposite way. It's sort of depressing when you really think about it." ■

THE POST-GALACTIC POWNER COUPLE

DAMON & NAOMI
by Cynthia Gentile



ROCKET FROM THE CRYPT



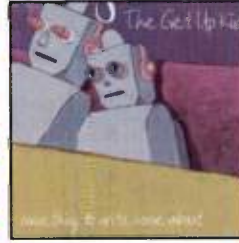
THE NEW ALBUM / COMING 02.2001

VAGRANT RECORDS • 2118 WILSHIRE BLVD. #361 • SANTA MONICA, CA 90403

FOR MORE INFO AND PROPOGANDA SEND THIS AD TO VAGRANT

ADVERTISEMENT / FALL 2000:

CATALOG / NEW RELEASES



KOUFAX "IT HAD TO DO WITH LOVE"	OUT NOW
THE NEW AMSTERDAMS "NEVER YOU MIND"	
THE ANNIVERSARY "DESIGNING A NEAROUS BREAKDOWN"	
THE GET UP KIDS "SOMETHING TO WRITE HOME ABOUT"	



THE ANNIVERSARY HOT ROD CIRCUIT SPLIT 7"	RNM / HRC • IN STORES OCT. RFTC / TGRK • IN STORES DEC.
THE GET UP KIDS ROCKET FROM THE CRYPT SPLIT 7"	

COMING SOON: RFTC / NEW CD-LP / 02.2001

VAGRANT RECORDS / 2118 WILSHIRE BLVD. #361 / SANTA MONICA, CA / 90403 / ON-LINE ORDERING AND MP3'S AT: WWW.VAGRANT.COM

**ADELINE'S NEWEST
KICK ASS RELEASES**

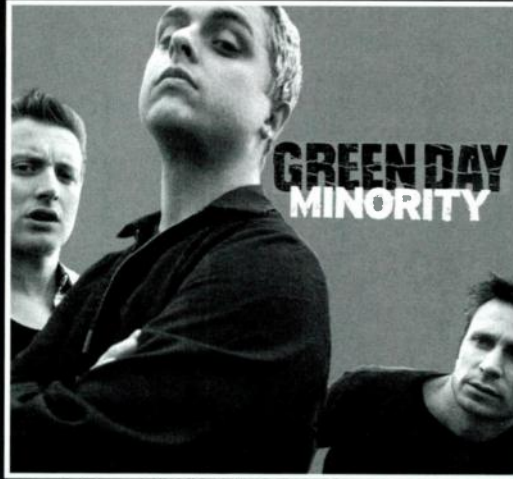
GREEN DAY

THE INFLUENTS

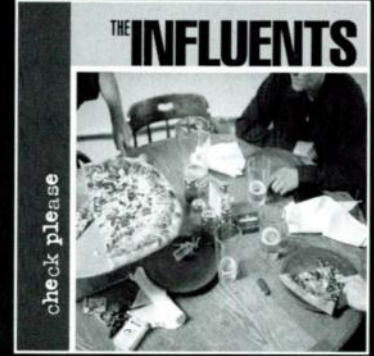
Fetish



This rockin' band kicks out the jams and puts together one of the most original records to come out of the East Bay in years. 12 songs you won't soon forget. It's Fetish baby...
CD - \$10 LP - \$9



The 'MINORITY' 7"EP
Features the songs 'Minority' and 'Jackass' from GREEN DAY's brand new album Warning, along with two previously unreleased live versions of 'Brat' and '86'. The first 1500 copies are on green vinyl. 7"EP \$3.50



Seriously, The Influents first full length 'Check Please' is such a good record it's not even funny. Members of Pinhead Gunpowder, The Receivers and others come together to record a release that you will play over and over again. So, get the check please.
OUT NOV. 14
CD - \$10 LP - \$9

Send us a SASE for our new full catalog with releases from:
**ONE MAN ARMY, AFL, THE THUMBS,
PINHEAD GUNPOWDER** and lots more.

★ Add \$1 for shipping - overseas \$2

(thanks Todd)

for tour dates, info and stuff go to
WWW.ADELINERECORDS.NET



Adeline...cheesy check please
last line dedicated to jason

p.s. - shops/distrib. call Mordam ok?

ADELINE RECORDS
5337 COLLEGE AVE. #318 OAKLAND CA. 94618



what's that sound?.....

creeper lagoon



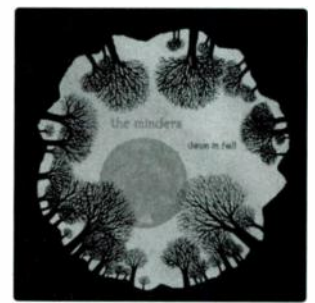
watering ghost garden ep
spart 87 cdep \$8

cinerama



this is cinerama
spart 82 cd \$10

the minders



down in fall ep
spart 86 cdep \$8



apples in stereo
discovery...
spart83 cd/lp\$10



the john doe thing
freedom is...
spart85 cd\$10

also available

that's spinart.

contact us for a free catalog!



Mail order from us directly - send check or money order made out to 'spinART records' to the address below.
Prices include postage in the U.S. Visit our website for more information: www.spinartrecords.com or email us at info@spinartrecords.com
spinART records PO Box 1798 NY, NY 10156 www.spinartrecords.com

Download spinART music online at www.emusic.com!



**CASUALTIES OF THE
INTERNET MUSIC
REVOLUTION—
DOTFLOPS DYING OFF**

The Internet music revolution is getting bloody. Just a year ago companies who were trumpeting themselves as the slayers of major labels and defenders of artists' rights are either cash starved or buried in lawsuits. Many are dead and the others are dying. The reason is simple—it is damn hard making money selling music over the Internet.

Atomic Pop once claimed, "The explosive growth of the World Wide Web has claimed its first victim, the music business."

In September the company laid off all its staff after running out of money. SpinRecords.com burned through more than \$20 million in an attempt to create brand awareness, and died ignominiously, laying off all its staff without notice and without pay.

Going down with SpinRecords.com was SomeMusic.com. Scour.com filed for bankruptcy in October after lawsuits scared away investors—it died with more than \$100 million in debt. Emusic is in the hurt box after laying off most of its staff, burning through most of its cash and with very little in the way of present profits or even the dream of profits. MyPlay.com has laid off much of its staff, and even MTVi laid off a lot of its staff after failing to realize those instant, hefty profits it must have expected in the first place.

MP3.com, fortunate to enough to go public when the going public was good, still actually has money in the bank after shelling out \$300 million in damages to the majors for infringing on their copyrights. Of course, now it's facing class action lawsuits from its own investors (and who wouldn't want to sue somebody if they bought stock at \$100, which is now hovering around \$4?). And then there is Napster, gaining almost 30 million registered users in less than a year with virtually no marketing whatsoever. Yet beloved Napster faces the death penalty for contributory copyright infringement and may not last throughout the year.

What is happening to the Internet music revolution? What about the "level playing field" and "artists connecting directly with their fans" and "the end of the major labels?" It's safer to start with some simple axioms. The more people willing to purchase a

song, the more valuable the song is. The more valuable it is, the less likely the owner is willing to give it away for free, and the more likely the owner will defend it against theft.

Conversely, the fewer people who want to purchase the song, the less valuable it is (in the strict commercial sense of the word, of course) and the more likely the owner will be to give it away for free and the less likely the owner will be to defend against its theft. And perhaps the most important axiom of all, the terms Internet and free go together like peanut butter and chocolate.

The bulk of the DotFlop music sites were venture capital funded, which meant their business plan was simple—go public and make the venture capitalists very rich. Profits were

unimportant, branding was everything. The only artists they could legally put up for download were independent bands, and they were faced with the choice of selling downloads nobody was willing to pay for or giving music away for free. Until the stock market bubble burst in April and the IPO window closed, it didn't matter. Unholy amounts of money were spent on swag trinkets to generate site traffic, money much more wisely spent putting musicians in studios. But all too often the grasp for cash left musicians out of the equation despite the rhetoric.

Meanwhile, the only music sites getting any real traffic teeter on the edge of legal extinction. My.MP3.com and Napster are popular because they offer valuable songs—the problem, of

course, is these are songs the sites don't own. The owners of these songs, the major label consortium constituting the Recording Industry Association of America, has vigorously defended those songs against unauthorized use.

The members of the RIAA have one thing allowing them to wait out the demise of all DotFlops—enormous profits. The music business will always be a business, and this means making money. Is the Internet revolution over?

Not by a long shot. The foolish, the arrogant and the weak have been killed off quickly, as one would surely expect. Yet the true source of power—the artist—continues to gain strength and leverage. The Internet revolution is real—it may just take a lot longer to play itself out than many would have liked to believe. ■

Internet Music

by Craig Combs soular@home.com





STEVE EARLE
TENDS THE ROOTS
OF AMERICAN MUSIC

BY ALEX STIMMEL

RUMINATING BLUES

Steve Earle has been to jail, and he doesn't want to go back. As he sits on a bench ruminating, a fan walks by and suggests Earle try on a bright orange hat, which might go nicely with his red shirt. He politely declines.

"I just can't wear that color, man—it's like the jail thing," he says. "It makes me break out."

Those days are behind him, but he doesn't mind referencing the past to speak about his present. He is currently the co-founder, co-owner and A&R man for his own record label, E-Squared.

"I was just pretty much fresh outta jail, I'd been clean (of heroin) a couple of months. I'd just made *Train A Comin'*, which was a pretty low-impact record... toured very little," he says. "Then, when it came time to make *I Feel Alright*, I knew it was gonna be a rock record and would probably do better with a better distribution situation."

It seemed as though in order to fully escape his demons, financial stability would be a prerequisite, one also requiring getting more involved in the business of making records than the simple art of it. E-Squared began as a means for Earle to produce and get his music out to the world, but it soon evolved into a full-fledged label.

"I didn't really intend to start a record label, I just wanted to get *I Feel Alright* made. But to protect ourselves legally it evolved into a record label," he admits. "Sometimes I regret it because it involves the sort of stuff that has to be dealt with that does not come naturally to me."

Surely there must be artistic benefits.

"I have learned a lot, and it does give me absolute artistic control of my records. I need that at this point in my life—I don't think I could continue to do it any other way," he expresses.

Plus, scouting for bands is always fun. Aside from bringing in labelmates Marah and The V-Roys, Earle says, "right now the band I most want is Varneline."

The artists on E-Squared definitely have a heartland feel—a rootsy, American feel. This musical bias is also reflected in Earle's choice of homes.

"I'm spending most of my time in Sewanee, Tenn., 110 miles southeast of Nashville. There's a little university there, so it's sort of an academic oasis in the middle of rampant hillbilly-ism," he says. "It's the best of both worlds—you can go to a great library and bookstore and then go to the Walmart at the foot of the mountain, where they have a live bait machine, which is the most redneck thing imaginable."

Such an intersection is also readily evidenced in his most recent album, *Transcendental Blues*, which deftly mixes rocking country and Beatlesque pop with intellectually charged lyrics.

"There's a long literary tradition at Sewanee, which is a great atmosphere for me, since I'm spending more and more time writing poetry and fiction," he says. "I'm writing a haiku a day for a year. It's a very cool thing—it's as much a spiritual thing as it is a literary exercise."

A book of Earle's short stories is due out this fall, and he has not only surrounded himself with academics in Sewanee, he has also plunged headfirst into scholasticism with a course he teaches at the Old Town School Of Folk Music in Chicago.

"The formal title of the class was 'The Relationship Between Traditional Material And Contemporary Songs,' or 'The Cool Shit To

Steal,'" he laughs before becoming serious about the subject matter.

"I based it on the *Harry Smith Anthology* (of American Folk Music, the 1958 compilation of topical folk, country and blues). We spent a week on Woody (Guthrie), a week on Dylan, a week on Springsteen, a week on Townes (Van Zandt) and a week on my stuff. And with my stuff it was easy, because I know where I stole my shit from," he says.

A lot has been made of Smith's collection—in some ways it's the record industry's first boxed set. A lot of careers were influenced, even started, simply because of its release. Steve Earle's musical life was no exception. In fact, he almost seems to be the rule in this situation.

"I grew up on that box. When I started out playing in coffee houses in the late '60s and early '70s, that box was the Bible. There isn't a more important record, I don't think anywhere, for singer/songwriters. It was a huge influence on Townes—if nothing else, Clarence Ashley's recording of 'The Coo-Coo,' that's where Townes' whole guitar style comes from. That banjo tune, that's where his flatpicking style came from," he confides.

As someone whose early career was somewhat prescient of the current state of alt/country, Earle is especially adamant about the power of the collection and how it may be somewhat diminished today.

"The kids that're coming up in alternative country, most of these kids came by (the *Anthology*) second hand—from me, from Townes," he says.

But are there younger musicians who seem to feel the unfiltered power of the original collection?

"Well, when you look at people like Beck, you know, the difference between people like Beck and the whole No Depression thing... Beck grew up with that box in the house," he says. "His daddy was a banjo player."

The influence of a father on a son is something not foreign to Earle, either. The album preceding *Transcendental Blues*, simply entitled *The Mountain*, was a bluegrass tour-de-force where Earle was determined to write at least one song destined to enter the canon of traditional American music. As his backing band, he enlisted banjo-playing daddy Del McCoury and his band, which included son Ronny on mandolin.

"They're great, man," he opines. "I've never learned so much making a record."

The tour with the McCourys, though, proved somewhat ill fated—by mid-tour, Del had tired of Earle's ways. Even having cleaned up his substance abuse act, Earle

didn't seem to be a proper musical son for the country gentleman:

"He didn't like that I cursed so goddamn much," Earle snickers.

However, the father/son relationship between Earle and his own son, Jason, has proven to be a better match.

"Jason's playing great and writing great songs. And we do some Delmore Brothers stuff, stuff that's patterned after Delmore Brothers stuff, where we play pretty well together," he smiles.

It seems like part of Steve Earle's future is helping make his own musical legacy endure as well as preserving nurturing traditions.

"We're seriously talking about making a record, about doing a tour where it's centered around folk festivals. Just do a show where it's both of us—he'll support me, I'll support him," he says, with a mischievous glint to his eye.

"And we'll bring out all the weird instruments, y'know? The bazoukis, the fretless banjos, the mandolas..." ■



...STEVE EARLE'S FUTURE IS HELPING MAKE HIS OWN MUSICAL LEGACY ENDURE AS WELL AS PRESERVING NURTURING TRADITIONS.



Philadelphia's South Street is a melting pot where cultures and lifestyles converge and collide. The area is lined with stores ranging from The Gap to sleazy condom stores and exotic clothing vendors. There are Greek and Chinese restaurants—there's even a Mexican/Indian joint. The street boasts the bar where Nirvana played its first Philadelphia gig—it's right next to a hippie store complete with tie-dyed banners and dancing bear stickers. On most nights, punk rock kids with pink mohawks, spiked collars and multiple facial piercings share the sidewalk with both suburban mothers and drunken college kids.

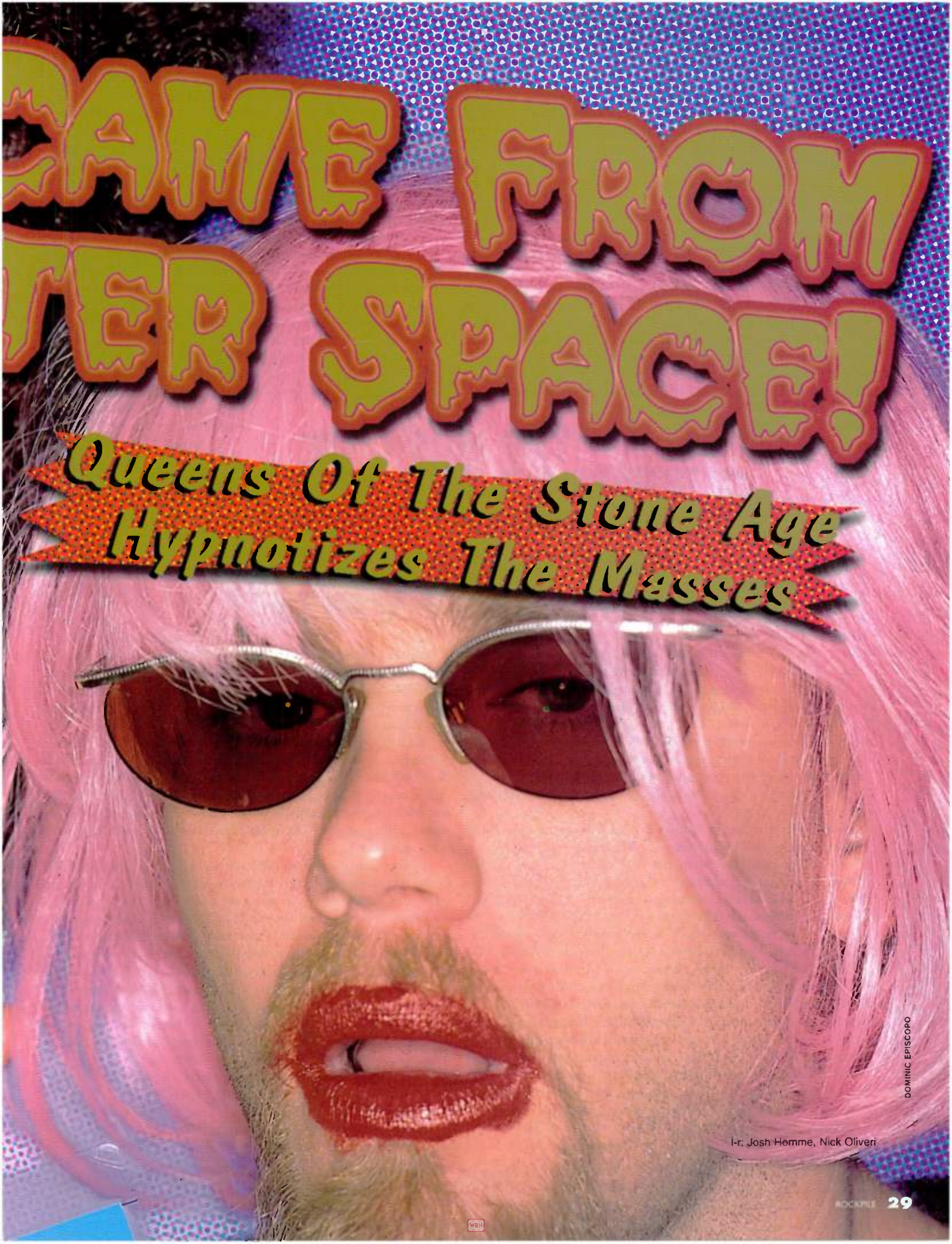
It's strangely appropriate how much South Street parallels the band playing here tonight. Queens Of The Stone Age, an ever-evolving West Coast musical outfit, is similarly eclectic. No two songs on the band's albums ever sound alike, unlike many of the one-trick ponies the music industry has been churning out these days. The Queens' quirky brand of rock appeals to metal, classic rock and Top 40 radio fans.

