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THE FLEA INTERVIEW



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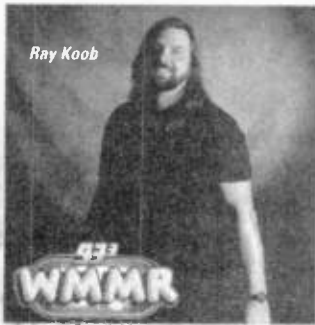
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# BIG POP: Making a BIG Noise

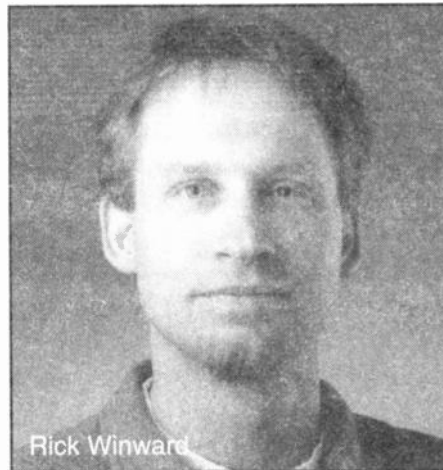
by Andre Calihanna

"There are few leaders and lots of followers in life, in general, and the same is true of the music industry," expounds Rick Winward, President and CEO of Philadelphia-based record label Big Pop. "The true leaders, the people that I want to acknowledge, are the people who are in it for the music and are ready and able to be intuitive and support people who really don't have anything going for them except for the music. Those people are the people who need to seek each other out and network."

That's the same attitude that prompted Winward to move from local label Alpha International and start Big Pop in November 1993. In the ensuing two years, Big Pop has signed four bands and has managed to get major recognition for them right off the bat.

Both the Melting Hopefuls and All About Chad debuted in the top five of the *College Music Journal's* "Most Added Albums," and both bands have scored success in other national circles. Mexico 70 (from London) and Holy Cow have also enjoyed national attention and are both set to release albums this year.

"I worked as a promotions person (at Enigma) and that was a lot of fun, but I wanted to do more," says Winward. "Then I did A&R at Alpha, and having had experi-



Rick Winward

ence at A&R and promotion, this (founding Big Pop) was a step where I could integrate the knowledge that I had in those two areas to try and make things happen for good people and good bands. What I wanted was to have more of a real dedicated team working from the creative side of things. I want to be involved from signing to success in the marketplace."

Winward got his start in college radio, while also playing in bands, most notably Electric Peace. Graduating from Loyola Merrimount in Los Angeles, he landed a job at Enigma Records. "When I was at Enigma, doing promotions," Winward

recalls, "we had some great successes. I was this kid out of college running promotions, and we had this thing with Stryper where we broke this Christian heavy metal band. That was a real educational experience, because I wasn't a big Stryper fan and I was coming from this aggressively alternative college radio station, and that whole perspective, and I was like, 'Oh, no! I'm promoting Christian heavy metal!' But what I found was the excitement and real fun of being part of a record springing and being like, 'Shit! I'm helping out here?!' You know? That's so exciting and that's a big part of what I hope to have with these artists and what I'm trying to do. We're trying to break artists."

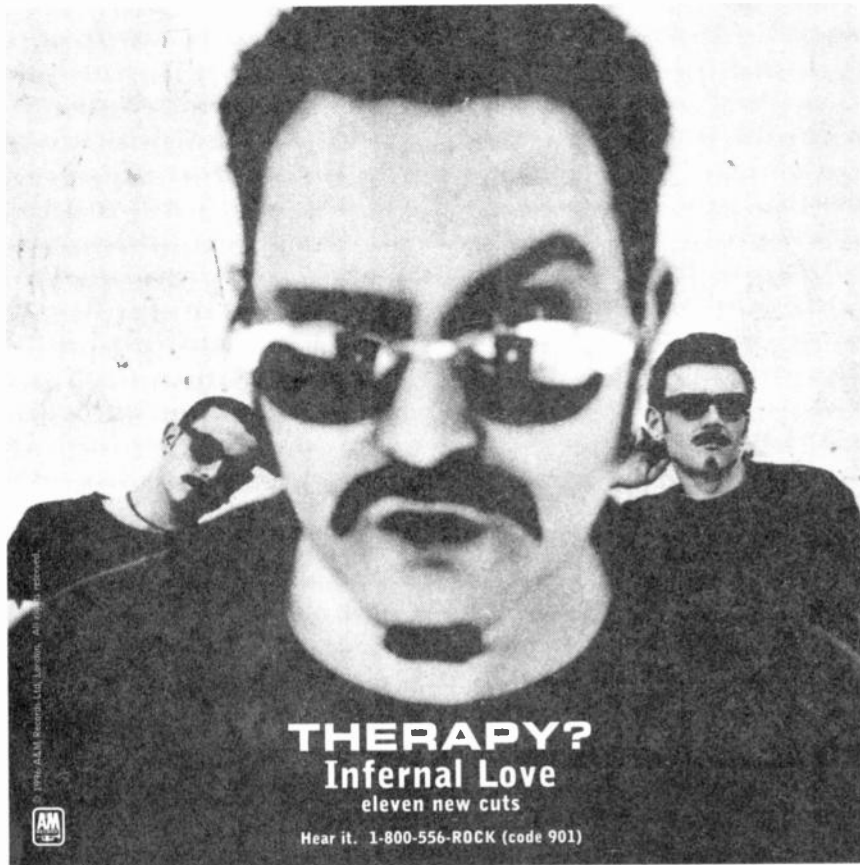
And although based in Philadelphia, Big Pop has yet to follow the lead of the myriad of other labels signing Philly acts.

"I think the reason we haven't had any Philly releases is that we had so many relationships from outside upon starting the label," explains Winward. "We want to aggressively court Philly bands, while being discriminating. It has to be a band that we hear a vision with, in relation to us. Part of what people value in a label is identity, musically, a definitive sound."

Big Pop is an apt title for Winward's company, as the artists involved all share an alternative/college/pop foundation. There is definitely a consistent, recognizable flavor to the artists on the label. And there are radio possibilities with all of them, from college to mainstream, even in Philadelphia.

"I think everything is moving forward in a good way," Winward says when queried about his thoughts on Philadelphia radio. "I think that 'DRE has been locally programmed lately, and it's sort of an illusion, in one way. I mean things don't happen all at once. There's a past you have to work through, and that's what the people at 'DRE are doing. And WXP. There are stations in town that are aggressive about music. You may not like the kind of music they're aggressive about, but I think there are more obvious and aggressive people who are willing to support the scene."

Winward does seem enamored by Philadelphia, and it seems obvious he feels strongly about the possibilities here. "I was born here," he explains, "and even though I lived overseas growing up, my grandparents lived here, so it was always our home base when we came back to the states. The job at Alpha International offered me the opportunity to do A&R in a place that I felt was my home, even though I never really lived there. I do have a real strong feeling about being proud of Philadelphia and wanting to be a part of making something happen in Philly and bringing attention to Philly." ■