At 2 p.m. on a brisk afternoon, Queens Of The Stone Age lies sleeping on a tour bus. Knowing the band will be late for its photo shoot, the tour manager promises to have the guys up and out in a few minutes. The guys, in this case, are Josh Homme, the mastermind behind Queens Of The Stone Age, and Nick Oliveri, his partner in crime. They are the band's founder/guitarist/lead singer and bassist/singer of the band, respectively. »

BY AMANDA FEINGOLD

CAME FROM SPACE!

*Queens Of The Stone Age
Hypnotizes The Masses*



DOMINIC EPISCOPO

l-r: Josh Homme, Nick Oliveri



Waiting around for Homme and Oliveri, you gotta wonder if the band will be as freaky in person as its music and lyrics would suggest. With song titles like "I Was A Teenage Hand Model" and "Monsters In The Parasol," who knows what to expect? Could it be these guys are deep and mysterious, or do they just have a bizarre sense of humor? The two men finally walk in, and their pleasant demeanors belie the otherworldly nature of their art. Homme is surprisingly tall and clean cut. He is about 6'3" with short, red hair, while Oliveri opts for the shaved head and long goatee look. They are not any more odd or strange-looking than most 20-something guys. In addition, they are very polite, asking permission to eat in the car on the way to the photo shoot.

Homme is best known for his work as the guitarist of his groundbreaking former band, Kyuss. After the band's demise in 1995, he temporarily joined The Screaming Trees. Oliveri was also briefly a member of Kyuss, and he went on to play with The Dwarves under the moniker, Rex Everything. By 1997, Homme needed an outlet for his offbeat songwriting, so he founded Queens Of The Stone Age with late-period Kyuss drummer Alfredo Hernandez. Starting a new band was a huge transition for Homme—he had been in Kyuss since 1987 when he was only 16 years old. This new band was a completely different undertaking. This was not going to be the reincarnation of Kyuss.

"It started out with just me and 'Fredo,'" says Homme of his old friend, Hernandez. "And then 'Fredo had a lot of personal family stuff, so he had to stop, but by then Nick was in the band, and Nick's like terminal cancer. Once it's there, it's there forever."

QOTSA has been getting a lot of publicity lately. *Rolling Stone* named the group one of the "10 Most Important Hard And Heavy Bands Right Now," and its latest single, "The Lost Art Of Keeping A Secret," is gathering some heavy spins on the radio. The band also had the opening spot on the main stage of *Ozzfest* last summer, but in the car Homme expresses his disappointment with the popular metal festival.

"That (*Ozzfest*) was Josh's favorite," Oliveri says sarcastically, munching on his cheese steak.

Oliveri seems to be the loud and hyper part of the team, while Homme is more mellow and reserved. Homme explains in his calm, slow voice the band's 1:30 p.m. time slot was too early in the day, when many concertgoers hadn't even arrived at the festival yet. Plus, since QOTSA isn't really a metal act, the audience wasn't the band's crowd. Homme also didn't like playing in big venues with seats.

One never knows what to expect when seeing this act live, because Homme and Oliveri are the only constant band members. The other players are just friends along for the ride—for however long they want to participate. Musicians on the band's latest album, *R*, include Dave Catching and Pete Stahl of earthlings?, Gene Trautmann of The Miracle Workers, Barrett Martin of The Screaming Trees and Chris Goss of Masters Of Reality, among many others. Any combination of these members could show up on tour.

"We're going to do a two-drummer tour," says Homme. "We've been a three-piece, a five-piece, we toured with Pete Stahl where he sang a lot. We only have one habit, and that's no habits."

At the photo shoot, the guys jokingly take verbal jabs at each other. It's obvious they are truly close friends, as Oliveri is the

wackier foil to Homme's more reserved personality. The pair is gazing at photos for a local exotic dancing club shot the day before.

"I should have been here yesterday," says Homme, gazing at the photos of the dancers.

Playing on the band's name, Homme and Oliveri are happy to don wigs and lipstick for the camera. After all, people could logically assume a band called Queens Of The Stone Age consists of women or drag queens. However, mainstream logic doesn't always apply when Homme is involved. The name is meant to be ambiguous.

"It works on a bunch of different levels," he says. "I was coming out of a time where all the bands were like Black, Sponge, Kyuss—these one word means everything names. So with something long like Queens Of The Stone Age, I like the little twist on the fact that some people come up to me and go, 'Why not Kings Of The Stone Age?' And it's like, say that to yourself—it just sounds lame. Like I'm going to wear shields and armor and shit."

With this medieval imagery floating in the air, it's back to the venue for soundcheck. On the way, Homme puts everything he sees into a song. Spotting a sign on a store he begins crooning, "Paaaarts and serviiiiice..." in his smooth voice.

Considering the obscurity of many of the band's lyrics, this phrase

could easily become a song. And furthermore, the song could be about anything—not even

necessarily parts

or service. Often, the song titles give no indication of what the tunes

are actually about, such as

"Give The Mule What He Wants" or "Better Living Through Chemistry." But this is part of the band's mystery, and this creates an unmistakable trademark. The band, with its ever-changing cast of characters, is truly original in a world flooded with rap metal and boy bands.

Back at the venue, the band of the evening consists of Homme, Oliveri, drummer Trautmann and Brendan McNichol of Masters Of Reality. McNichol will be playing lap steel guitar and electric piano—a role usually filled by Catching. It's not uncommon to find QOTSA experimenting with many different instruments—something Kyuss never really attempted. On *R*, songs are laced with horns, piano and even steel drums.

Fans of Kyuss may have difficulty understanding Queens Of The Stone Age. Homme's former outfit was extremely heavy, sludgy and even trippy at times—a style many call stoner rock. The band's members grew up in the small town of Palm Desert, Calif., and were very influenced by their arid, sandy surroundings. One can almost visualize a clear, wide-open sky, tumbleweeds and cacti while listening to the band's long instrumental jams, which are like a soundtrack to the desert. Their break wasn't due to band member feuds or creative roadblocks. In fact, the group was becoming extremely successful and had released four full-length albums. But Homme says he had to destroy the band in order to maintain its reputation. He didn't want to run it into the ground, but rather, go out on top.

"I want people to remember and appreciate Kyuss. I do," he says. "I'm proud of it. I quit so that it would stay cool."

Rather than try to re-live the days of his former band, Homme has created something completely fresh and original with his new endeavor. The music of Queens Of The Stone Age is impossible to categorize,

THE MUSIC OF QUEENS OF THE STONE AGE IS IMPOSSIBLE TO CATEGORIZE AND THIS IS EXACTLY THE WAY HOMME WANTS IT.

and this is exactly the way he wants it. It gives the band freedom to grow and change as much as the musicians see fit. Homme described the self-titled first album as “robot rock” for its strange, mechanical guitar sounds, minimal drum patterns and trance-inducing repetition, like the score from an old sci-fi movie. But the new album is far more varied stylistically. *R* stays away from the original formula, instead favoring melody and hooks. “Autopilot” sounds like David Bowie circa the *Ziggy Stardust* era, “Tension Head” is an abrasive punk song, “Lightning Song” sounds like one of Led Zeppelin’s acoustic instrumentals and the last track, “I Think I Lost My Headache,” ends in a free jazz session.

“Kyuss was about being the same always and this is about changing all the time,” says Homme. “On the first record in particular, repetition was the whole idea behind the record. Like, to be as German as possible and just find a cool groove and play it over and over again till it’s like a trance. And there’s still some of that on this record, as well, although diversity was what this record’s about.”

The band finally finishes soundcheck and adjourns to the dressing room where everyone lounges around laughing and joking. On the table are possibly the biggest bottles of Jack Daniels and Absolut Vodka ever made, and Oliveri is chewing an entire jumbo pack of gum all at once.

“Do you know that Carefree whitens teeth? I don’t have to brush today. I’ve chewed about 18 pieces,” he says with a mouthful of gum.

McNichol and Trautmann are present, but they sit quietly and let Homme and Oliveri do all the talking. They love to talk about music, but not their lives outside of the band. This lack of personal information coupled with the band’s offbeat musical style gives QOTSA a sort of mystique.

“I like rock n’ roll mystery,” says Homme. “I don’t know if we have that or not. I think only someone else would know if we have that, because we’re in the band. For us there is no mystery, but I hope we do. And maybe because there’s some things we won’t discuss. Like, our lives aren’t an open book for everybody, but I’m not too sure that anyone gives a shit, either. I don’t know if we’re mysterious.”

One thing they are very vocal about is escaping the pigeonhole of stoner rock. It’s a label Homme endured when he was in Kyuss, and it has followed him to his new band. Stoner rock is typically defined as heavy, tuned-down riff rock. Homme and Oliveri feel this stereotype discredits their efforts.

“We’re not a stoner rock band, we’re a rock n’ roll band,” says Oliveri. “I don’t even smoke weed. Stoner rock... isn’t that like Judas Priest and Ozzy? I mean, when you were, like, in middle school, and you wore the buttons, and you were a stoner and you smoked weed. The rock I listened to was serious Priest and stuff.

You want to talk about the real stoner rock—that’s probably where it comes from, or where it makes the most sense at least.”

“It’s more something that someone else did than something we did,” adds Homme. “There’s a whole list of things it takes to make music, and drugs are certainly one of the things on that list, but they’re not the most important thing on that list. And the only thing I think is kind of weak about stoner rock is it touts the one thing on the list and goes, ‘Look!’ That seems almost like dumbing it down a little bit.”

The only time we were stoner rock was when we played in Italy and they actually threw little rocks at us,” laughs Homme. “Kyuss’ last gig ever was in Italy at this anti-mafia festival, and we played with Soundgarden. And towards the end of the set, John (Garcia, singer of Kyuss) said something—he always says crazy shit—and it was on this field of gravel. And so all of a sudden, here comes the gravel.”



It may have been a little difficult for Kyuss fans to follow Homme to Queens Of The Stone Age, but it may be even more of a stretch for The Dwarves’ enthusiasts to follow Oliveri. Fans of his obnoxious punk rock alter ego, Rex Everything, may not understand his involvement in a straight rock n’ roll band.

“The Dwarves have always been a growth kind of band, too,” he says. “Each record has been totally different. It never sounds the same as the last record. There’s, like, techno beats on the new one! It’s the band that’s forever changing and doesn’t give a shit what anybody thinks. So I think a true Dwarves fan can truly be a true Queens fan, because there is variety in the music.

“I love being able to record with Blag (Dahlia, singer/mastermind of The Dwarves),” Oliveri continues. “This is the thing that I do full-time and what I want to do, but I still have some stuff that I write that not necessarily is a Queens song, but I can find a home for it—like maybe it will work for The Dwarves.”

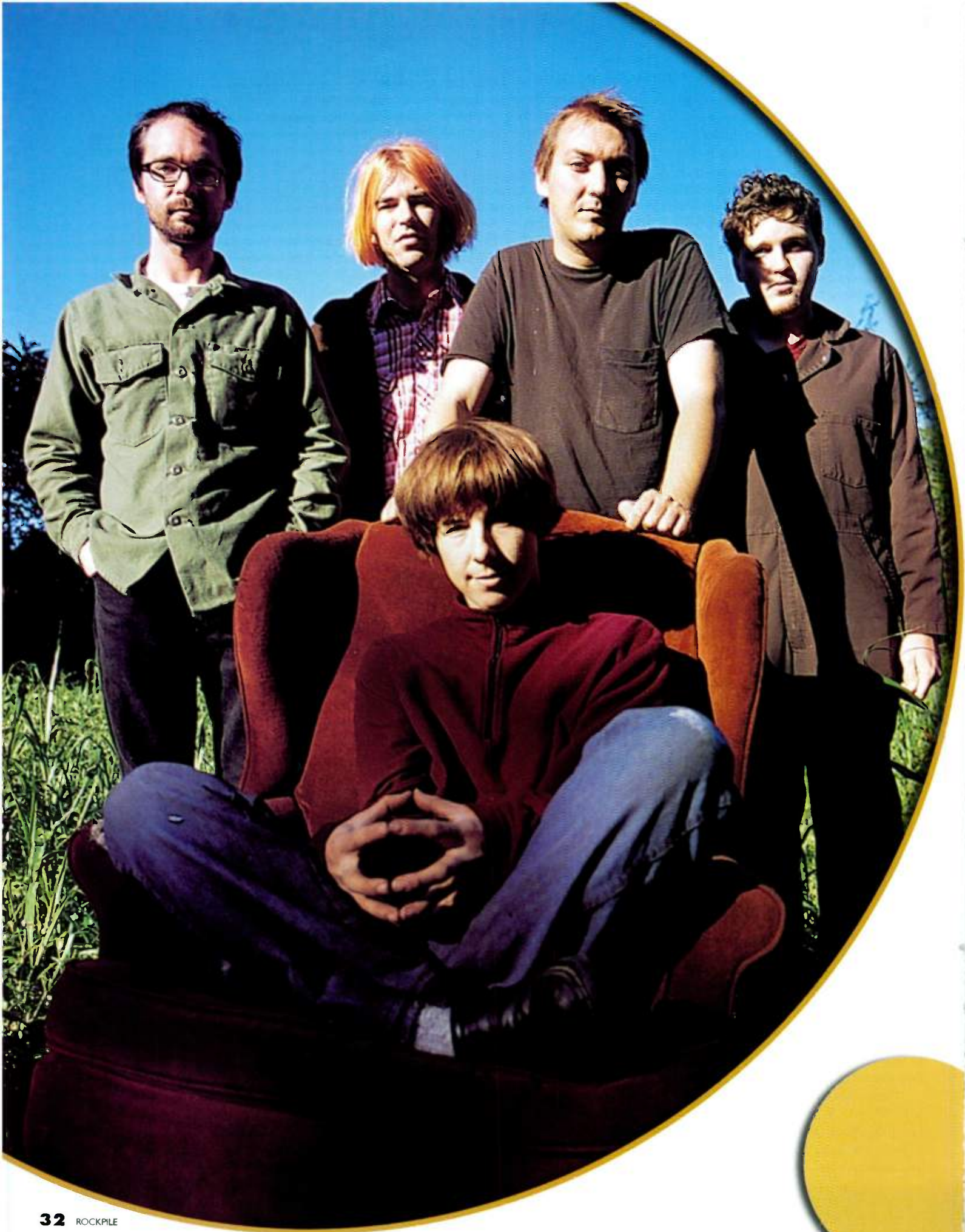
The band is getting hungry again, and the serious conversation begins to deteriorate into a silly one. But how long can anyone expect to be serious with Queens Of The Stone Age? Attempted questions about the band’s future tour plans fall a little flat—the gang is mainly focused on dinner.

“We’re going to do a tour with Foo Fighters after this one,” says Oliveri. “Then we go to Europe and do some shows with Monster Magnet, then we go to Rio (De Janiero, Brazil) and do *Rock In Rio...* and then we’re going to do Saturn—the rings of Saturn. We’re going to stand on rocks.”

“Then we’ll really be stoner rock!” pipes in Trautmann from the corner.

“We’ll be fucking out there in the fucking stratus!” yells Homme.

“We’re like traveling salesman,” says Oliveri, smiling. “We don’t sell stoner rock, but we do sell rock. You can get it at a pretty good price.” ■



On its new album,
Elf Power—

led by fearless frontman
Andrew Rieger—awakes from
a dream in sound and charges
off into a darker realm of
luscious psychedelic pop

By **LD Beghtol**
Photos by
Daniel Coston



NEWS FROM NOWHERE

Visionaries—from Einstein and Hildegard Von Bingen to William Blake, John Lennon, Leonardo DaVinci, Lewis Carroll, Simeon Solomon, Buckminster Fuller, Nietzsche and Antonio Gaudi to Henry Darger and Jim Henson—have, for centuries, given shape to our collective hopes and desires through their own mad dreams and schemes, cryptic utterances and often challenging works. At best they provide a focus—a kind of doorway to a new level of perception. But too often we mere mortals are left out in the cold, wondering what the fuck it's all about.

Fortunately for today's crop of wistful lovers and dreamers, there's Elf Power, who—despite its ever-so-twee name—manages to rock out (in the good way) while unironically singing about leopards' teeth, birds with candy bar heads, secret oceans, willowy men, naughty villains and the imminent arrival of The Red King. The band's sassy, down-home surrealism is distilled from the mind of singer/writer Andrew Rieger and performed—if not to perfection, then at least with great style and charm—by bandmates Laura Carter, Bryan Poole (aka Bryan Helium), Aaron Wegelin and newcomer Adrian Finch. Elf Power's literate whimsy needs neither footnotes nor explanatory companion volumes. And it beats the crap out of current chart fodder from Eminem to Korn to the new Spice Girls record due out any day now. Though just what Camille Paglia might write about, this Athens, Ga.-based band is anyone's guess.

Although little fuss is made these days about Elephant Six—that arcane brotherhood of lo-fi popsters including members of Elf Power, Olivia Tremor Control, Apples In Stereo and Neutral Milk Hotel—Rieger is still proud to be a part of it.

"It still exists in that it's a group of friends playing together. It's nothing tangible, like a record company, but it's still important to us," he says. ▶



It's all about quality, it seems. Earlier this year Elf Power parted ways with the tiny, ironically named Arena Rock and signed to ultra-fab Chicago label Sugar Free. The band immediately began work on what would become its label debut, *Winter Is Coming*.

"The Sugar Free people seemed like they were really huge fans," Rieger says, excitedly. "And that they'd give us what we needed to do it right."

Elf Power will soon hit the highways for an extensive North American tour to promote

Winter Is Coming and the reissue of its obscure 1994 self-released debut (originally limited to 55 copies), *Vainly Clutching At Phantom Limbs*.

♥♥ recorded it at home on four-track in '94," Rieger recalls. "I'd been playing guitar in a bunch of crappy bands with bad singers, so I decided to use the four-track as an instrument to teach myself how to sing and to write songs."

Purists will breathe easier knowing that nothing was done to alter the original tracks.

"We could have spruced it up and all," Rieger explains. "But that's cheating, I think."

...*Phantom Limbs* still has a special place in his heart. About one song, "When the Serpents Approach," Rieger confides—"It's a really silly song about sailors who're enslaved by a race of serpents who make the sailors do their bidding. It's one that makes me cringe a little, but it's what it is. Now I try not to do too much stuff like that, because you run the risk of being pigeonholed as a novelty act."

For *Winter Is Coming*, Elf Power decided to work with Chris Colbert, who Rieger calls a "strange character from L.A." Colbert was once a member of punk band The Adolescents, and he toured with Black Flag as its soundman.

"But somehow he got asked to produce this Christian rock band," Rieger adds, with a hint of mischief creeping into his understated drawl, "and kind of got famous for it."

Colbert's role in creating *Winter Is Coming* was less conceptual than Dave Fridman's—who produced Elf Power's delicious 1999 album, *A Dream In Sound*, to pop perfection.

"Actually, Chris was more like an engineer with us," says Rieger, "which was what we needed. A lot of my friends really study recording, but when it comes to the technical stuff, I just don't have the time for it."

...Rieger's

imagery is a jumble of dreams, spectres and skeletons—a menagerie of portentous birds with wings of light and assorted subterranean and subaquatic creatures lurking just at the periphery of comprehension.

Winter Is Coming began in the usual way, with the band making demos at Rieger's home studio.

But the gang was so pleased with some of the basic recordings it decided to take them into a professional studio for overdubs instead of starting afresh.

"Sometimes it's best to go with your first impression of a song before you have a chance to fix it up or correct the mistakes," Rieger says.

Short improvs, random noises and the odd stray notes grace the album, making it seem spontaneous and human.

As usual, Rieger's imagery is a jumble of dreams, spectres and skeletons—a menagerie of portentous birds with wings of light and assorted subterranean and subaquatic creatures lurking just at the periphery of comprehension.

It's a darker place altogether, influenced as much by Brian Eno as by Rieger's love of C.S. Lewis, Tolkien and other masters of the fantastic. The groove is more obviously psychedelic and often sinister. Rieger



acknowledges his love of obscure '60s American psych-pop like Creation and United States Of America.

"There's a guy who just moved to Athens who has one of the world's largest collection of obscure psychedelic records, and I've been listening to a lot of his stuff lately. Stuff you've never heard of. I really like Cold Son, which is so obscure it never really came out. They were a Texas band who shared some members with The 13th Floor Elevators. You can definitely tell the singer was tripping when he was standing there making up the lyrics on the spot," he says. "It's really wild."

Fortunately for the fans, Rieger's word salad is less improvisatory. And though the band indulges in sonic hi-jinx like using the gourdolino—Laura Carter's version of a single-string bass made from a large gourd and a broom handle—and a slew of guest musicians including The Crimson Tide Drum Ensemble, Elf Power keeps the proceedings accessible with sweet nursery rhyme melodies, plenty of fine hooks and layers of rich, slightly wonky vocal harmonies.

"We're still writing pop songs like before, but the arrangements are heavier, more tripped out," he says.

Weird sounds meander in and out of the mix, and there's a more lugubrious low-end feeling—the aural equivalent of floating in warm oil. But just when it seems to be drifting too far downstream, a burst of snappy drumming or a tart, one-finger keyboard line instantly brings back the here and now.

Rieger seems comfortable with his role as a homegrown mystic, a reputation gaining real currency with the release of Elf Power's 1997 album, *When The Red King Comes*. Earnest and not the least bit pretentious, Rieger is happy to discuss his interest in all things metaphysical—an interest borne out by his current reading list.

"I always read several books at once," he confides. "Right now I'm reading Philip K. Dick's *The Man In The High Castle*, Robert Anton Wilson's *Cosmic Triggers*—he's related to Aleister Crowley and all that—and *The Third Eye*, which was written by a Tibetan monk."

Though many rockers have tripped down a similarly esoteric path—too often one leading to hideously didactic music instead of some sort of personal enlightenment—Rieger's own earthiness and self-effacing charm will probably keep Elf Power from ever fiddling with Barbie-sized replicas of Stonehenge or indulging in dispiriting sojourns with spurious divines.

Though he doesn't see visions, per se, Rieger admits to an active dream life—though he says he usually forgets them almost immediately. So much for divine inspiration.

"But sometimes, if it's really vivid, when I'm just waking up the things in my room can look like animals or creatures. And I do have a lot of flying dreams. In fact, I had one recently where I was trying to impress the pretty girls down below with my flying skills, but it wasn't working very well," he remembers with a laugh. "I dream about levitating things, too. But when I've tried it in real life it hasn't worked."

Despite these minor set-backs, Rieger remains optimistic. "There's a really cool UFO pyramid cult in Edenton, Ga.," he says. "You can go out and see their pyramids and replicas of aliens from crashes and stuff. I'd like to believe it's true. I think it's the way we rationalize faeries and elves and stuff these days. They're the same stories that have always been around. Now we just call them aliens."

Students of Jung and Joseph Campbell might well agree. "Actually, we have a song called 'All Your Experiments' about hoping that a spaceship would take me away. It goes—'You can do all your experiments/If you promise not to bring me back.' I always hope that we'll meet one."

If he does, let's hope the extraterrestrials won't make that particular promise, for the world would be considerably less lovely without Elf Power's dreamy dreams.

.....

Beghtol—an exiled southerner who lives in a grossly unfashionable area of Brooklyn known as Bushwick—sincerely wishes whoever "borrowed" his 1950s TV Pal uke from that dreadful club in Jamaica Plains this past June would return it posthaste. Otherwise, he'll find you and hurt you. And remember: He's bigger than you are.



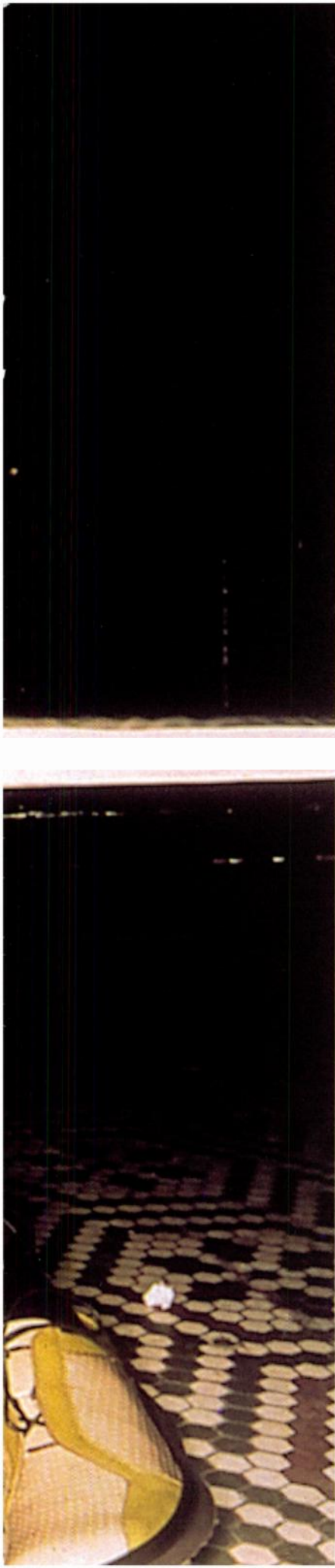


An Interview with
Jon Crosby of Vast
By Carl Wollay

וונדו שלו

טכניקות של וונדו





When Jon Crosby, singer and creative flash-point for LA-based rockers Vast, decided to do everything differently with the group's sophomore effort, *Music For People*, he started by physically transforming himself.

"To me, image will never be important," he says, speaking on the phone from a tour stop in Memphis. "I used to think that an artist doesn't care about what they look like. But I wanted to get in shape, I needed the change."

Regular workouts at the local YMCA liberated the boyishly cute 24 year old of 50 pounds. Crosby also cut and dyed his hair and got a serious wardrobe makeover.

"I have to admit, there's been a pretty extreme difference in the reaction of females in the audience," he laughs. "I've always been Super Nerd. Now I'm not, and it's a little bit strange."

Crosby took his music to the next level, as well. *Music For People* maintains Vast's signature dark, brooding and introspective feel, but much of the self-reflective lyrical focus of his previous work has been turned outward. The change of direction, according to Crosby, has much to do with him simply growing up.

"I think as you get older you get less selfish. The world seems to revolve less around you and more around other people."

After a rather pregnant pause he continues. "I think there's a humanness—a certain kind of truth—to the record. Thematically, a lot on this record has to do with the outside world."

Tastewise, there's also something for everyone—flirting with art rock, metal, goth and classical, *Music For People* avoids single genre-orientation. "It's not one particular kind of music," he confirms. "I think it would really help the music industry if everyone got away from genres a bit. In the '60s, music brought people together—it was cool for different people to like the same music. Now, I think you have people who otherwise might be friends but aren't because of what music they're listening to. It's all just a little too much, really."

Raised in rural northern California by a single mother, Jon Crosby was a guitar prodigy at 13 and began his present band at 17. Following a frantic bidding war, he signed with Elektra in 1997 and released *Visual Audio Sensory Theater* the following year. A deeply personal musical journey, not unlike what might happen if Nine Inch Nails met Enigma at a party thrown by The Moody Blues, the record was a painful meditation on his past—such as the ostracism he experienced as a teenager (the first verse of "Dirty Hole") and feelings of paternal abandonment that surface on the plaintive "Nile's Edge."

While *Visual Audio Sensory Theater* was basically recorded as a solo project, *Music For People* features a full band, reuniting Crosby with his touring rhythm section, Steve Clark on drums and Thomas Froggatt on bass (both now permanent members). A second guitarist, Rowan Robertson, was hired for the recording sessions but has since been replaced by Justin Cotter.

"It was a more social record to make, and that was fun," says Crosby. "The guys were a sounding board. I told them what I wanted, and they filtered it their own way."

Crosby co-produced the record, with final mixing duties handled by Alan Moulder. ("There's only like five mixers in the world that can really do what he's done," he says.) A highlight of the sessions was Crosby's trip to India to record The New Bombay Recording Orchestra, which appears on eight of the album's 12 tracks. With its nearly ubiquitous orchestral soundscapes and big, arena-worthy anthems like "Gates Of Rock N' Roll" and the first single, "Free," *Music For People* pushes the gothic/industrial envelope into the forbidden zone of arty, prog-rock revivalism.

A magic carpet ride full of complexity and nuance, the songs of *Music For People* are permeated with visually rich, emotionally authentic lyrics, inviting the listener to find his or her own meaning or truth in each song. "The Last One Alive," the album's lead track, and "Free" seem almost connected thematically because, as he explains, "...They're talking about escaping the kind of misery that likes company. 'The Last One Alive' is about alienation, really, that causes anger. 'Free' is about saying 'I'm longing for something more than I have.' It's hard to articulate meaning, because (these songs are) just emotions I'm expressing. Sometimes you sing about the way you want to feel more than the way you actually do feel."

As for musical influences creeping in, Doors fans will notice "Land Of Shame" is "Love Me Two Times" all the way.

"It's funny," says Crosby. "Because when I was doing 'Land of Shame,' I was directly thinking of the rhythm section of The Beatles' 'Love Me Do.' That's what I had in mind, and then it kind of came off as a Doorsy thing, probably because The Doors were influenced a lot by The Beatles. It's a certain style of music that you don't hear that much (any more)."

Whether or not *Music For People* becomes commercially successful at a time when what's considered cool and marketable is dictated by short attention spans and rampant bandwagoneering, Jon Crosby has his own definition of success.

"It definitely seems like we are connecting with people, which is great. It would be very confusing if I didn't understand where people are coming from, but growing up I've felt the exact same passion for so many bands. This will probably end up being one of the most exciting times for us," he continues. "I've had an opportunity to do what I wanted to do—and I've changed—but it seems people are going along with us."

As an example, Crosby cites "Free" achieving No. 1 most added status at radio, compared to the eight months it took "...for any radio to happen on the first record. (There's been) a lot more support right out of the box. We're making this changeover from underground to more mainstream audiences. I'm like, hey, far out." ■

BADLANDS

A TRIBUTE TO BRUCE SPRINGSTEEN'S NEBRASKA

CHRISSIE HYNDE AND ADAM SEYMOUR * HANK III * CROOKED FINGERS
 LOS LOBOS * DAR WILLIAMS * DEANA CARTER * ANI DIFRANCO * SON VOLT
 BEN HARPER * AIMEE MANN AND MICHAEL PENN * JOHNNY CASH
 RAUL MALO OF THE MAVERICKS * DAMIEN JURADO AND ROSE THOMAS



Produced by Jim Sanyas

Recorded on four tracks,
 in the spirit of
 Bruce Springsteen's
 1982 release NEBRASKA

Includes 3 bonus tracks
 originally recorded during the
 NEBRASKA sessions

CD only, SPCD 535 www.subpop.com

barsuk records!



the death cab for cutie
 forbidden love e.p.
 (bark15 cd ep, \$6)



death cab for cutie
 we have the facts and
 we're voting yes
 (bark11 cd/lp, \$10)

New DCfC cd ep has 3 brand new songs plus 2 lovely alternate recordings of tunes from *we have the facts*. White vinyl *facts* by mailorder only.



this busy monster
 the curious sofa
 (bark10 cd ep, \$6)



the revolutionary hydra
 queen of the gravity urge
 (bark12 7", \$4.50)

TBM and The Hydra up the ante in the ongoing poker game of elaborate packaging and even better music. Fabric, die cuts, custom envelopes, swankness. Both are hand-packaged & limited.

john vanderslice
 mass suicide occult
 figurines
 (bark14 cd, \$10)

Really amazing pop
 from SF's friendliest
 superhero, John
 Vanderslice. Crookt,
 crackt, AND fly.



- death cab for cutie
- abigail grush
- jessamine
- little champions
- pea soup
- the revolutionary hydra
- this busy monster
- john vanderslice

barsuk records
 p.o. box 22546
 seattle, wa 98122
 usa

if you like,
 you can mailorder at the prices
 listed above (please add \$2
 per item outside the US), or buy
 online at www.barsuk.com

RADIOHEAD

Kid A



With its last elegant masterpiece, *OK Computer*, Radiohead stretched the artistic boundaries of modern songwriting, and was anointed in many circles as the saviors of rock. What does the musical messiah do for an encore? Rather than create a like-minded sequel, the group has bravely conjured up an experimental opus high on progressive moments but conspicuously low on rock. Despite Radiohead's penchant for innovative and complex guitar arrangements, *Kid A* is virtually devoid of six-string performances, instead flaunting electronic rhythms as a foundation and introducing horns, orchestration and drum machines. Thom Yorke's celestial vocals, arguably the centerpiece of *OK Computer*, are downplayed here, often distorted or hidden behind studio effects. It's almost as if Radiohead is pushing to stomp out any preconceived notions about its sound. Lush, swirling organ tones dominate "Everything In Its Right Place"—Yorke's electronically altered voice sweeps across the pulsing landscape, at first sounding like a convulsing robot from *Star Wars* before dilating into a collage of briskly sung waltzes. Technology also dominates the bizarre title track, where playful drum loop and keyboard splashes are offset by the eerie tone of Yorke's suffocated utterances, as if mired in a radio transmission from the grave. A hypnotic, pounding bass line propels "The National Anthem" on voyage of psychedelic bliss, only to be punctured by jarring jabs from a horn section and ending in a cacophonous eruption of brass like a high school marching band rehearsal gone horribly awry. *Kid A* tosses traditional song structure out the window, with radical changes in tempos, moods and even genres from one track to the next. "Optimistic" finally flashes some charismatic guitar chugging amid mesmerizing tribal drums and melodic passages, while the striking "Idioteque" is a snappy, spastic techno-pop gem actually sounding like numerous songs in one. "How To Disappear Completely" is the record's emotional focus, as gentle guitar strumming and symphonic

tones drape Yorke's aching verses in a dreamy cocoon. Lyrical assertions of "I go where I please/I walk through walls" allude to the boundless, chameleon-like tendencies of the music. The song builds to a crescendo, as Yorke's soaring falsetto melds a majestic union with strings and guitar. It's said that all great artists habitually reinvent themselves (see U2, Neil Young, R.E.M), and Radiohead is no exception to the axiom. A fine line divides truly great artists from groups who can make a few great records—*Kid A* leaves no doubt about where Radiohead resides and cements its reputation as one of this generation's elite bands. (Capitol, 1750 Vine St., Hollywood, CA 90028)

—Gregg McQueen

track listing

01. Everything In Its Right Place
02. Kid A
03. The National Anthem
04. How To Disappear Completely
05. Treefingers
06. Optimistic
07. In Limbo
08. Idioteque
09. Morning Bell
10. Motion Picture Soundtrack

For Fans Of: Stereophonics, Massive Attack

Ratings: ●●●●● The Bomb ●●●● Highly Recommended ●●● It Doesn't Suck ●● Better Than Silence ● Don't Bother

BIRDIE

Some Dusty



Deborah Wykes and Paul Kelly are the brainchildren behind a London pop phenom called Birdie. They formed the band in 1995 with the aid of several other musicians whose talents brought the album *Some Dusty* to life. Wykes handles all vocals like a sonorous breeze, while keyboards, horns, guitar and a menagerie of strings blend effortlessly. There's just enough percussion to get toes tapping ("One Two Five"), but the album is definitely hampered by a bluesy influence ("Blue Dress"). This pop band is missing its pop, but has created a low-key, mellow trip to turn skies a bit brighter. Also included on *Some Dusty* is a bonus track and a video track. (Kindercore, P.O. Box 461, Athens, GA 30603)

—Kate Buczko

BLACK EYED PEAS

Bridging The Gap



It is so refreshing to see groups like Black Eyed Peas, Jurassic 5 and Dilated Peoples emerging in today's hip-hop world. Much like The Jungle Brothers, A Tribe Called Quest and De La Soul were known as the "Native Tongue" family 10

years ago, these groups are the new school, spreading love instead of rapping about gats and gold chains. The Peas' brand of hip-hop is filled with soulful grooves, catchy choruses and danceable beats, such as "Weekends," a tune sampling Sly And The Family Stone's "It's a Family Affair" and is sure to be a dance favorite. The album features some impressive guests, including De La Soul, Wyclef Jean and Macy Gray. All of these artists add to the album's overall vibe of laid back, organic, down-to-earth hip-hop—something scarce these days. The Peas' lyrical skills could still use a little sharpening, but the trio has tons of potential. This is a totally fun, refreshing, infectious sophomore effort, perfect for anyone who is sick of hearing rappers talk about the same ol' gangster shit. The lyrics in the first track, "BEP Empire," tell it all. "Every rapper's talking 'bout killing somebody, but that ain't hip-hop to me." Amen. (Inter-scope, 2220 Colorado Ave., Santa Monica, CA 90404)

—Amanda Feingold

BLUETIP

Polymer



Darth Vader once accepted an apology from an employee while he was choking

the poor sap. The dude thrived on anger. The boys in Bluetip seem to derive energy from anger, as well. One could envision the master of the Dark Side of the Force bopping his helmet and tapping his black boots to the thrashing, uncompromising sonic daggers on *Polymer*, the latest outing from the Washington, D.C., quartet. If *Polymer* were available on the Death Star, Vader would have soaked in the spooky tension and eventual release of "Broke The Lease." He would have cranked "New Shoe Premonition"—with Brian Clancy and Jason Farrell blasting away on guitar and Jake Kump plucking like a champ—while floating in his private fighter. As a sequel—to 1999's *Dischord*—*Polymer* ranks right up there with, say, *The Empire Strikes Back*. (Dischord, 3819 Beecher St. NW, Washington, D.C. 20007)