## Dr. Frank is a happy boy.

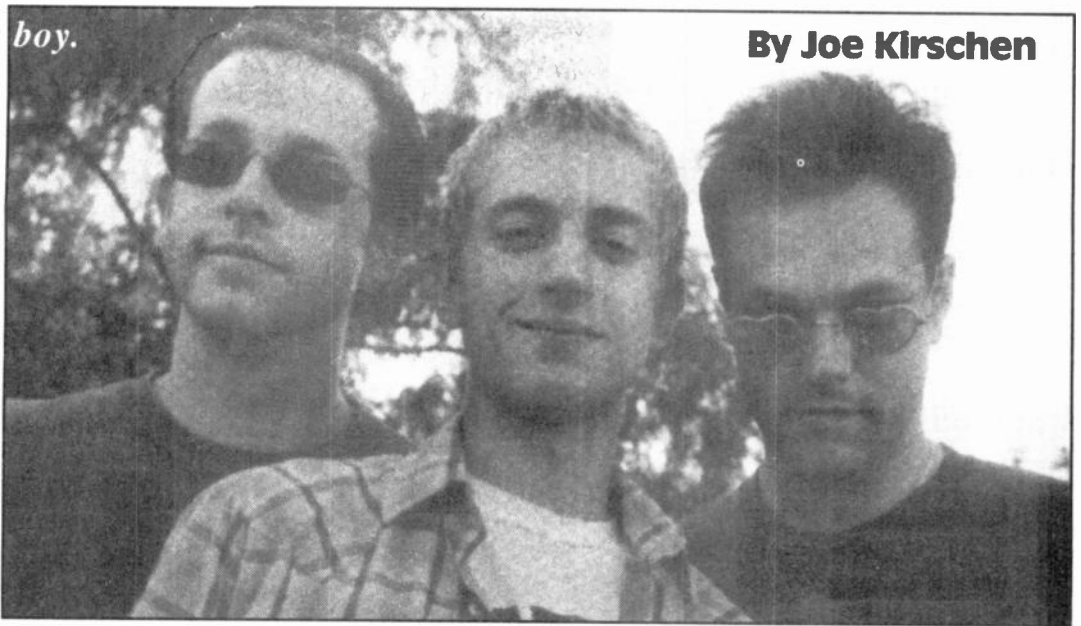
The guitarist/songwriter from The Mr T Experience has his band together, a new album out and a huge tour staring him in the face. This is a much better situation than, say, a year ago when the last record, *The Mr T Experience And The Women Who Love Them*, went from what was to be a full-length CD to an EP due to his bass player quitting after having recorded only seven songs.

The career of this Berkeley, Calif.-based punk/pop band (yes, the same scene that spawned Green Day) has been punctuated with many such obstacles to success. Launched in 1986, Dr. Frank is the only remaining original member of what has always been a three-piece outfit. The quick history goes something like this: record an album; tour; break up; patch the band with a new member; record an album; tour; break up...

"There's been definite membership attrition, which I understand," says Dr. Frank, "because being a member of The Mr T Experience isn't easy." But that seems to be the driving force behind the band's music. On "Dumb Little Band," from the recently released *Love Is Dead*, Dr. Frank sings, "...The guy at the bar says he thinks we're okay/we kind of remind him of Green Day/but it's a dumb little band and there's not much to say/maybe we'll see you when we play in some big empty room one day/we do a record every year that nobody's gonna hear or understand/—a dumb little band..."

"That's just like what it's like to be in this band," says the singer. "Especially now. It's funny, a lot of bands that have come from our little scene, we know them and have played with them, and they're super-mega stars, and here we are the same as we used to be. You gotta laugh. And I think a lot of people are surprised when they talk to me. They expect me to be bitter and upset at these superstars. I'm totally happy. I think *Love Is Dead* is a pretty decent record, and I got to make a record I really like. And we're having fun playing shows, and it's not a total failure, and it used to be, so it's better than it used to be. And you don't have to be a smash hit. You just have to be there. And just being there is as good as it gets."

*Love Is Dead* is the band's (really Dr. Frank's) seventh album and fourth on Berkeley's Lookout Records. Nearly 10 years ago, MTX was one of the first groups to rekindle that stripped-down punk/pop sound in a scene, which would launch the aforementioned Green Day. And following



By Joe Kirschen

## The Mr T Experience

an East Coast jaunt that will bring MTX to Philadelphia February 17 (The Trocadero), the band will join Green Day on a two-month European tour. That's quite a contrast from the living room and basement tour (literally) Dr. Frank and the boys undertook in the earlier days.