—Peter Bothum

THE BROADWAYS

Broken Van



Broken Van represents the final release from Chicago's The Broadways, a band that called it quits recently. Composed of six previously unreleased tracks and material from the band's first seven-inch and its *Big City* EP, this is the disc to

complete a Broadways collection. The music itself is melodic, loud, hardcore punk—not immediately classifiable. It's all pleasant enough. It's well played with a good deal of energy. There's no cure for cancer here, nothing amazing, but nothing all that bad, either. Anyone following The Broadways will likely be more than happy to own this disc. (Asian Man, P.O. Box 35585, Monte Sereno, CA 95030)

—Mark Ginsburg

JIM CARROLL

Runaway EP



Jim Carroll is a genius. His 1980 debut album, *Catholic Boy*, is a classic in the true sense of the term. Packed with blood and guts gems such as "It's Too Late," "I Want The Angel," "Wicked Gravity," "Crow" and the title track, it is a haunting, passionate and magnificent experience for the listener. This said, Carroll followed up his debut with a few questionable records, then backed off from recording and returned to the position of ex-junkie poet in residence. Sadly, this EP, a collection of live and studio tracks from 1998 and 1999, does not signal Carroll's glorious reclamation of his musical genius. The versions of old Carroll tunes like "I Want The Angel"

Synthetic 16
Your Water

www.synthetic6teen.com

RESURRECTION A.D. RECORDS PO BOX 763 RED BANK, NJ 07701 RADR@RESURRECTION-AD.COM WWW.RESURRECTION-AD.COM

and "It's Too Late" fall flat, never reaching the white-knuckled tension of his performances in the '80s. The cover of "Runaway" is simply unfortunate. A great song, but Carroll's speaking vocal style is not up to a tune requiring a much more musical voice. The newer songs show the same lack of passion his followup records suffered. Not a great release, this EP is purely for the Jim Carroll completist. (Kill Rock Stars, PMB 418, 120 NE State, Olympia, WA 98501)

—Mark Ginsburg

DARK TRANQUILITY

Haven



Dark Tranquility's preceding release, last year's *Projector*, had many screaming "sell-out!" Part of the original Gothenburg sound, Dark Tranquility gambled and lost with *Projector*, so it's little wonder to find *Haven* taking a step backwards to guitar-dominated, melodic death. Both the opener, "The Wonders At Your Feet," and the conclusion, "At Loss For Words," make generous use of piano to varying degrees. At times, Dark Tranquility reverts to the sound of Paradise Lost, circa *Shades Of God* or *Icon*, especially "Ego Drama" and the title cut. "Feast Of Burden" contains brief forays into electronic blips and whirls. (Century Media, 1453-A 14th Street, #324, Santa Monica, CA 90404)

—Mark Gromen

JASON DARLING

Underground



A multi-talented musician, Jason Darling takes a folky stab at softer rock with mellow results. His voice is alternately wispy and twangy while maintaining sincerity. Darling plays most of the instruments (guitar, bass, drums, etc.), and he's certainly adept on all of them. *Underground* is sort of a rootsy, folky, blues exploration with all the appeal of the alternative country movement. Darling may not be reinventing the wheel, but he's spinning it like a champ. (Surprise Truck, P.O. Box 4077, Hollywood 90078)

—Stuart Pitt

THE DIABLO PROJECT

Volume 1



Blending the lines between jazz, blues and retro recording, Jai Diablo takes his listener on a funky, mostly instrumental journey undermining its macho song titles like "Molotov Cocktail," "Dirtbikes, Monstertrucks and Vodka" and "Headhunter's Dream." Diablo wrote or co-wrote all of the material and lends his drums, bass, keyboard, percussion, vocal and duck-call-

ing skills while orchestrating a band weaving and stumbling through the murky material. A tasty organ provides much of the charm, accented by Diablo's tight snare drum. It's all rounded out by assorted noises in the production and punctuated by "Girl Must Die," a subtle reminder Diablo is actually totally whacked. (E-Magine, 601 W. 26th St., 11th Floor, New York 10001)

—André Calilhanna

LEE DORSEY

Ride Your Pony



The New Lee Dorsey



Largely unheard of outside of rare groove, sample-loving communities, Lee Dorsey finally gets his due as the vaults of Amy records are emptied onto CD. Every track he recorded for the independent New Orleans label has been crammed onto two separate discs—both full-length albums as well as all of his Amy 45s. Produced by piano master Allen Toussaint (a man so confident in his ability he penned a song titled, "Everything I Do Gonna Be Funky") and featuring The Meters as the studio band, Dorsey's vocals evoke Ray Charles meeting Otis Redding at a traveling ministry, now scraping their way out of his throat, now mellifluous, sinuous. There's soul aplenty here, as well as straight funk breakbeats for all the DJs, and it's a non-stop party. Even the slow songs rock in the best of the southern soul tradition. Each of his '66 albums (*Pony* was released in January, *The New...* in November) is a celebration of man's ability to dance, each track surpassing the last. The addition of a whopping 23 bonus tracks (spanning up until 1970, even though he didn't record another full LP) make the discs essential for almost everyone—soul fans, country fans, hip-hop fans and those folks who are interested in the intersection of rock and soul (check out the doubled piano-bass riff in "Get Out Of My Life Woman" and then put on The Beatles' "Hey Bulldog"). (Sundazed, P.O. Box 85, Cox-sackie, NY 12051)

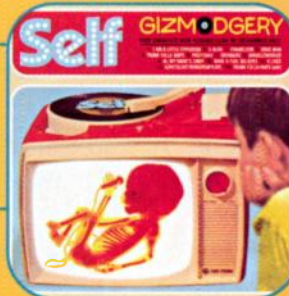
—Alex Stimmel

FASTBALL

The Harsh Light Of Day



Following the hugely successful *All The Pain Money Can Buy*, Fastball returns with *The Harsh Light of Day*, another album full of thoughtful pop maintaining the band's solid record of tight songwriting. This album isn't as immediately ingratiating as the last, which is not to say there isn't some great material. "Time" exposes a punchier side while "This Is Not My Life"



SELF
Gizmodgery

Once in a while an album comes along, and it immediately just blows the mind. The melodies, the arrangements, the production—it's inspired talent with all cylinders firing. This is definitely true of Self's *Gizmodgery*, with material written and performed almost exclusively by Matt Mahaffey. The fact the album was performed entirely on toy instruments is, on one hand, remarkable. On another hand, it's just one facet of the strange genius at work here. The real magic lies in the complex arrangements and excellent songwriting and harmonies. Considering the Little Tikes Xylophone, the Mattel Disney Piano, the Playschool Busy Guitar and Synsonic Drums are just some of the quality instruments having been played, one has to wonder what it sounded like in Mahaffey's nursery when he was a kid. Move over Mozart,

Mahaffey's got a trunk full of amps. (Spongebath, 101 N. Maple St., Murfreesboro, TN 37130)

—André Calilhanna

track listing

01. I Am A Little Explosion
02. 5 Alive
03. Chameleon
04. Dead Man
05. Trunk Fulla Amps
06. Pattycake
07. Ordinaire
08. Miracleworker
09. Hi, My Name's Cindy
10. What A Fool Believes
11. 9 Lives
12. I Love To Love Your Love My Love
13. Trunk Fulla Amps (edit)

For Fans Of: Beck, The Sneaker Pimps

birdie
some
dusty
KC056CD

"Normally it takes many years to master the kind of effortless, elegantly understated pop you hear on Birdie's debut album"
- TIME OUT NEW YORK

"A Velvet Underground for the mod generation"
-MELODY MAKER

"A rare purity and loveliness that renders it a sleepy delight"
-NME

www.kindercore.com



EVERLAST

Eat At Whitey's

★★★★

Many mainstream hip-hop fans remember Everlast from his House Of Pain days with Limp Bizkit's DJ Lethal. Of course, even more pop radio listeners are familiar with his recent solo material, specifically hits like "What It's Like" and "Turn Your Lights On" from the 1998 smash, *Whitey Ford Sings The Blues*. Everlast (aka Erik Schrody) seems to have fallen on a new formula for creating hits these days—he's taken the folk sensibility of Woody Guthrie and merged it with a hip-hop sound stemming from Cypress Hill

while taking a solid dose of rock. Before everyone starts bitching about another rap/rock hybrid, please understand something—Everlast may very well incorporate all of these elements, but *Eat At Whitey's* is far from the Limp Bizkit buffet line. Seemingly unafraid to delve into often conflicting influences for a single track, Schrody seamlessly weaves straight funk break beats into mellow ballads, turntablism into love songs and acoustic guitar into basic hip-hop endeavors. Quick as ever with a turn of phrase, Schrody manages to sound like a b-boy who spent a lot of time listening to Bob Dylan's *Music From Big Pink*. Interesting moments appear on Schrody's collaboration with The Roots' Rahzel

for a cover of Slick Rick's "Children's Story"—a true hip-hop classic lovingly updated with Rahzel's amazing vocal prowess and Everlast's gritty delivery. "We're All Gonna Die" manages to deliver a soulful message while maintaining an edgy presence and melody. Never getting too far into any one particular style keeps *Eat At Whitey's* from becoming tired or predictable. Witness Schrody's duet with The Brand New Heavies' N'Dea Davenport ("Love For Real")—it's a Curtis Mayfield-worthy love song featuring a stirring horn and string arrangement and a slow groove, yet it's far from corny or dated. With any luck, Everlast's light will guide a new generation of hip-hop folksters. (Tommy Boy, 902 Broadway, New York 10010)

—Erik Caplan

track listing

01. Whitey
02. Black Jesus
03. I Can't Move
04. Black Coffee
05. Babylon Feeling
06. Deadly Assassins
07. Children's Story
08. Love For Real
09. One And The Same
10. We're All Gonna Die
11. Mercy On My Soul
12. One, Two
13. Graves To Dig

For Fans Of: Curtis Mayfield, Bob Dylan



new cd "On Air"

11 tracks live on the radio
out soon...

"Full Speed Ahead"
available now

www.vegasrecords.com

PO Box 2175, NB, CA 92659

"Jabberjaw" single out now on Springman
www.dyve.com/springman

could be at home in Tom Petty's repertoire. "You're An Ocean" is an obvious single harkening to the band's earlier sound, but the rest of the album doesn't bite as hard. There are a number of downbeat tunes showcasing the band's ability to write nice melodies and harmonies, but the album doesn't always shine so brightly. (Hollywood, 500 South Buena Vista St., Burbank, CA 91521)

—André Calilhanna

FATES WARNING

Disconnected



Beginning life as a pure metal beast, Fates Warning has mutated several times during a nearly two-decade existence, becoming one of the longest running and respected technical metal acts. Today the band is lumped into the progressive category. Some of the band's most aggressive material in a while can be found in the likes of "One" and "Pieces Of Me," although every time Fates threatens to take off, the vocals pull the reins back in. (Metal Blade, 2828 Cochran St., PMB 302, Simi Valley, CA 93065-2793)

—Mark Gromen

THE FIGGS

Sucking In Stereo



Listening to The Figgs' *Sucking In Stereo*,

one might as well be sitting in the band's rehearsal studio. The Figgs' brand of raw American pop fares well in the stark production, leaving ample space for the catchy rock tunes to take shape and burn themselves out. The three-piece outfit has a little help from some of its friends, but apart from some snappy organ on "Gonna Get Out," the boys in the band provide all the fireworks. The songs are short and sweet, featuring loose grooves, raspy harmony vocals and lyrics warranting attention without necessarily meaning much. In short, this is good-time rock n' roll served up by a band sounding like it's been working for a while. (www.hear-box.com)

—André Calilhanna

FIRE DOWN BELOW

All Goodness Is In Jeopardy



Fire Down Below is mad, bad and dangerous to know. Combining elements of No Means No, Atari Teenage Riot and a very special, secret ingredient, *All Goodness Is In Jeopardy* seethes with psychosis and power. "ROTC" marches along at an ominous pace, then breaks into a crazy thrash, only to fall right back to the sound of approaching doom. Male and female vocals shriek at, around and through each other, drums come down like the pounding

continued on page 45

Diablo Project continued from page 12

equipment you pull out of trash cans or buy at yard sales. I'm always buying old amps and things that nobody wants anymore and putting crazy effects on them. A lot of the keyboard sounds and noises on the record were made from old, broken equipment."

Though modern-edged, Diablo Project tracks ooze a warm, decidedly retro feel, many prompting thoughts of classic '70s TV dramas.

"I could easily throw a track on *Starsky And Hutch*," he muses.

Having his work used for soundtracks and incidental film music is exactly what Diablo was thinking.

"I created this record with independent film people in mind. I'm trying to get it out to cats like that—I think there's a lot of cool, atmospheric tunes," he says.

Jai is currently trying to get Danny Elfman involved with his next record, as well as *Dogma* director Kevin Smith.

In the studio, Diablo is aided by like-minded musicians with a flair for effortless grooves. As a live act, The Diablo Project is a rotating cast of instrumentalists—a loose, free-form spectacle where the unexpected reigns. This liberating outlet only strengthens his other musical activities.

"Having the Diablo Project helps out my music in Dragpipe and vice versa—the variety drives me to create better stuff on both ends. Some musicians are narrow-minded—'Oh, see how fast I can play drums in my death metal band.' I'd rather see a death metal band whip out some bongos and start playing, or do something off the wall," he says.

Diablo's been known to get pretty out there himself, especially onstage.

"I did this crazy show once, just to see what would happen. My band and I got all dressed up in bondage gear," he laughs. "We had all these drunk girls on stage puking and pissing while we played this awful, sample-driven music."

That stunt didn't go over well with the club, audience or media, but it certainly encapsulates the twisted, anything-goes credo marking Diablo's approach to music.

"I'm all about insanity, dude," he says. "In fact, I should be the house band at a sanitarium." ■

KARATE



UNSOLVED

CD/LP | Available Oct 23 | Southern Records



Karate / The Bed is in the Ocean CD/LP

We sell direct to stores

southern records
po box 577375 chicago il 60657
773.235.5030
info@southern.com
www.southern.com

The Vandals

The Vandals

Look What I Almost Stepped In...

THE NEW ALBUM
Look What I Almost Stepped In...
OUT NOW!!

ENSIGN

For What It's Worth
OUT
OCTOBER 31ST!!

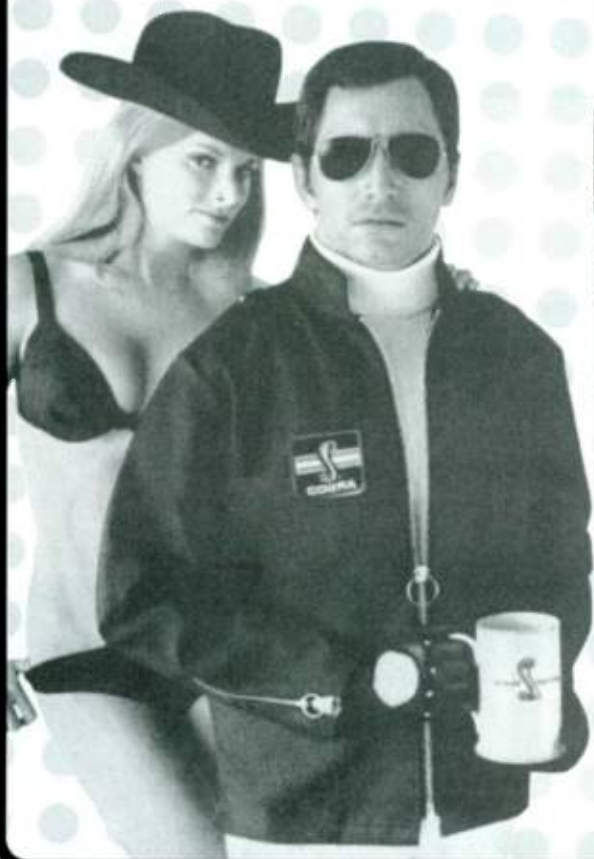
NITRO

www.nitrorecords.com

AFI

THE ART OF DROWNING
OUT NOW!!

IF YOU WANT TO LOOK GOOD,
YOU'LL WANT TO SOUND GOOD.



VARIOUS ARTISTS
THE ECSTASY OF THE ABYSS
The most bang for your buck! Somehow we managed to put 30 of our current artists on just one CD, at over 75 minutes! Contains new, and exclusive tracks. Just \$5.00!
VIRUS 252 CD: \$5.00



JELLO BIAFRA
BECOME THE MEDIA
Election year special release contains reflections from the WTO events, media issues, and more. Taken from the best of this year's tours on a whopping triple album.
VIRUS 260 3xLP \$18.00 / 3xCD: \$18.00



WESLEY WILLIS
RUSH HOUR
New full length release from Chicago's man about town. More of those sing-along gems on this 22 song CD, 17 song LP. A sure fire hit from the biggest hit-maker of all!
VIRUS 251 LP \$9.00 / CD: \$12.00



NOMEANSNO
NO ONE
Yes! The new one from the finest Canada has to offer! The NOMEANSNO legacy lives on. More of their insane brand of demented music you've come to require in your daily diet.
VIRUS 248 2xLP \$11.75 / CD: \$12.00

coming soon new:
the causey way, half japanese

Celebrating 20 Years  Of Harmful Matter

ALTERNATIVE TENTACLES RECORDS

P.O. BOX 419092, SAN FRANCISCO, CA 94141-9092, USA.

SEND \$1.00 (US FUNDS) FOR A COMPLETE CATALOG

★ WWW.ALTERNATIVETENTACLES.COM ★

DISTRIBUTED BY MORDAM RECORDS



Bringing basement culture to your mailbox.

saul goodman

the finest selection of independent music available. period.

8571 Higuera St. / Los Angeles, CA 90232 / www.SaulGoodMan.com

fan@saulgoodman.com / (310) 839-8200

RECORDS *continued from page 42*
of an anvil. Guitars buzz and sneer while heavy bass holds the whole thing tightly together. While not approaching the wall of noise experience of a live Fire Down Below performance, *All Goodness...* is a strong representation of this talented and unique band. (Gruntled, PO Box 554, Lansdowne, PA 19050)

—Mark Ginsburg

FLYBANGER

Outlived



The five-track is a nice sampling of what Flybanger has to offer. The band serves up its own brand of heavy rock, which sports elements of extreme metal and modern rock, with some nice melodic choruses. Flybanger sounds like a cross between Helmet, Pantera and Rob Zombie, with trace hints of other influences like psychedelic rock. The title track, for example, is colored by bursts of wah-pedal effects, while "Bleak" starts off as a mellow, Pearl Jam-ish dirge. No matter what style the band approaches for any of its songs, Flybanger puts its collective heart into the music. *Outlived* is just a tester for the band's debut album, expected in January. (Gotham, P.O. Box 20188, New York 10014)

—Domenic DiSpaldo

GARDENIAN

Sindustries



Helped on its Nuclear Blast debut by former Artch vocalist Eric Hawk, Gardenian is all alone once more. Here, impeccable, dual guitar leads, similar to the work of In Flames, are inevitable. Not many CDs start acoustically, at least generally not those packing so solid a punch. During the course of these 10 songs, a gruff death metal vocal occasionally wanders into a more hardcore bark, but then moments of "The Suffering" and the closing "Funeral" are quite tuneful. (Nuclear Blast America, P.O. Box 43618, Philadelphia 19106)

—Mark Gromen

THE GAZA STRIPPERS

1000 Watt Confessions



High-octane, testosterone-filled cock rock. This is what Motley Crue would sound like if it didn't worship Satan. The songs are about housewives, going out on Friday night and parents killing each other. Just about every song comes complete with a screeching guitar solo and lots of motorcycle noises. This album just sounds like a bunch of guys having fun rockin' out in a band. (Lookout, P.O. Box 11374, Berkeley, CA 94712)

—Teil Linn Wise

THE GITS

Seafish Louisville



The voice of The Gits' late and highly lamented lead singer, Mia K. Zapata, infuses this record with a special significance. It's hard to believe Zapata is dead, given the power, passion and immediacy of her delivery. Recordings keep people alive, and Zapata's talent surges with life on *Seafish Louisville*. Eschewing the grunge style which dominated the Seattle scene in the late 1980s, The Gits favored a potent mix of nasty punk and blues. Originality is the key word here, taking the traditional aspects of each of these musical forms and twisting and pulling them into wonderfully odd shapes. Blending previously unreleased tracks, a remixed and remastered version of the band's first EP and material from a 1992 live show, *Seafish Louisville* is more than simply a tribute to Zapata. This is a great record, strong and vital. Long live Zapata, long live The Gits. (Broken Rekids, P.O. Box 460402, San Francisco 94146-0402)

—Mark Ginsburg

(HED) PLANET EARTH

Broke



"I know my limitations, I just don't

know when to quit," warns frontman Jahred on *Broke*, and it's true. His rap/metal sextet holds nothing back from its arsenal this time around. Like a swarm of angry bees, the snarling riff on "Killing Time" burns into the brain, while "Waiting To Die" is a profane rant, springing from the speakers like a rabid dog from a cage. System Of A Down's Serj Tankian and Kittie's Morgan Lander lend a hand for "Feel Good," which alternates between spy hip-hop throbs and aggro power breaks, with an anthemic chorus highlighting Tankian's piercing warble. While most outfits like this perpetuate themes of societal evils or personal angst, Hed PE isn't afraid to profess a simple desire for a sleazy good time. "Bartender" is a shameless ode to drinking and sex, as Jahred declares, "Hit me with a double/I'm lookin' for trouble." The track's stammering bass thud and smooth-as-silk rap verses make for a delicious combo. A dual-guitar assault lends extra balls to Hed PE's street-tough crunch—rap vocals and beats entwined throughout *Broke* are creative, catchy and inspired. The genre is quickly growing stale, but Hed PE has the goods to make it acceptable for at least a tiny bit longer. (Zomba, 137-139 W. 25th St., New York 10001)

—Gregg McQueen

#9 - December 2000

Punk Rock Times

Your monthly source for new punk rock releases



AFI
The Art of Drowning
AFI triumphantly combine Hardcore & Punk Rock in a completely unique style
Nator / 15835 out: 9/26/00



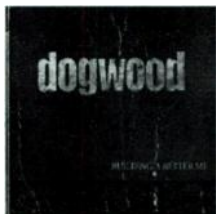
Aquabats
Myths, Legends, and Other Amazing Adventures, Vol. 2
An amazing collection of B-sides and outtakes from your favorite punk rock superheroes
Fearless / F046 out: 11/7/00



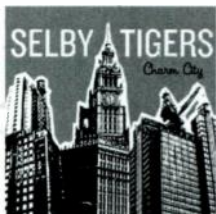
Blue Meanies
The Post Wave
A division of the anger & fear corporation, aka Dr. Sherman P. Xavier, aka The Post Wave.
Thick (Vinyl Only) Ahh-071 out now!



Cave In
Jupiter
The Jupiter virus has landed
Hydra Head/HH1666-52 out now!



Dogwood
Building a Better Me
San Diego style Melodic-Atmosic Rock
Powerful lyrics and awe-inspiring sound,
www.zoochord.com
Tooth n Nail / TN12 1184 out: 10/10/00



Selby Tigers
Charm City
Straight out of St. Paul, MN like some light-eating ball comes p-rock greatness come the Selby Tigers.
Hopeless / HR649 out: 10/17/00



The Vandals
Look What I Almost Stepped In
Featuring high-speed ballads, scowches of Punk riffs, & the single "Insane."
Muro / LB83 out: 8/28/00



V/A H.E.A.R. This
New period Punk Rock CD compilation benefitting Hearing Education and Awareness for Rockers. Features Scared Of Chicks, The Avengers, Shonen Knife and much more.
Sub City / SC014 out: 11/14/00

★ ★ ★ www.punkrocktimes.com ★ ★ ★ brought to you by Hopeless Records ★ ★ ★

these releases available at: *Repo Records, Spaceboy, Gallery Of Sound, Noise Pollution and Angry Young And Poor, Siren*

The new release available now!

jason darling

underground

Check out the great new music available from Surprise Truck online now!
www.surprisetruck.com
 BUY CDs • LISTEN TO CLIPS • GET THE LATEST INFO & TOUR DATES!
 Surprise Truck Entertainment
 P.O. BOX 4077 HOLLYWOOD, CA 90078-4077

THE JULIANA THEORY

Emotion Is Dead

•••

The Juliana Theory could easily be labeled emo-core, however *Emotion Is Dead* showcases a versatility transcending the genre's limitations. Check the melodic punk rock of "Understand The Dream Is Over," the purest of pop harmonies and acoustic textures of "We're At The Top Of The World (To The Simple Two)" and "Something Isn't Right Here," and The Cure-like heavily textured aura of "We're Nothing Without You." Check "You Always Say Goodnight, Goodnight," a 9 1/2 minute piano, drum machine and electric guitar masterpiece (the band's own "November Rain"), which segues into the electronic instrumental album closer, "Emotion Is Dead Pt. II." Sure, The Juliana Theory has its emo-core elements, but they don't define it, rather they're used to achieve a greater whole. (Tooth And Nail, P.O. Box 12698, Seattle 98111)

—Frank Valish

LADYTRON

Commodore Rock

•••••

Four chicks with futuristic inclinations and cool jobs comprise this retroactive electropop outfit. Already a hit across

the pond, the women of Ladytron are sure to find a few fans here, particularly folks who grooved to early '80s techo fare like Human League and Kraftwerk. The first track off this disc, "Playgirl," sounds like *Lovelife*-era Lush, selling out its first overseas pressing earlier this year. Not bad for women who spend their days as an industrial designer, a geneticist, a graphic designer and a cat-walk model. Showing both promise and pizzazz on *Commodore Rock*, a January 2001 full-length release from Ladytron will certainly be worth the wait. (Emperor Norton, 102 Robinson St., Los Angeles, CA 90026)

—Cynthia Gentile

LAZYCAIN

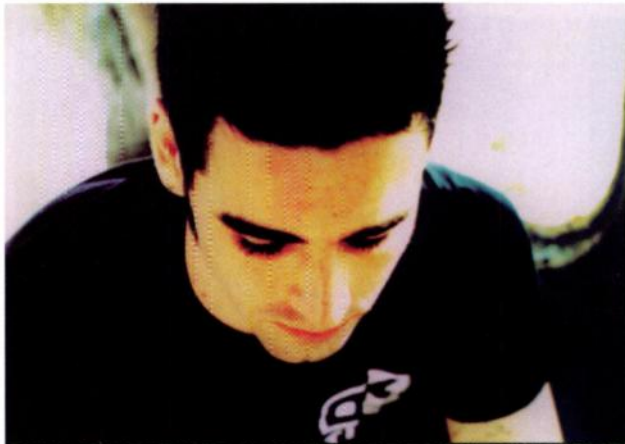
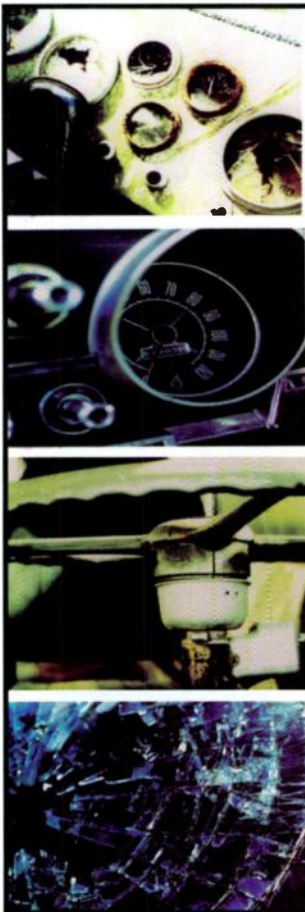
July To October

•••••

Lazycain is pure pop/punk with insight and articulation rarely found in the genre's mainstream incarnation. It is easy to hear precision in this album. Drums are delicate and precise, while guitar melodies are thoughtful rather than just simple. The members vocals have a tone reminiscent of '80s British modern rock, and they blend to create a beautiful soundscape for pensive lyrics. "Shine" offers the lyric, "No time for eating, for the words are coming fast."

DASHBOARD CONFSSIONAL
THE SWISS ARMY ROMANCE

DEBUT CD OUT NOVEMBER 14, 2000
 ACOUSTIC ROCK BILLY BRAGG / JEREMY ENIGK STYLE



ON TOUR THIS NOVEMBER WITH NEW FOUND GLORY AND MIDTOWN

hear the music at
www.DriveThruRecords.com





ASHLEY PARK
TOWN AND COUNTRY
CD/LP



TUESDAY WELD
(THE REAL) TUESDAY WELD
L'AMOUR ET LA MORTE
CD SINGLE

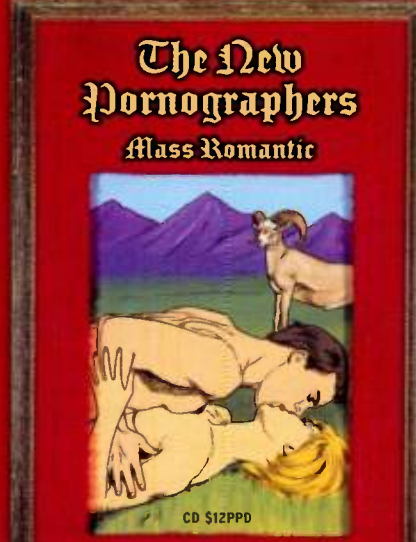
**2000
KINDERCORE
2001**



DRESSY BESSY
THE CALIFORNIA EP
CDEP




**VARIOUS
KINDERCORE 50
CD SET**




**The New
Pornographers**
Mass Romantic
CD \$12PPD

"Just about every last three-minute thrill-pop epic on the fantastic Mass Romantic album sounds like money in the bank. They've managed to bring together the most commercial elements of early-80s new wave with an avant-glam blast of vintage Roxy Music and T-Res boogie for a shout-along sound that has eluded both Weezer and Guided by Voices." - Tim Perlich, NOW



THE CORN SISTERS
THE OTHER WOMEN
CD \$12PPD
HEXO CASE & CAROLYN MARK'S
FOLK-COUNTRY DUO, RECORDED LIVE
AT HATTIE'S HAT, SEATTLE WA



HUEVOS RANCHEROS
MUERTE DEL TORO
CD or LP \$12PPD


THE RIFF RAOLELLS
"WHO SAYS GIRLS CAN'T ROCK"
7" \$4PPD

CAROLYN MARK
PARTY GIRL
CD \$12PPD

VARIOUS ARTISTS
VANCOUVER SPECIAL
CD \$12PPD

NEW TOWN ANIMALS
s/t
7" \$4PPD

Mint Records Inc.
PO Box 3613, Vancouver, BC Canada V6B 3Y6
mint@mintrecs.com • www.mintrecs.com



MUSIC SHOWCASE AND CONFERENCE
3 nights ⊕ 20 clubs ⊕ 200 bands/artists
april 19 - 21, 2001 ⊕ boston

SHOWCASE APPLICATION

To submit your music for consideration, please include the following materials with this application:

- 2 copies of your music on CD or tape and 2 copies of your bio, photo, and press kit
- A non-refundable application processing fee of \$25 (if postmarked by Nov. 17) or \$30 (after Nov. 17)

Sorry, we cannot return any materials submitted to NEMO. Submission does not guarantee acceptance.
You will be notified of our decision by February 16, 2001. Showcasing artists receive full registration to NEMO in lieu of monetary compensation.

Name of Band/Artist: _____ # of Members: _____
 Hometown (for directory listing): _____ Type of Music: _____
 Primary Contact Person: _____
 Address: _____ City/State/Zip/Country: _____
 Phone: () _____ Fax: () _____
 Email Address: _____
 Performing Rights Affiliation (circle one): ASCAP BMI SESAC SOCAN None
 Manager: _____ Phone: () _____
 Record Company: _____ Contact at Label: _____

PAYMENT METHOD: Cash Check/Money Order AMEX Visa MasterCard
 Cardholder's Name (as it appears on card): _____ Credit Card #: _____
 Expiration Date: _____ Cardholder's Address: _____
 Cardholder's Signature (required): _____

SEND APPLICATION TO: NEMO, ZERO GOVERNORS AVENUE, #6, MEDFORD, MA 02155

For office use only Date of receipt: _____ Processed by: _____ rockpie

781-306-0441 • www.nemoboston.com

Entries must be postmarked by January 12, 2001

Listeners can only hope Lazycain remains hungry. (Doghouse, P.O. Box 8946, Toledo, OH 43623)

—Paige Wolf

THE LETTER E No. 5ive Longplayer



The Letter E's debut four-song instrumental EP rose from the ashes of a smoldering building the band called home when a fire claimed 127 South 8th St. in Brooklyn. Although outside of the group the members have separate project(s)—Curtis Harvey (Rex, Pullman), Josh Matthews (Blue Man Group), Sean Meadows (June Of '44, Lungfish) and Enis Seferasah—the EP marked their first recording as a group. The experience worked—now the band offers up *No. 5ive Longplayer*. The seven-song instrumental disc wages heavily on strings, and it glides along thoughtfully but rests too often in redundant melancholy. These guys must really miss that house. (Tiger Style, 149 Wooster St. 4th Floor, New York 10012)

—Kate Buczo

LOVELIGHT

Shine



With a name like Lovelight, one expects

music with a huge, happy pop sound. The songs on *Shine* do not reach far from this assumption. The sound is certainly big—bright keyboards and looming guitar solos dominate the album, which falls somewhere between late '70s guitar rock and late '80s hair bands. But the album is not a complete time warp into past eras. The vocals and effect-heavy jams sound almost futuristic. In only five tracks Lovelight takes the listener on a journey from Pink Floyd to Def Leopard to the bridge of something yet to be heard in modern music. Enjoyment simply depends on whether the listener is up for the ride. (Big Wheel Recreation, 325 Huntington Ave., #24, Boston 02115)

—Paige Wolf

LOWER EAST SIDE STITCHES

Lower East Side



Better produced than the band's previous releases, *Lower East Side* also finds The Stitches in a far more manic mood. The first track, "Desensitize," explodes at a frenetic pace with vocalist Mick Stitch spitting out words like a speed freak. The second track, "TV Zoned Out," presents the delightful addition of a guest saxophonist, Raven (just Raven), whose shrieking, squealing style recalls

the brilliance of X-Ray Spex horn player Lora Logic. From here on out it's rock, rock, showcasing The Stitches' patented glam punk sound. Revisiting the familiar themes of alienation, anger and livin' in the city, these boys deliver the record their fans are hoping for, with the added bonus of really nice production. (NG/Artemis, 130 Fifth Ave, New York 10011)

—Mark Ginsburg

MARSHMALLOW COAST

Marshmallow Coasting



Yet another surreal jaunt through Athens, Ga., this time courtesy of Andy Gonzales' Of Montreal side project, the Marshmallow Coast. Tentative-sounding musique concrete gives way to plaintive country, astral pop leads to treated piano and distorted Erik Satie-style meditations. Despite its disparate parts, Marshmallow Coast works as a unified whole, as if the mind of this mad sonic scientist is greater than the sum of its parts. There's a great, home-made quality about the whole thing, which belies the amount of studio time put into such an intricately layered album—it sounds as though Gonzales made this at home on his four-track, and yes, that's a compliment. So many bands lose the home-brewed feel

when they enter the multi-track world of the studio. Then again, even with contributions from full-time partners in Of Montreal, Marshmallow Coast isn't really a band, it's a lone person—and this album has the gentle, meandering quality of a man winding down a quiet road. (Kindercore)

—Alex Stimmel

THE MINDERS

Down In Fall



The Minders have been a busy group of folks. First tackling a move from Denver, Co., to Portland, Ore., where the band is steadily making a name for itself, it is now wrapping up the summer with a multi-city tour opening for Elliott Smith. Amidst it all The Minders found the time to put together *Down In Fall*, a five-song EP featuring two video tracks along with interview footage. If listeners don't know The Minders yet, the band is certainly doing everything possible to give them an opportunity. *Down In Fall* is a psychedelic sampling of The Minders. With the addition of flute, piano and harpsichord, sound is bent and twisted to the band's whims ("Time Machine") and then thrust to the complete opposite end of the spectrum ("The Loneliest Of Faces"). The result is a fresh take on old

OVER THE YEARS, HARDCORE SEEMS TO COME AND GO... HERE IT COMES AGAIN



the.killing.flame
another.breath.evr.57.lp.cd
ex.members.of.Hands.Tied.Trig
german.and.Ignite.positive.spir
ited.hardcore.11.7.2000



the.hope.conspiracy
cold.blue.evr.59.lp.cd
value.of.strength.#7.says."the.most
.talented.band.of.the.year.2000."po
werful.and.heavy.it.will.move.you
10.24.2000

EQUAL VISION RECORDS

PO Box 14 • Hudson NY 12534
888-EVR-EDGE • www.equalvision.com



sound. If it sparks any interest, listeners can look forward to a full-length in early 2001. (Spinart, P.O. Box 1798, New York 10156-1798)

—Kate Buczko

MONDO GENERATOR Cocaine Rodeo



Mondo Generator is yet another side project from band members of Kyuss, Queens Of The Stone Age and The Dwarves (see cover story of this issue). This time, the mastermind behind the project is Nick Oliveri, who currently plays bass for QOTSA and The Dwarves. This CD pretty much sounds like an amalgam of the two bands. Overall, the album is mostly punk, but there are some rock n' roll moments, as well. "13th floor" and the bonus track, "Another Tension Head," are both slightly different versions of "Tension Head," which appears on the latest QOTSA album. "Uncle Tommy" and "Unless I Can Kill" are straight punk tunes, sounding more like they are from The Dwarves' catalog. Many artists contribute their musical skills to the project, including Josh Homme and Brant Bjork, but Oliveri handles all of the bass duties and most of the singing. This CD is an amusing side project, and it's fun to listen for those

who like the musicians, but *Cocaine Rodeo* can't be taken too seriously. By the sound of the album, it is obvious that Mondo Generator is not a solid band but rather an excuse for friends to get together and jam. (Southern Lord, P.O. Box 291967, Los Angeles 90029)