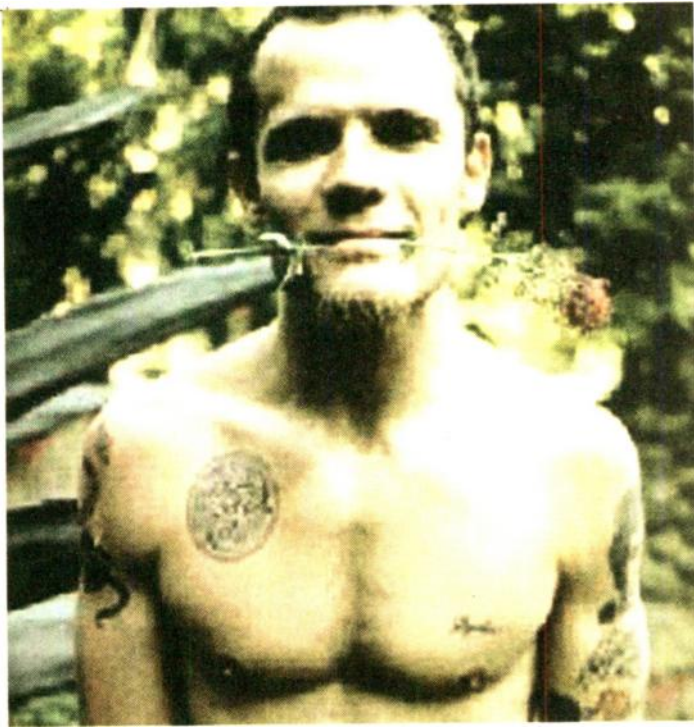
"The thing is, the more adaptable you

are, the easier time you have," says Dr. Frank about the rigors of touring. "And I think that the one thing I've always been pretty good at is scaling down expectations, so you can never be disappointed. And that's probably one of the reasons why I'm still in a punk rock band 10 years later." ■

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André Calilhanna has a Conversation With

# RED HOT CHILI PEPPERS *Flea*

*Flea, the infamous bassist of the Red Hot Chili Peppers, hardly needs much of an introduction. Having defined the criteria by which modern slap and pop rock bass is measured, he is something of an icon in the halls of rock and roll. With a new album in One Hot Moment, and another new guitarist in Dave Navarro, The Red Hot Chili Peppers have embarked on another leg in their dynamic and sometimes troubled careers. Rockpile's André Calilhanna had the opportunity to talk with Flea about life, the universe and everything just as the Chilis ready themselves for a tour of the United States.*

**With (Dave) Navarro joining the band, things have changed a lot—I'm assuming—in the way you guys were writing. I mean, you've got another writer in the mix right now...**

Yeah, well, he's more of a reactor than he is a writer. He's a different kind of creator. He's more a reactor than someone who'll say, 'here I've got this part...'

**Yeah, there are certain parts of the album where I guess I understand because it was more in the solos and in parts that are sort of over the core of the music that I thought I could hear his influence, over top something that was more of a Chili Peppers' sound. What was it like working with him? Was it easy? Was it tough? I mean, I know you guys had been courting him for a little while.**

Yeah. In the beginning it was really tough. And as time went by it became easier. It was, well in the beginning we couldn't relate that well, and as time went by we sort of hit upon something. Particularly he and I, we hit upon something musically where we were like, "OK, this is a really cool sound where I'm not just doing something to try and please you and you're

not doing something to try and please me." You know, it was natural, it was a new sound. And once we hit upon that we just whipped out the music, boom, no problem.

**I've been hearing a lot of different things about the album. Some people think this is kind of like side three and four of *Blood Sugar Sex Magik*. I don't necessarily agree with that, but I'm interested to know what sort of input you've been getting from other people and what do you think about it.**

Well, it would have to be sides five and six, because *Blood Sugar Sex Magik* was a double album...

**I've got the disc over here...**

I don't know. What people say? I mean, my friends like it. Some of them have parts

they don't like. But I don't know because very rarely am I dealing with people who are coming from a fan's perspective who are going to tell me they don't like it, you know what I mean? I mean, usually it's like, "Hey, you're the greatest. Can I have your autograph?" So I don't really know. But what really matters to me is being proud of what I've done, and I'm proud of it. I think it's a good record.

**What about the song, "Pea"? Was there a story behind that tune?**

Um, I can tell you what it means to me.