—Amanda Feingold

MUDHONEY

Here Comes Sickness: The Best of the BBC Recordings



Time to rejoice, Mudhoney devotees. The founder of fuzz can now be heard the way it was meant—live and raw, thanks to this compilation of performances made for the BBC dating as far back as 1989. Mudhoney scorches out of the gates with "Here Comes Sickness," as Dan Peters' vicious skin bashing lends jet propulsion to Steve Turner's buzzsaw chording and insane soloing. Other early recordings portray a young band discovering the extent of its powers and reveal the polarity within its gargantuan noise—"You Make Me Die" is a fiery, riff-driven howitzer played without a trace of caution, while "By Her Own Hand" is handled with utmost precision. Most of the record is culled from a 1995 *Reading Festival* performance, heavy on tracks from *My Brother The Cow*. "In My Finest

Suit" begins with drowsy rhythms but slowly gathers steam, finally exploding in a frenzy as Mark Arm stretches his vocal chords to the brink. "1995" is a gloriously filthy stoner jam swishing around a hypnotizing, chunky riff. As the spiraling, drunken melody teeters on the brink of chaos, faultless work from Peters and bassist Matt Lukin keep the sonics glued together. Other highlights include a pulverizing "This Gift," drowned in a sea of guitar grime, as well as the incomparable "Touch Me I'm Sick." Surprises are tossed in for good measure—a grunged-up version of Roxy Music's "Editions Of You" and a rowdy cover of The Dicks' "Hate The Police." Fans waiting for new studio tracks from Mudhoney might be in for a long delay, and the best means to satiate the itch is to snag this expertly compiled souvenir of the band's classic performances. (Fuel 2000, 10 Universal City Plaza, Universal City, CA 90128)

—Gregg McQueen

MUDVAYNE

L.D. 50



A medical term used by pharmacologists to measure the toxicity of a substance, *Lethal Dosage 50* is an apt title for this demonic aural assault from one of hard

rock's most buzzworthy newcomers. Hailing from Peoria, Ill. (which doesn't exactly seem like a classic breeding ground for the new wave of American metal), these guys certainly have the gimmick element going for them, sporting ghoulishly painted faces and cartoonish monikers like Spag, Kud and Gurag. But is Mudvayne just another Slipknot without the dime-store masks? The real test is in the grooves, and Mudvayne boasts an overstocked warehouse of mosh-ready power chords brought to brutal fruition by those heroes of heavy, producer GGGarth Richardson and mixer Andy Wallace. "Monolith" leads off *L.D. 50* with a creepy concoction of eerie noises erupting into "Dig," a barbaric assault blasting thick wads of guitar sludge around an epileptic delivery from Kud. "Internal Primates Forever" oscillates on Gurag's stuttering licks and mutating tempos, "Cradle" crashes the party with Soulfly-like intensity and "Under My Skin" stirs up a storm with prickly shreds of riffage and stop-start rhythms. Kud laces each track with stinging venom, leaving the impression someone, somewhere pissed this guy off big-time. Most tracks are full-blown, raging metal, yet "1" and "Death Blooms" employ subdued, new-wave vocal effects to add a trippy aesthetic and heighten

THE AQUABATS!
Myths, Legends AND OTHER AMAZING ADVENTURES!

NEW OUT CD NOVEMBER SEVENTH!

FEARLESS RECORDS
www.fearlessrecords.com
www.theaquabats.com
13772 Goldenwest #545
Westminster, Ca 92683

WICHITA RECORDS

7" reviews

by Mike McKee

BLACK CAT MUSIC

One Foot In The Grave

Those familiar with the band's *Hellbound Hearts* album will recognize the two previously released songs on this new Lookout seven-inch. Their blend of mid-tempo, raw rock n' roll draws on punk and blues flavors reminiscent of The Peechees. As refreshing as it is to find West Coast punk rock crossover bands able to churn out some non-bubblegum music free of harmonized vocals and octave chords, this latest effort from the California quartet fails to impress. If bands are going to release the same songs again and again on different records, they need to deliver more. Meow. (Lookout, P.O. Box 11374, Berkeley, CA 94712-2374)

BOYS OF NOW

Boys Of Now

Music, like anything else, can get tedious, over-ritualized and stagnant. Boys Of Now takes measures to avoid this. Aside from the members' voices, the only instruments this Philadelphia

two-piece employs are a bass guitar and a drum kit. As an added surprise, there are only two Boys, both of whom are actually women. Like other bands with non-traditional guitar, bass, drums, vocalist structures, the result is a completely unique and original style. Strikingly, the lack of superfluous guitars leaves a little more room for creativity and mood. The writing on this record focuses more on nuances and subtle melody than pony-tailed soundman riffs and rock licks. The three songs are of a mellow, indie-pop variety and highly recommended. (Heliotrope, 12 Wyatt Circle, Somerville, MA 02143)

KILL ALLEN WRENCH

Live In Amsterdam And Berlin

Lucky me, not only did I receive a promo copy of the new Kill Allen Wrench seven-inch, but mine came with a limited-edition lyric sheet autographed in suitable penmanship by the infamous yet unfamous shock rockers. This lyric sheet definitely has a photo-

graph of the singer smoking crack out of a pipe. That's more than you can say for most any records out now. For commoners who don't benefit from a lofty all-access position as a rock music critic, here's the scoop. Kill Allen Wrench appears to be a group of guys close to dad's age who play dirty "scum-rock" with intentionally lewd and crude content. Think The Mentors, think The Serial Killers, think Antiseen, think the late GG Allin. A bunch of dudes who probably fart at the dinner table. (Devil Vision Motion Picture Company)

PINHEAD GUNPOWDER

Landlords/Black Mountain Pt. 3

Bay Area personalities get together for another installment of tunes from Pinhead Gunpowder. This latest release features two new songs from the band. Both are up-tempo sing-a-longs not far from Green Day or the like. The band's polished, accessible sound welcomes those from both rock n' roll and punk camps, putting more emphasis on having fun than creating obscure songs.

While the B-side's "Black Mountain Pt. 3" introduces some trombones into the mix, neither of the two songs on this record do anything to surprise listeners. Anyone who likes Lookout's more melodic punk back catalog will probably dig Pinhead Gunpowder. (Lookout, P.O. Box 11374, Berkeley, CA 94712-2374)

THE VICE PRINCIPALS

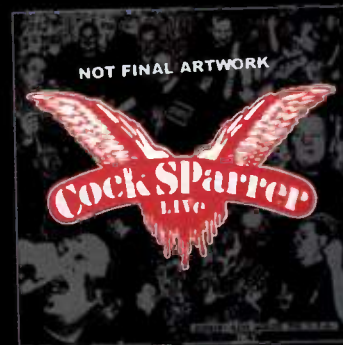
Wolfman Amadeus Jackboot

The Junk label has a reputation for putting out its specific blend of garage punk. Some bands simply throw down better than others. The Vice Principals at least try to make this sound its own. Far from The Ramones rip-off many bands of this genre seem to create, The VPs maintains a slower, middle-of-the-road tempo, throwing in some piano to break things up. The two new songs on this latest Junk release are a decent introduction to The Vice Principals, if not an overwhelming masterpiece. (Junk, 7071 Warner Ave., F, P.O. Box 736, Huntington Beach, CA 92647)

TKO RECORDS PROUDLY PRESENTS:

COCK SPARRER

LIVE: RUNNIN' RIOT ACROSS THE USA!



CD \$10.00 PPD 2XLP \$12.00 PPD
International orders please add \$1.00 per item

RECORDED LIVE ON CockSparrer's
FIRST EVER U.S. TOUR

DISTRIBUTED WORLDWIDE BY:
MORDAM RECORDS

TKO RECORDS 4104 24TH ST. #103 SAN FRANCISCO, CA 94114 www.tkorecords.com



under the radar

by Gail "I Was A Punk When You Were In Diapers" Worley



In a recent conversation with Ian Astbury, The Cult's very talkative lead vocalist, he discussed the bewildering popularity of Frat Boy Date Rape bands like Limp Bizkit and the inbred, cretinous Eminem, who promote misogyny via a brand of aural torture some call music. Never at a loss for words, the insightful Mr. Astbury commented as follows.

"Eminem is definitely a product of his environment. He's only showing who he is. It's like what they say—'don't kill the messenger.' What he's saying is all around us. People (who) don't like what he's saying, (will) say, 'Get rid of him, and it will go away.' They're wrong. You have to get rid of what he talks about. He's not the problem—he's the messenger. How did he get like that? How does someone like that sell four million albums? It blows my mind."

In other news, Eminem has bad skin.



Lately the media has promoted common misuse of the word "funk." It's a buzz word often connected to unfunky music. On the other hand, Norway's The Getaway People may hail from the land of the Vikings, but the band has more in common with Sly Stone or James Brown than Turbonegro. In a word—funky! On its sophomore effort, *Turnpike Diaries*, the funk hits the fan in a major way courtesy of the road anthem, "Six Pacs," and the crazysexycool of "Come Love Me." Equally stunning is "Deceived By An Angel," a timeless ballad to move the heart and soul along with the body. The Getaway People—score, a direct hit.

England's late '70s/early '80s post-punk, quasi-political art rockers, Gang Of Four, may have been relegated to the annals of rock's ancient history—sort of a footnote between "Anarchy In The UK" and "Planet Earth"—but the band's influence, along with that of fellow Brits like The Buzzcocks and The Jam, occasionally invades the sound of a modern band who didn't necessarily grow up on its records. The members of Radio 4 seem too young to have heard "I Found That Essence Rare" or "At Home He's a Tourist" back when they were spinning on the local college radio station, but the chiming, staccato guitars and pleasantly atonal vocals permeating *The New Song And Dance* hint at the close proximity of a very cool older sibling or uncle with a decent vinyl record collection. Radio 4 employs a stripped-down approach to creating cerebrally vital avant-pop, and every song is like a breath of fresh air in a vacuum.



The name Vibrolush sounds like some nifty new household appliance that doubles as a sex toy, but really, Vibrolush is a melodic hard rock band from New York, which mines a classic rock vein while keeping an ear to the ground for popular musical trends. The band's debut, *Touch And Go*, mixes alternating crunchy and atmospheric guitars with just the right hint of programming and the subtle touches of a well-submerged keyboard—like The Wallflowers or The Goo Goo Dolls covering New Order. The group's adventurous use of turntables and sampling going head-to-head with classic rock guitars works so

well these contradictory elements achieve an engaging co-existence, most striking on the extremely funky "Claim To Fame" and a cover of Steve Miller's "The Joker." By adding in a variety of sounds already present in the songs of proven hitmakers, *Touch And Go* delivers a dozen surprisingly original tunes bound to go cross genre while remaining under the far-reaching rock umbrella. Above all, like its namesake, Vibrolush aims to satisfy.



my spacecoaster

the new album
featuring "Kissing" & "Try To Escape"

heartstrings

find out more at

www.pluto-records.com

Do you love vinyl? Do you love rock?

Good.

The Telegraph Company is proud to announce **With An X** the monthly fix of rock you've been jonesing for.



The Beatings

Baltimore's psychotic new wave glitter punks

Adam West

DC: it's not just for Dischord anymore

The Deadbeats

Sweden's high octane gasaholic marauders

Dimestore Halces

Punk as fuck, pop as hell, punk-pop as fucking hell.

The Dirtbombs

Detroit's super-fuzziest garage monsters

Causey Way

is not one of Florida's many cults

Giving the people what they want, one month at a time.

This is only a partial listing of the bands we have lined up, in no particular order: check the website for updates! We have some names coming that might surprise you. Singles will be available by subscription only—if you don't get 'em here, you can't get 'em anywhere. A 12 month subscription is \$50, a 6 month subscription is \$30—postage paid in the United States (email or write for overseas)! Order by credit card from www.withanx.com or send check/money order/well concealed cash to The Telegraph Company PO Box 2553 NY, NY 10009. Line-up subject to change.

Check out www.withanx.com for the latest.

stew guest host



The much anticipated solo album from Stew of the Negro Problem!

Vinyl available with an extra track from www.thetelegraphcompany.com and www.stewmusic.com.



ALBUM IN STORES NOW!

planetour



THE MYSTICK KREWE OF CLEARLIGHT

The Mystick Krewe
of Clearlight



It's easy to get tired of rock these days—after all, it's getting harder and harder to tell the bands apart, and so much of it is basically crap. Listening to The Mystick Krewe Of Clearlight, however, will shine a ray of hope into the heart of even the most jaded rock fan. The band is a collaborative effort featuring the talents of guys from Eyehategod, Crowbar and Down, and although these bands are all known to be fairly heavy, MKOC seems to offer its members a somewhat less evil outlet for expression. Here, the musicians get to stretch out in a purely instrumental situation, indulging their more experimental sides. New Orleans, La., is the home base for this project, and the city's swampy funk permeates the disc—there's just a taste of prog rock thrown in for extra interest. Ross Karpelman's dense organ parts offer vast waves for Paul Webb and Jimmy Bower's often-harmonized guitar surfing, while Andy Shepherd's rollicking bass provides a locked groove with Joey Lacaze's splashy drumming. There are lots of syncopated riffs, odd time signatures and tempo changes, but everything sounds natural. Some of the wilder jam moments recall King Crimson, The Allman Brothers or Frank Zappa's more amped-up instrumentals. But there's something undeniably modern about this band—a certain attitude keeping it from any sonic harkening back to anything hackneyed from the '70s. The Mystick Krewe Of Clearlight is a rare gem in today's junk store of trashy rock—a band with apparently nothing to lose or gain by doing what it really wants. And it does it well. (Tee Pee, P.O. Box 20307, New York 10009)

—Erik Caplan

track listing

- | | |
|---------------|---------------------|
| 01. Swamp Jam | 04. Trapeze |
| 02. Electrode | 05. A Fool's Outfit |
| 03. Ride Out | 06. El Nino Brown |

For Fans Of: Frank Zappa, The Allman Brothers, King Crimson

the savageness when the heavy parts kick in. It's obvious the members of Mudvayne actually spent time writing decent songs when not painting their faces. (Epic, 550 Madison Ave., New York 10022)

—Gregg McQueen

MUNKAFUST

Down For Days



It seems most rock bands these days either sound like everybody else or take the opposite approach and cram a clumsy melange of styles down one's throat. Munkafust opts for the latter method, but its diversity is welcome—it's handled with intelligence and taste. "Control Of My Heart" is a study in variety—opening with a laid-back riff, the tune quickly slides into a reggae shuffle then breaks

into a melodic chorus with sharp splatters of guitar—there's even a rap-like vocal passage in the middle. On "Yeah Yo," vocalist Evan Brau apes an amusing Hispanic accent over a squawking jam and funky beat. "Feel My Pulse" mixes Latin rhythms with a catchy, danceable chorus that wouldn't be out of place on a contemporary country radio station, while "Down For Days" combines rock riffs with some wacked-out guitar graffiti from Brau and Tony Gray. Performances are pretty tight throughout, and classy production polishes each track to a crisp, clean shine. Munkafust is one clever rock band trying to stand out from the crowd. (Pinch Hit, 4001 Pacific Coast Highway, Suite 104, Torrance, CA)

—Gregg McQueen
continued on page 54

LUCKY THIRTEEN

Ph: 714-541-0813 Fax: 541-9565

WWW.LUCKY13APPAREL.COM

BEWARE ENTER AT OWN RISK

Terror Firmer Soundtrack
 Soundtrack to Tremor's newest hit film features songs from Anti-Flag, NOFX, Lunachicks, Less Than Jake, All, GWAR, Bouncing Souls, Vandots, Recket From The Crypt, GYSB, Sick Of It All and more!
 ON CD ONLY



SOUTHPORT NOTHING IS EASY
 New band featuring Simon from Snuff - If you like early Snuff you will love Southport.
 ON CD ONLY



VARUKERS HOW DO YOU SLEEP?
 First US release from one of the best anarcho-punk bands. Possibly their best release ever!
 ON CD ONLY



BORIS THE SPRINKLER GAY!
 If you like cheese, the Ramones and Rev. NOrb, you will love this!
 ON CD ONLY



THE CONFLICT MORTARHATE REISSUES



Go-kart Records PO Box 20 Prince St. Station NYC 10012 www.GokartRecords.com info@GokartRecords.com

www.tonyromanello.com

tony romanello

The MumbleOdd

the stunning 12 song modern rock debut

\$11/CD

Engine Shed Records

PO Box 54051

Tulsa, OK 74155-0051

price includes shipping

www.enginshedrecords.com

LET THERE BE ROCK (POP) hearbox

HEARBOX RECORDS. ALL NEW LABEL. ALL NEW RELEASES
AVAILABLE IN STORES AND ON SITE

THE FIGGS SUCKING IN STEREO



"Steeped in the verities of 1960's garage rock, folk rock and the Beatles, along with latter day bands like the Replacements, the Figgs cling to the idea

that songs are telegrams from the heart."
-NEW YORK TIMES

BRIAN CHARLES SADDERDAYDREAMING



Brian's pop styling, and melodic vocals are poignant reminders that while music is always changing good songs are timeless. Guest musicians

include Jamie Edwards (Our Lady Peace) and Jim Hagerly (The Gravy).

THE GENTLEMEN LADIES AND GENTLEMEN...



"One minute they're crushing hearts with the catchiest songs Graham Parker never wrote, next they're stumbling around like Johnny Thunders

fronting the Stones. Therein Lies the Genius... A-" -ENTERTAINMENT WEEKLY

THEN COVERED NOW VARIOUS ARTISTS



Creative, light hearted interpretations of 80's Mega-Hits covered by The Sheila Divine, The Gravel Pit, Tugboat Annie, Expanding Man, Brian Charles, and many more.



LISTEN ONLINE www.hearboxradio.com
and check out www.hearbox.com
DISTRIBUTED BY SYMBIOTIC LABEL GROUP

RECORDS continued from page 52

THE NEW AMSTERDAMS

Never You Mind



Although The Get Up Kids may be Matthew Pryor's day job, don't go thinking The New Amsterdams is all raucous rock. On the contrary, *Never You Mind* has more in common with such tender greats as Will Oldham, Elliott Smith and Matt Pond. Moments of grandeur include "Lonely Hearts," "Proceed with Caution" and "Make Me Change My Mind," but the whole album shines with simplicity and sentiment. No bells and whistles, no distracting fanfare, just intimate emotion with delicate pop flavorings. Pryor's voice is surprisingly perfect—small, unaffected and passionate. *Never You Mind* is much more than a *Get Up Kids* satellite band, it is a wholly different experience. The New Amsterdams is honest, true and not to be missed. (Vagrant, 2118 Willshire Blvd., #361, Santa Monica, CA 90403)

—Cynthia Gentile

ONE STAR Triangulum



Heavily influenced by Cibo Matto, this group encompasses a wide variety of musical styles including, techno, hip-hop, rock and jazz. Even with all of these American musical influences, One Star still has a very recognizable Japanese sound. Vocalist Kumi Ohmori sings, talks and raps in both Japanese and English while backed by Takaki Nobe and Tomohiko Tsuboi. The instruments used to create the music range from guitar and bass to samplers and turntables, and it is very difficult to distinguish between samples and actual instruments. The album is very surreal and dream-like, consisting of several layers of sound looping to create one solid wall of music. Most of the album's 11 tracks are infectiously danceable and would mix well with the house music at an underground rave club. (March, 61 Main Street, Hastings On Hudson, NY 10706)

—Teil Linn Wise

RATOS DE PORAO Sistemados Pelo Crucifa



The Brazilian hardcore pioneers of Ratos De Porao (translates to Basement Rats in English) have taken a novel approach to re-releasing their debut record from 1983. Rather than simply re-mixing and re-mastering the original tracks, they instead decided to re-record the entire album, infusing the old songs with all the talent, power and angst amassed over 17 years of existence. While the line-up has changed

several times since the band's inception (only one original member remains), this new recording displays the style, attitude and sheer tension of early '80s hardcore. Listening to *Sistemados Pelo Crucifa* is like hearing an old punk record without the primitive recording conditions characterizing many early records in this genre. This disc is pure genius. (Alternative Tentacles, PO Box 419092, San Francisco 94141-9092)

—Mark Ginsburg

RED RADIO FLYER Gettin' Somewhere



Now this is good-spirited, storytellin', country-flavored rock n' roll. Armed with jangly guitars and lead vocals crossing between Roy Orbison and Buddy Holly, Red Radio Flyer blazes its way through 12 songs of love, loss and leaving. There's the lament of a blue collar guy who'll never get the classy girl of his dreams ("Banker's Hands"). There's the story of a girl who's had it with her man's going out, drinking and getting into trouble ("The Last Time"). There's the tale of youthful yearning for independence and leaving home ("San Antonio [Gettin' Somewhere]"). And the list goes on. Nothin' but real people, real stories and real down-home rock n' roll. (Mother West, 132 West 26th St., New York 10001)

—Frank Valish

SHUVEL Set it Off



Bands like Shuvel are a dime a dozen these days. Two singers rap over heavy, groove-oriented metal, and the band uses some cool guitar effects. But one could just as easily listen to P.O.D., Downset, Limp Bizkit or Hed PE. They are all basically the same thing. Some of the tunes on this debut album are catchy, such as the energetic "Those Who Stand In Line," and the last track, "Ballfat," employs some cool sitar-like guitar effects. The band is incredibly tight, and the crisp drumming sounds especially good on the recording, but this album is totally lacking in creativity and originality. It sounds like Shuvel is just playing the same song over and over again with different arrangements, and the vocalists just yell their angst-filled lyrics and complain about the state of the world. What else is new? No one is going to execute this style any better than Rage Against The Machine already has, so all these sub-par rap metal acts might as well hang up their mics. (Interscope)

—Amanda Feingold
continued on page 60

THE ROCKPILE 50

Is anyone tired of hearing about music on the Internet yet? Probably not. In fact, it seems (all court cases and lawsuits aside) Web-related music has become one of the biggest topics of discussion among Internet savvy folks everywhere. So many of these sites exist, in fact, it seems most of them might be exactly the same. Of course, they're not—some provide better content, offer lower prices or more complete selection. However, their sheer volume can be more than a little daunting, so we here at Rockpile thought it might be a good idea to help everyone figure out where to look on the Web for things related to music.

= Voted best in category

ubl.com
Tickets, video, mp3. Claims to help visitors "find any band, label or music website on earth." Essentially a search engine for music stuff.

wallofsound.com
Charts, CD reviews, videos, contests, news, downloads, CD release dates. Streamlined and very friendly.

ONLINE MUSIC NEWS/MAGAZINES

billboard.com
Charts, news, classifieds, tour database, trivia. Functions well as an online version of the print magazine with more current information.

cmj.com
News, charts. Nicely focused, not too flashy. Essentially another promotional tool for events and the weekly magazine.

mediabureau.com
Webcasts, news, music archive. Acts as a "streaming media deployment, delivery and infrastructure development specialist."

mtv.com
Yikes! So much to do and see, a visitor could spend hours on this site alone... That is, if they're a big fan of N'Sync or Britney Spears.

musicstation.com
Lists music television shows in alphabetical order (but not where to find the shows!!), music news sites and music subscription services.

pollstar.com
Tour schedules, news, top 50 tours. Basically the best place to look on the web to find out who's playing where.

rollingstone.com
Online store, tour info, games, mp3s, video on demand, CD reviews, interviews, webcasts. The big daddy of online music mags. Scarily complete.

spn.com
News, webcasts, interviews. Looks like it's intended for use as a companion for the print version *Spin*. Decent, but not extraordinary.

PLACES TO BUY CDS

ab-cd.com
Import CDs—new and used, many obscure titles. Claims to be the source for "hard-to-find music and media."

cdbaby.com
All indie music. Sell your own CD, album art gallery. Musicians Corner allows independent artists to sell CDs on site.

cdnow.com
Basically the paradigm for all CD purchasing sites. Offers tons of cds and music-related stuff. Definitely the most accomplished of these sites.

cduniverse.com
Offers video games and downloadable screen savers in addition to its music selection. Seems to focus mainly on mainstream artists.

cdworld.com
Sheet music, software, hardware, comics, games. Somewhat limited in content.

compactdiscovery.com
Offers new and used product and a huge selection. Sort of dull-looking, but fairly complete.

insound.com
Sells magazines, CDs vinyl, movies. Offers video clips and is easy to use. The site is a little slow overall.

saulgoodman.com
Sells only products from independent artists and labels. Nicely designed and easy to use.

totale.com
Music, videos, DVDs. Has a secure server and a enormous collection—including porn!!

worldwidemusic.com
Not supported by AOL browsers, requires registration and a password. In spite of these setbacks, this site has a cool user interface and an engaging design.

Red Radio Flyer

GETTIN' SOMEWHERE

"Stunning...you'll love it!"
- MP3.COM



"Songs that will be loved"
- Alternative Press

With songwriting reminiscent of the Gin Blossoms and Whiskeytown and a touch of Chris Isaak and the Mavericks thrown in for good measure, Red Radio Flyer stands on their own with their debut release, *Gettin' Somewhere*.

In the diverse musical landscape of New York City, Janardana Ryan (vocals), Mike Jones (bass), Paul Carbonara (guitar) and Tommy Allen (drums) have honed their skills. Tommy has played with Bruce Henderson while Paul has toured with the latest incarnation of Blondie. Yet together as Red Radio Flyer they have found their home in roots oriented rock and down-home Americana tales.

visit us online at www.redradioflyer.com



www.motherwest.com



PORCELAIN PRODUCTIONS

RELEASES FOR PEOPLE WHO USE THE TOILET

GROUSER: Harmonic Freight Train cd
 HELL MACH 4 : Ten Meter Resolution cd
 SMALLTOWN SUPERSTARS: Lanes 23 & 24 ep cd
 FARQUHAR: Farquhar cd
 HOT LITTLE NUMBER: Hot Little Hits ep cd
 HINDU AFFILIATE: self titled LP New!
 HOT NEW DANCE HITS: Francis cd New!
 CRUX: selftitled cd
 (C.Farmer of Breadwinner)
 coming 10.4.00



More releases coming soon
 Go retrieve the Info > porcelainproductions.com
 P.O. box 5639 Richmond, VA 23220

DOWNLOADABLE MUSIC SITES

mapster

Welcome to Mapster. Join the largest, most diverse online community of music lovers in history by downloading and uploading MP3s. On our website you can:

Featured Music

Recent News

napster.com

All legal battles aside, still one of the coolest places to find just about any type of music for free on the Internet. Just stay away from Metallica's stuff.

player8

RIFFAGE
 FEATURED ARTIST

riffage.com

Mostly independent artists, but a great resource for music. Allows visitors to rate the artists, send songs to friends, etc.

mp3.com

This site pretty much started the Internet music revolution for unsigned artists. Offers visitors the chance to create an Internet. Very complete.

mp3.com

This site pretty much started the Internet music revolution for unsigned artists. Offers visitors the chance to create an Internet. Very complete.

sputnik7

sputnik7.com

Multi-media website. Provides video, radio stations and free music downloads. Fun design, but nothing groundbreaking.

MUSIC BLITZ

exclusive

musicblitz.com

Offers free, exclusive downloads from major label artists. Has radio stations, contests and charts.

MP3DOM

New music that doesn't SUCK
 35,000
 PLAY RADIO
 SONGS OF THE DAY

mp3dom.com

A strenuous screening system for quality music. Only about one to five percent of the artists who submit music will find their music accepted.

listen.com

listen.com THE BEST MUSIC

listen.com

Tons of content, easy to use and pleasantly designed. Also offers tour dates and radio stations.

insound

insound.com

Tons of content from lots of small labels plus video, news, message boards, music industry advice and interviews. Very nice.

emusic

emusic.com

"The web's premier source of legitimate mp3s." Features more than 130,000 mp3s. Unlimited number of files can be downloaded for \$9.99 per month.

sonique

sonique.com

Videos, software plug-ins, featured artists. Approved site for some major label downloads.

ROCKPILE

SUBSCRIBE

NOW

AND CHOOSE 4 FREE CDS!



VARIOUS ARTISTS
Right In The Nuts-A Tribute to Aerosmith
(SMALL STONE)



SYNTHETIC 16
Your Water
(RESURRECTION A.D.)



MOCK ORANGE
The Record Play
(LOBSTER)



I FARM
Sincerely, Robots
(COOL GUY)



PUNY HUMAN
Revenge Is Easy
(SMALL STONE)



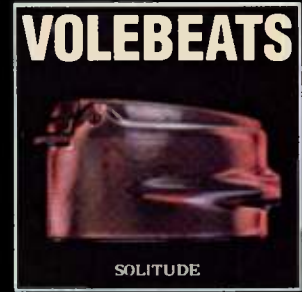
VARIOUS ARTISTS
A Tribute To Terrible
(CHORD)



J-MAJESTY
J-Majesty
(SOME RECORDS)



VARIOUS ARTISTS
Six Pack
(MAGNA CARTA)



VOLEBEATS
Solitude
(SAFE HOUSE)



VARIOUS ARTISTS
2000 Sampler
(Metal Blade)

1 Year (12 Issues) \$15
50% Off Cover Price
CALL TOLL FREE
FOR FAST SERVICE:
877-708-7625
(9 a.m. to 5 p.m. EST) and
order by credit card



MAZINGA PHASER
Dissatisfied Customer of Hallucination
(IDOL)



VARIOUS ARTISTS
Here
(SMALL STONE)

YES! Start my subscription to Rockpile immediately. I have enclosed payment of \$15 for 12 issues or \$25 for 24 issues.
AND SEND ME MY 4 FREE CDS!

1. _____ 2. _____
3. _____ 4. _____

Name _____
Address _____
City _____ State _____ ZIP _____

Make check or money order payable to: Rockpile, P.O. Box 258, Jenkintown, PA 19046

selections subject to availability

straight from the edge

by Amy Sciarretto

Victory Records is releasing *The Embarrassing Past*, a 12-track collection of previously released but hard-to-find material from Canadian emo act Grade... NYHC legend **Cause For Alarm** has broken up after a successful, 18-year run. Victory will release *Nothing Ever Dies*, a retrospective of the band's lengthy career. There will be a total of 19 tracks in the collection, along with two previously unreleased studio tracks and rare live footage from the 1982 *Rock Against Reagan* festival in Washington, D.C.... Victory has also signed New Jersey emo band **Thursday**. The band released *Waiting* last year on **EyeBall Records**, so check it out before the brand new Victory release hits the streets next spring... **Burning Heads** was a featured artist on **Napster.com** last month... **Hatebreed** will enter the studio at the end of this month with **Steve Evetts**, who produced its last album, *Satisfaction Is The Death Of Desire*. Rumors indicate the title will be *Perseverance*. But one never know what tricks the mighty, massive Hatebreed will pull out of its hat... Check out **American Nightmare's** self-titled debut album on **Bridge Nine Records**. This band features former members of the late, great Boston hardcore band **Ten Yard Fight**... **Jade Tree Records** has signed **Zero Zero**. Hailing from New Jersey, three former **Lifetime** members (vocalist Ari Katz, guitarist Dave Idea and drummer Scott Golley) have called **Zero Zero** home. The crew's **Jade Tree** debut should hit the streets in early 2001... Even if yer not a ska-punk fan, check out **Catch 22's** second album, *Alone In A Crowd*, because Hatebreed's **Jasta Jamey** lends his fierce throat on the awesome track, "Hard To Impress." Oh, just go get the album because it's fun, eclectic and it rocks... Long Island, N.Y., emo-hardcore band **Silent Majority** has reportedly broken

up... **Ex-Life Of Agony** throat **Keith Caputo** is set to release an acoustic album through **Roadrunner's** European division... **Gangsta Bitch Barbie** will release a full-length through **Grand Royal/Virgin Records** soon... **Anodyne** will release a split seven-inch titled *Red Was Her Favorite*

Color on **Happy Couples Never Last Records**... **Artemis Records**, the home of mall metal act **Kittie**, has issued *AC: The Early Years 1988-1991* for all the grindcore fanatics out there... **Spazz** has broken up... **Zao** is back in the studio recording the follow up to **Liberate Te Ex Inferis**... Georgia band **Luti Kriss** (not to be confused with the seminal hardcore band **Ludichrist**) just finished recording a record in Vancouver, B.C.... It was said terror-rock band **Training For Utopia** had either broken up or placed itself on an indefinite hiatus. However, word has it two former members (the brothers Clark) are working on new material, which might or might not be recorded and released under the **TFU** name. Stay tuned... **The Judas Factor** has broken up due to "boredom, sex and videotape," according to **Rob Fish**... Since the beginning of this new century, **Vic DiCara** (ex-**Inside Out**), **Chris Bratton** (ex-**Inside Out/Chain Of Strength**) and **Frosty** (ex-**Chain Of Strength**) have been working on new material for a new band. The guys are ready to bring in a vocalist, and seriously interested parties should hit them up at frontman@dicara.com. Both **Inside Out** and **Chain Of Strength** are quintessential hardcore bands from the scene's '80s heyday. To newer kids getting into hardcore, **Rage Against The Machine** singer **Zach De La Rocha** (he's working on a solo album right now) used to sing for **Inside Out**. And **Chain Of Strength** is just legendary... Finally, don't sleep on **The Movielife's This Time Next Year** out on **Revelation**. It's one of the best poppy punk albums to come out in forever. ■



GENRE RELATED SITES



andpop.net

Really weak. Offers profiles and crappy photos gallery of top 40 artists. Only for teeny-boppers.



emomusic.com

Search for bands by sub-genre, name or similar-sounding acts. Sells CDs and has audio samples.



folknet.com

Very basic, but lists festivals and e-zines related to folk music.



hardcoremusic.com

CD reviews, show listings, band links, news, mp3s, scene reports. Simple design, but effective and complete.



industrialmusic.com

A little sloppy. Has links to clothing companies, CD reviews, label directory. Nothing special, but worth checking out just for the label directory.



marksound.com

Stoner rock site. Lots of links to related sites, but also has a few sound files, CD reviews and show reviews.



metal-sludge.com

Funny, funny site. Lots of wacky stuff about cheesy hair bands. Also has charts, contests and record sales info.



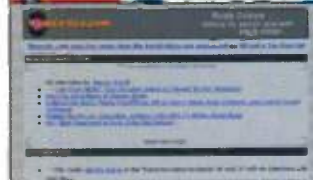
punkbands.com

Well organized site. Lots of cool stuff. Message boards, scene reports, CD reviews, news. Also has links to e-zines.



raveworld.net

Exiting site with lots of flash content. Has exclusive downloads, scene reports, videos, exclusive mixes by top DJs.



rockcritics.com

Cool info and short articles by widely-known and respected music critics. Also has an ongoing message board for discussion of various topics.

THE HANGMEN

METALLIC I.O.U.



"THE HANGMEN HAVE GRADUATED TO THEIR SOPHOMORE ALBUM AND IT'S A KILLER, TOO. 'I'D GO SO FAR AS TO SAY IT'S THE BEST ROCK ALBUM RELEASED SO FAR THIS CENTURY' LAUNCH MAGAZINE
"I'M TOSSING THE 'ALBUM OF THE YEAR' AWARD TO THIS LOT" KNAC.COM

DRAGBEAT

PURE DIRT

"A CROSS BETWEEN THE PRETENDERS & A JAMES BOND SOUNDTRACK" L.A. TIMES

"NOT SINCE THE GLORY DAYS OF BLONDIE HAS FEMME POP SOUNDED SO CONVINCING & NAUGHTY" NEW TIMES LOS ANGELES

"SERIOUSLY MEAN AND DIRTY GROOVES" GRINDSTONE MAGAZINE



AVAILABLE AT
RECORD STORES EVERYWHERE
DISTRIBUTED BY CITY HALL RECORDS,
DISGRUNTLED, HEP CAT RECORDS,
AMAZON.COM, CDNOW.COM

FOR MORE INFO CHECK OUT
WWW.ACETATE.COM



The CREEP records store is open.
133 W. Market St.
West Chester, PA 19382
610.430.3335
or online
www.creeprecords.com

THE MOST TRUSTED NAME IN AMERICAN DOPECORE...

COTTONMOUTH D.N.