**Yeah, great. That's basically what I'm trying to get at.**

What it means to me is, when I'm happiest in life is when I'm little, when I'm small, when I'm content to be the insignificant little speck of shit that I am. That's what makes me a happy person.

**Is that where the name Flea came from?**

No, but in that way it's fitting. But that's when I'm happy, when I'm in nature, when I'm very small and I'm dealing with things that are very significant like sky and rocks and dirt and water, as opposed to when I'm in the city dealing with things like power and

money and material possessions and stuff like that. I think that when people are dealing with things like power and money and material possessions people feel that they are an important person because they control the fate of all these things, but it's really not what makes me happy. I don't think that really makes anybody happy. So it's about that, and it's also kind of about when I got the shit kicked out of me one time at the Mayfair market on Franklin and Bronson by these red-neck guys.

**Yeah, there are obvious allusions to that in the lyrics.**

Yeah, they kind of go hand in hand.

**There was a issue of *Guitar for the Practicing Musician* that had a cover of you kissing Navarro and that issue was pulled from the stands, I'm assuming because of the cover. Who was responsible for that and what did you think of that whole thing?**

Who was responsible for the pulling? I guess the places that wouldn't stock it. They didn't pull it everywhere, only in the places they were offended, I guess, by us kissing. They should have seen the pictures of us butt fucking!

**That will be in the upcoming issue of something else I guess.**

That's in the next *Guitar Player*. You know, it's just silly. We took a bunch of pictures, and there was one with us kissing, and it's not even that we're kissing, we're just touching lips. I mean, it's just silly. I don't even know what to say about it. And it's kind of sad that people are so stupid, that they would worry about something like that.

**I read an article, I don't know if it was the same issue or not, but it was something that was written during the recording of this album. At the time of the writing of the article, the music had been completed, but Anthony Kiedis had not put anything down...**

Yeah, it was a while before he did. It was a year.

**Was it a year?**

Yeah.

**Wow. The article referred to his having a severe case of writer's block and I read later that he was**



**in rehab and I was curious to know if you would comment on that situation.**

Well, as far as his own personal situation, it's really not my place to comment on what he was going through. But I can say he was going through a very difficult time in his life and he needed to go through what he went through before he was ready to be on the record, before he was ready to deal with life in general. I think that everybody has problems. Some are more severe than others. Everyone has psychological demons, and sometimes confronting them can be very difficult and very painful, and I think anyone who has looked inside themselves and tried to confront their problems knows that. And he needed to do that before being on the record. I needed to do it, too. It's just that my problems manifest themselves differently than his do.

**Drugs have definitely played a major part in the rise and fall of the band...**

What do you mean "fall?"

**Well, the ups and downs, how's that?**

The dynamic career.

**Exactly, that's a good way of putting it. So why is it so difficult for you guys to just get beyond all that?**

Um, I don't know. I can't answer that question. We come from a place where we're brought up with drugs, and it's weird. It seems like everywhere I look I see people in Hollywood who are sober, you know, 12-step sober, or strung out and fucked up really bad—but there's no in between. There's no one who is just cool with it, you know what I mean? Like, everyone has had a major problem, everyone I know. And sometimes it's hard. I just want to get away from it. I just want to go live in Australia on the beach and not even think about it. And it's not just the members of my band, it's all the people that I love and care about. And it's sad, you know. It's hard to see so many people hurting. That's what the song "My Friends" is about.

**That's funny, I was just about to say that, that's the entire song of "My Friends."**

That's what the song is about. You know, I'm not a psychologist. My understanding runs as deep as it runs, and I just know I have to love and support my friends, just like I have to love and support myself, through whatever tragedies occur.

**All right. Over the course of time, you guys have gone from playing nude and getting arrested in smaller venues to being a mega arena band. Are the shows as much fun as they**

**used to be for you? Are they as intense?**

Yep. Yep, I love them. We rock. There's nothing like it.

**You're playing Philadelphia when?**

It's our first show. February 6.

**And you're playing the Spectrum, the CoreStates Spectrum, whatever they call it now?**

The Mega Dome. I have to wait in the lobby for my limo...

**So they are as intense? This is your first show with Navarro...**

In America, well, we did play Woodstock. We just did a European tour. You know, I love playing these big shows. There's this thing, everyone always says it's much better to play the smaller clubs. I've played the



The Chills performing at Woodstock '94

small clubs. I've played the small clubs, the medium clubs, the junior clubs, you know. I've played everything, and I love playing the big shows. I have a blast. I come out and I feel a rush and adrenaline coursing through my veins, and I rock my fucking ass off as hard as I can, and I love it.

**So mainstream success hasn't taken the edge off of you at all?**

No. It's more difficult in a lot of ways. I think sometimes, wrestling with that part of it where it's like "are we playing this music to play it because it means something to us or are we playing it to support this huge corporation?" And it's weird like that, but I know we're playing the music because we love it.

**That's part of what I was wondering about. The whole thing about motivation.**

It gets weird when there's a lot of money involved. It gets fucking weird sometimes, you know, because there are a lot of people who stand to make a lot of money. There are a lot of people who work for us. So there's this whole rigmarole. It's not

just like going out, sticking up some amps and playing. So it's weird like that. It's "Oh! Oh! The TOUR! It's gotta be a BIG DEAL!" It's like, let's just go play some fucking gigs.

**This is kind of a tangent. I wasn't expecting to bring this up, but this makes me think of Kurt Cobain. I felt that was the reason he was given the chance to kill himself. Because he was making so much money for so many other people, they didn't want to help him out, because they figured if he wasn't still producing, they were going to lose a lot of money.**

Yeah well, I'm sure there was a lot of pressure like that on him. Whether or not that's why he killed himself...

**I'm just saying it must have been a factor. I mean, once you're making money for somebody else, it just enters into a whole other realm.**

It's a weird thing. It's a weird thing to be involved with. 'Cause you take advances from people and shit, and you owe them. You know? It's weird. You sign contracts. It's not you're playing because you want to. You get locked into doing things, and it's something you have to grow into, and I'm sure that it was difficult for him. It's hard, you know. Fuck, man, I don't know.

**It's just the whole mega corporation...**

It's hard. I think it's something you can adjust to and learn to understand and put into perspective. You know, for what it really is. It's different. It's a different way of dealing with things.

**At the same time you're still playing your instrument to earn your living, and you still get to express and live through it.**

Yeah, like for me, I grew up fucking hating rich people, you know what I mean? Where I was from there were definitely the "haves" and the "have nots." And I definitely grew up as a "have not." And it was always, "these rich fucks, who do they think they are?" And all of a sudden, it was like, I'm one. Dude, you know, you have two houses, three cars, you know, money, all this shit. It's weird adjusting to all that.

**You're not a "have not" anymore.**

No! And it's hard. I didn't realize until recently that I had a big problem with that. And I realize that there are rich and poor assholes. The ratio is... economics doesn't change the amount of people who are compassionate, kind people and the amount of people who are full of shit.

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**Right. And now that we're on this, and I'm not necessarily thinking about Warner Bros. or anybody you're dealing with in particular, but do you think the record industry is pretty jaded and pretty out for itself, or have you found a lot of people in the community who are really doing this for the right reasons?**

I would say that the majority of record company people that I have known were interested in making money. I would say there are pockets of people who are interested in creativity and art and have a sincere love for music, and those are the people who I like. Obviously there are a lot of people hawking product, and they might as well be selling shampoo or belt buckles. But there are pockets of people.

**You guys have always been quick to praise your peers and influences over the years. How does it feel to be on the other end of that? A lot of people are emulating you guys. How does that feel?**

Um, I don't know. It's cool. Sometimes, when I don't feel like I'm on top of my game, if I haven't been practicing, and someone comes up to me and says "you're the greatest," I'll feel like a phony. But sometimes it great. Sometimes it's good for my ego. Like I feel like I'm impressing a

girl or something. I feel lucky that people appreciate what we do, but I know a lot of it has to do with pop culture, and not to do with the art. But some of it is based on art.