PHILADELPHIA PA

SONG EP = DIP & PRINCE \$5 • T-SHIRTS \$10

* FREE STICKERS WITH EVERY ORDER

SEND CHECKS OR WELL-CONCEALED CASH TO:

6200 WAYNE AVE. #111 PHILA. PA 19144

MAKE CHECKS PAYABLE TO ERIK CAPLAN 215.843.1403

WWW.COTTONMOUTHDN.COM

A Tribute to **Aerosmith**

Right in the Nuts

Right in the Nuts is a 2-CD set of early Aerosmith classics by the finest of rock's underground: Fireball Ministry, Altamont, Scissorfight, Puny Human, The Quill, Five Horse Johnson, Honky, Voltage, Speedball, Electric Frankenstein, Drunk Horse, The Want, Soul Clique, Iron Boss, Alabama Thunderpussy, Half Man, Roadsaw, Solace, Natas, The Men Of Porn, Gideon Smith, The Dixie Damped, Raging Slab, Volume, Nova Driver, Red Giant, Core.

puny human
revenge is easy

Heavy duty pite driving riffs from N.C. If you like the sound of 70's acid rock fused with a splash of 90's aggression, then you will be all over this record.

buy direct: 888-018-1326, 800-019-1512, all prices pre-paid, cash check or charge. Distributed by Action, Cargo UK, Carrot Top, F.A.B. (Canada), Midwest Artist Distribution (M.A.D.), Red Sun, your local one stop including: Air, Baker & Taylor, Valley and various online stores.

small stone records | po box 82007 detroit mi 48282 usa | www.smallstone.com | tx 313.871.4040 | oh 248.546.1266

PLACES TO BUY EQUIPMENT

American Musical Supply

americanmusical.com
"24/7 customer support, lowest prices, best service." Specials, used/bruised gear, free delivery. Search by product, catalog number, keyword or manufacturer.

ebopp.com

Allows visitors to sell and buy gear by auction. Has sheet music, videos and CDs.

marsmusic.com

Supports national chain's stores. Has clearance area and big photos of gear. Also offers advice and lessons.

musiciansfriend.com

Offers its own credit card! Tons of stuff for sale. Also sells instructional videos, apparel also will send a printed version to visitors' snail mail addresses.

music123.com

Offers customer service hotline, sizable inventory. Sells used gear. Search engine allows visitors to search by brand or type of instrument. Prices seem decent.

musicians-depot.com

Really neat Make An Offer feature. The visitor may suggest a price for used gear, and if the folks running the site think it's fair, they charge the visitor's credit card.

musicianstore.com

Sells mostly accessories, sheet music, guitars strings, etc. Very limited selection but seems to be fairly complete in these categories.

musicyo.com

Somewhat limited selection. Has lots of clear photos of gear and detailed descriptions. Mostly very cheap equipment.

rockcitymusic.com

Sort of a low-budget site, but it has used gear for sale, lessons, musician's advice. Extensive descriptions of equipment.

samash.com

Online companion to nationwide chain of stores. Suitable selection. Offers musicians classifieds.

Photo: B. Sheffield

New from **BRIDGE NINE**

OVER A YEAR IN THE MAKING, IT'S FINALLY READY...

TEN YARD FIGHT

The Only Way

1995 - 1999 A VIDEO DOCUMENTARY

ALSO INCLUDES FOOTAGE FROM THEIR FINAL SHOW WITH
BANE, IN MY EYES & REACH THE SKY
61 MINUTES - DIGITALLY EDITED & MASTERED



TEN YARD FIGHT *The Only Way*: 1995-1999 A Video Documentary 61 Minute VHS Video out now. \$16 ppd.
AMERICAN NIGHTMARE s/t 6 song 7" or 7 song MCD \$4/\$10 ppd. Also: R. BRIGADE / A POOR EXCUSE split 7" \$4 ppd.
P.O. Box 990052, Boston, MA 02199-0052 www.bridge9.com Tell us you saw this ad in Rockpile Magazine!

Buddyhead PO Box 1268 Hollywood CA 90078 www.buddyhead.com Join or be destroyed.

Ink & Dagger

"s/t" cd/lp



ALSO AVAILABLE:

At The Drive-In & Murder City Devils

Tour split 7"

death on wednesday.

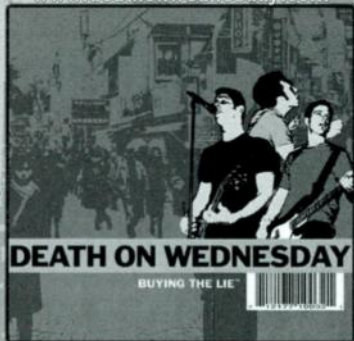
PRODUCED BY
TREVOR KEITH

www.deathonwednesday.com

BUY/SELL

NEED IT/WANT IT

in stores
10.31.2000



CHO1003CD

BUYING THE LIE™

SIDECHE RECORDS 1223 Wilshire Blvd., #500 Santa Monica, CA 90403
www.sidecho.com/sidechores@aol.com
exclusively distributed by Vagrant Records, CA

mailorder \$12 postage paid

1970s with the likes of Black Sabbath and crept into modern rock via bands like Kyuss and Fu Manchu. Enter *Inhale 420*, a compilation of 13 modern bands into this style of music. Bands like Natas, Herbert, Terra Firma and others deliver fine examples of heavy music. An interesting gem is Crowbar's rendition of "Dream Weaver," the 1970s pop hit by Gary Wright. (**Spitfire, 101 Bay Ave., Hicksville, NY 11801**)

—Domenic DiSpaldo

Kincaid's "Hill Street Blues" to Beekeeper's "Send the Beacon Out" and The Catskills cover of "Christmas (Baby Please Come Home)." The third disc practically bulges with remixes from all the best. Olivia Tremor Control's "Hide Away" is a trippy favorite, but Of Montreal's "You Are An Airplane" and Ladybug Transistor's "Meadow Port Arch" are a jangling second. (**Kindercore**)

—Cynthia Gentile

JANE WIEDLIN
Kissproof World

VARIOUS ARTISTS

Kindercore 50



This three-CD set chronicles the past, present and future of Kindercore Records. Started just four short years ago by Ryan Lewis and Dan Geller (also members of Kincaid), the label has put out *KC050* to celebrate 50 successful releases. Not bad for a little DIY outfit from Athens, Ga. The label boasts a current roster bursting with alt-pop deities, many of which are featured on the first disc. This platter includes tracks from The Apples In Stereo, Of Montreal, Masters Of The Hemisphere, The Sunshine Fix (featuring Bill Doss from Olivia Tremor Control), Dressy Bessy, Japancakes, Birdie and many others. Disc two is a bit of a look-see into Kindercore's rockin' past. All the tracks are out-of-print rarities, with submissions ranging from

Try as she might, former Go-Go Jane Wiedlin can't help but sound like a bubble-gum rocker. Wiedlin has toned down the pop sound, writing material that is a little darker and a little less frantic. But it's not as though Wiedlin is writing the next Queensryche album—she's still singing about kiss-proof worlds and sounding like the perpetual teenager. There's definitely a strain of hurt and anger running through the tracks, though the sing-song melodies and chord progressions undermine her best efforts at sounding tough. Wiedlin still has a knack for writing songs, and her sound has the makings of pop radio with instantly recognizable tunes. It's just the message and the music don't mix. (**Painful, P.O. Box 11025, Hollywood 90217**)

—André Calilhanna

STUDIO CRASH

Yeah, we have tons of cool gear, cool rooms, buttons, knobs, blinking lights, a lava lamp, digital this and MIDI that.

SO WHAT!?!?

The difference is we are creative musicians who are on records, have our own recording contracts, toured and performed all our lives. We can take you from demo land to a major label quality release.

Stop by, we'll hang.

Conveniently located in
Philly's Music Building
1020 N. Delaware Ave. 2nd Floor
Phone: (215) 427-0072
Fax: (215) 427-0073

Why Don't My Home Recordings Sound Like Major Label CDs?

CAUSE YA NEED BOTH IRON & EXPERIENCE!

24 Track 2 inch
ANALOG

128 Track
DIGITAL
workstation

32 Track 20 bit
DIGITAL

\$ 40,000 Mic Collection
Neve, Amek, SSM, etc Preamps
\$100,000 SSM Automated Console
Big "Live" Performance Rooms
24 Bit 96K Mixdown & Mastering

20 Years of Experience in Getting It Right

Signal Sound Studios

MAJOR LABEL QUALITY THAT YOU CAN AFFORD

215-536-4660

Check us out at: signalsound.com or call for a free tour!

Classifieds

CRYSTAL CLEAR RECORDING STUDIO
 INCREDIBLE RECORDINGS/INCREDIBLE RATES
 call us for a tour
 215-342-2160
 email: piannoman@aol.com
 www.crystalclearstudio.com

PHOTOS COPIED
 Gloss 8x10 prints from your original picture.
 500 copies for \$112. Free typesetting. Call or write for our free price list & paper samples.
 (206) 783-3216
 Musicians Photo Service (dept. R),
 706 N. 76th, Seattle, WA 98103

ENTERTAINMENT LAW
GLENN C. ROMANO
 Attorney at Law
 (215) 742-0592
Serving The Music Industry

www.cyberellastudios.com
SADIE Mastering
 1000 Bulk CDs \$699
 2 color on disc from your film & master
 1000 CD Package \$949
 2 color on disc from your film & master
 Assembly & shrinkwrap w/ your printed materials
 digital editing, CDR duplication, printing,
 packaging, graphic design & film services
 410-515-4844
 VISA • MASTERCARD • DISCOVER

500 CD's \$850
 Package Includes:
 4 Panel Folder, COLOR Out. B&W In.
 Full Color Traycard, Shrinkwrap, Boxed
 you supply master & film separations.
500 Promo CD's \$550
 THESE ARE NOT CDR's
 2 color on disc silkscreen w/film separation
 from your design or ours
 Design and layout from \$150
 Film Separations-\$250
 (barcode included with film!)
 Over 15 years in business
 Call For Our 1-800-726-2611
 Free Brochure! www.fluxnet.com

ROCKPILE.NET

ROCKPILE.NET

Disc Hounds

CD Replication
CD-R Duplication

1000 CD's
 Replication
 2 color on-disc
 2 panel color insert (4/1)
 Color traycard (4/0)
 Barcode
 Jewel case + shrinkwrap
 Film output
 Ready in just 10 days
\$1,399

100 CD-R's
 Duplication
 Black on-disc
 2 panel color insert (4/1)
 Color traycard (4/0)
 Barcode
 Jewel case + shrinkwrap
 All proofs
 Ready in just 2 days
\$349

Complete Retail-Ready Packages
 Full Color Printing • Barcodes
 Next Day Service on CD-R's
*Absolutely the highest quality digital and off-set color printing... anywhere!!!
 Seeing is believing! Call for a sample today!*
1-888-420-8710
 882 S. Matlack St. Suite 110
 West Chester, PA 19382

www.dischounds.com

Milk Boy RECORDING
 5429 N.5th St. Phila. Pa. 19120

Hard As F*ck!

Voted
"Best Studio"
 City Paper
 The Most Economical
 Way To Make A
 Great Recording

215-924-2777

DISPLAY CLASSIFIEDS REACH 100,000 READERS EACH MONTH! ONLY \$50.00 PER COLUMN INCH CALL 215-885-7625 FOR DETAILS

Proud To Commit Commercial Suicide: Rock's Funniest Moments—Volume One



It seemed like the buzz phrase over the airwaves about the *MTV Music Awards* wasn't who won what, but who did what. Rock stars of all genres took to the stage to act brazen and drum up a few record sales with calculated and some not-so-calculated acts of subversion. People were quick to note the bassist from Rage Against The Machine interrupting the night by climbing to the top of the set and raising a ruckus, and spoke endlessly about Britney Spears' disrobing (bless her plastic surgeon and personal trainer). But what happens when masters take to the stage? Genius is made, careers are destroyed and what seemed like a good idea at the time, wasn't. Here are a few that slipped through the cracks.

1. The Dead Kennedys At The Bammies

The Dead Kennedys' "Kill The Poor" was a snot-nosed, middle finger to the upper class and the American equivalent of "God Save The Queen." So acerbic, so venomous for the time, it propelled the DK's *Fresh Fruit For Rotting Vegetables* into the realm of instant cult classic. When the band was chosen to play *The Bammies*, the East San Francisco Bay's version of *The Grammys* for print media, Jello Biafra and company couldn't pass up a chance to make a statement. The band was

asked to play "Kill The Poor" for a crowd of industry people. Taking the stage wearing large dollar signs spray painted on their white shirts, the guys from The Dead Kennedys then launched into "Pull My Strings." Imagine being the head of a music magazine squirming while Biafra spits out the chorus, "Is my cock big enough/Is my brain small enough/For you to make me a star?" and the verse, "Give me a toot/I'll sell you my soul/For you to make me a star," before East Bay Ray launched into an over-the-top metal solo worthy of Steve Vai. Reportedly, the only people laughing that night were the guys in the band.

2. Nirvana At The MTV Music Awards

Even though it isn't really about non-consensual sex but rather the media's mishandling of his newborn child, Kurt Cobain's "Rape Me" made record industry people cringe in 1992. When Nirvana was tapped to play *The MTV Music Awards*, Cobain originally wanted to play the song, but greater powers put their collective foot down. The producers wanted "Smells Like Teen Spirit." After a bit of rationalizing, the band conceded to the demands of the awards show heads and agreed to play "Lithium." But as he got to the stage, in front of a live televi-

sion audience, Cobain played and sang the first few bars of "Rape Me" (much to the horror of the show's producers) before launching into "Lithium." An added bonus—towards the end of the performance, bassist Chris Novaselic threw his bass in the air and was too drunk to catch it with his hand—instead he slowed the heavy chunk of wood with his face. Ouch. Adding further injury to injury and insult, Cobain reportedly thought Novaselic was goofing off too much and kicked the inebriated bassist in the ass.

3. KLF At The 1992 Brits Music Awards

A band hell-bent on commercial suicide, it was a wonder KLF consistently scored hit after hit in Britain in the early 1990s. When asked to contribute a song and footage to a film montage for the 1991 *Brit Music Awards*, the band was kicked out for suggesting the video to revolve around sacrificing elephants. After being nominated for two very prestigious awards—Best LP and Best Band—at England's equivalent of *The Grammys* and *MTV Music Awards* combined, KLF was asked to perform live. What industry executives expected to hear was a poppy dance act, what took the stage was every label head's nightmare. KLF invited thrash-metal friends Extreme

Noise Terror to make a Sonic Youth-inspired cacophony while band members screamed the lyrics to the hit, "3 a.m. Eternal." Halfway through the song, singer Bill Drummond came to the front of the stage and shot a machine gun filled with blanks into the audience. Second vocalist Scott Piering closed the performance with, "The KLF have now left the music industry." The crowd was lucky to only be shot with blanks. Backstage, the band had a sheep carcass and gallons of pig's blood. One can only wonder at what might have happened.

Later, KLF sent a bike messenger around to pick up its award for Best British Group. The producers refused to let go of the statue.

4. The Jimi Hendrix Experience On The Little Lulu Show (Circa 1968)

When The Jimi Hendrix Experience made the rounds of British television shows to support its first album and its subsequent first hit tune, "Hey Joe," the band was invited to perform on the popular teen attraction, *The Little Lulu Show*. Known as a teenybopper star in her own right, Little Lulu's show usually ended with the hostess joining the featured artist for a duet. The agreed-upon plan for The Experience was for the band to play the first verse of "Hey Joe" as it usually did, and then Little Lulu would join in for the second and third verses. Hendrix, perhaps a little mischievous, perhaps more than a little high, thought this performance would offer an opportunity to memorialize the recently disbanded supergroup, Cream. So, when The Experience reached the second verse of "Hey Joe," the band stopped on a dime and launched into an instrumental version of Cream's "Sunshine Of Your Love," effectively obliterating Little Lulu's walk-on duet. The band was allowed to play into the credits (live television, ya gotta love it), but then was subjected to a stern reprimand from the show's producers and the threat of never working for the BBC again. The show's producer must have had some pull with the network, because Hendrix never did appear on British television again. ■

WELCOME TO THE SUBTERRANEAN SECT



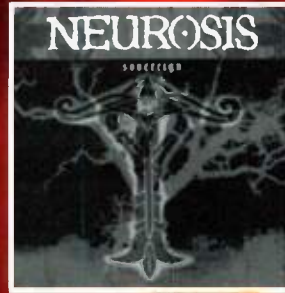
THE ATOMIC BITCHWAX II

Hot on the heels of their 1999 acclaimed self-titled debut, the Atomic Bitchwax kick it into high gear with the most straight-ahead, true to the roots heavy rock release of the millennium. II. From Captain Beyond to Mountain, II takes everything that is right with rock n' roll and uses it to form a new brand of high-octane, asphalt-burning musical mastery.



DYING FETUS Destroy The Opposition

On tour as part of Death Across America! Combining an innovative mix of technical virtuosity and catchy song structures to create the ultimate blend of death metal, hard-core, and grind, Dying Fetus lead the charge of extreme music's new generation



NEUROSIS Sovereign - Enhanced CD

33 minutes of new material recorded and mixed by Steve Albini-released as an enhanced CD featuring a massive psychedelic CD-Rom program including exclusive access to previously unreleased MP3s



CRYPTOPSY And Then You'll Beg

These over-the-top Canadian death metalers return with their most aggressive and angry release yet, set to pummel your senses into submission.



DARK TRANQUILLITY Haven

Sweden's most talented melodic death metal outfit return with the next chapter of their commanding evolution. The band emerge full circle as they return to their heavier, aggressive roots while continuing to explore their trademark penchant of creating exquisite melodies and memorable compositions. On tour now!



THE HAUNTED The Haunted Made Me Do It

From the ashes of At The Gates arose a mighty phoenix... With their 1998 debut, The Haunted proved themselves the heirs to the throne, carrying with them an album that detonates the boundaries of beauty and aggression. A ruthless manifesto of hardcore angst, unremitting thrash, and melodic Gothenburg groove. "The Haunted Made Me Do It" blazes a trail through the modern metal underground and resets the standard for the 21st century.



SHADOWS FALL Of One Blood

"(Shadows Fall make) highly intellectual heavy music that defies easy categorization... and the result of all the mixing, matching, melding and messing is damned brilliant. If Shadows Fall is exemplary of the future, I think I'm sticking around for the next century!"
—Metal Maniacs



HAMMERFALL Renegade

The purest of pure, the best of the best, totally traditional heavy metal! Hammerfall's best work to date will have you screaming with metal pride!



S.O.D. Kill Yourself: The Movie

From the kings of absolute terror comes a new full length video of the Bigger Than The Devil tour. Hilarious S.O.D. antics and all the classics plus tons of footage from shows, interviews, backstage, and everywhere else. Available on VHS and DVD.



ELEGY Forbidden Fruit

Bombastic drumming and aggressive, yet melodic, guitars combined with the powerful and soaring vocals of Ian Parry (The Consortium Project) will tempt all metal fans to enter the Garden of Eden and taste the forbidden fruit.



INTERNAL VOID Unearthed

The Cult Doom legend returns!!! Ultra-heavy doom rock with killer riffs. In the veins of other heavy brethren like the Obsessed, St. Vitus, Sabbath, COC. Doom or be Doomed!



LOST SOUL Scream Of The Mourning Star

These mayhemic misanthropes from Poland break the barriers of death metal's past with unequivocal, uncompromising, unbridled fury and aggression.

Shadows Fall Playing At YIP Rock Music in Lancaster, PA on Saturday, November 18th

Available at...



MISFREAKS™

WWW.LIP-SERVICE.COM



**Pioneers of Clothing
for Fashion Freaks®**