**Well it is. It has to stem from there in the first place. Where it goes from there... well I guess it's got a lot of places it can go these days. It just gets weird.**

**So what's next for the Chili Peppers?**  
Well, we'll be touring and trying to stay sane, and we're shooting a video this week, and we'll just take it as it goes at this point.

**Well, I'm all out of questions.**  
That's cool with me.

**I appreciate your time.**  
What's your name again?

**André.**  
Thanks, André.

**I'll probably see your show when you come up here.**  
In Philly?

**Yeah.**  
Well, come say "hi."

**I will.**



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# MINISTRY

Al Jourgensen is wiggling out for (insert any number of reasons), so he's canceled all his press. Paul Barker, who was only slightly wiggling out for (insert any number of reasons), is now totally wiggling out from the pressure of having to pick up Jourgensen's slack. Somebody in Ministry's got to talk to these Godforsaken, annoying journalists. So Barker has agreed to talk to certain press.

Now, he's just decided this will be his last and final day of interviews, not unlike when the duo agreed to a photo shoot a few months back and decided halfway through it would be the first and final photo shoot. That's fine by most journalists, because the two men that call themselves Ministry have a rep—and it's not an endearing one. (Jourgensen got up and walked out—just walked out—of his last interview, according to his publicist.)

If Jourgensen and Barker didn't say one word regarding their new album, *Filth Pig*, they wouldn't have to. There are certain bands that can sell a zillion records, regardless. They call the shots. Everyone else can fuck off—and if they don't like it they can, well, fuck off again. Nobody ever said such self-serving mentality was commendable or even fair. It just is. It's the same old song and dance—temperamental artists on the fringe. This is, after all, Ministry. In other words if you haven't figured out by now where this particular train is headed, and you need to ask questions, forget it—get off and go buy the Tom Petty boxed set. Over three years in the making, the long-awaited, highly anticipated Ministry album has arrived, and it's different—different than any album that came before it, particularly its predecessor, *Psalm 69*. It's slower, more grinding. This time around, instead of beating its prey into submission, Ministry has chosen to lull them into it. There's usually more than one means to the same end.

## PAUL BARKER TALKS WITH LORRAINE GENNARO

**I understand you're doing a lot of press for this record, pretty much non-stop?**

Well no, it's gonna stop. After today it stops.

**Oh, you've already determined that?**

Right, yeah. I mean there's only so much (pauses), I don't know, man. First of all, who gives a fuck? And then you know, it's like well (pauses), I'm just tired of saying the same thing over and over again, and Lorraine, I'm not gonna do it anymore.

**It gets to a point where you feel you just have to put an end to it?**

Yeah. And it's funny because I just did an interview and the guy asked me about uhm, if I understood why Pearl Jam decided that they weren't gonna do any press. And the answer is, of course I understand. The main reason is, why do you have to explain yourself? Fuck it. They don't have to play the game. Their faces don't have to be plastered on every magazine to sell records, you know?

**It's the same for Ministry and probably a lot of other bands.**

Sure.

**What are your tour plans for this record?**

Well, we plan on touring in the States beginning in March, like mid-March, do a couple of months of medium-size rooms, you know 2,000-5,000, that kind of thing. Maybe larger, depending on the market. Then we plan on going to Europe for two months, then I think we might come back and do larger venues, maybe summery outdoorsy kinds of shit. Or go to South America or Australia or something like that, then come back and do the states in the fall. That really hasn't been determined.



Al Jourgensen and Paul Barker of Ministry

**Was it a conscious decision to slow things down with *Filth Pig*? It's certainly not like previous Ministry records where you bludgeon the listener to death start to finish.**

Yeah, right. Well in the sense that we said, "let's make sure all of our music is slow," no. But in the sense that the music we were writing—the pieces that interested us the most—were slow. But our game plan was not to use all slow material on the record. It's just those particular pieces sounded the best to us. They were the easiest ones to complete, so to speak. Sure we did notice that they were slow, definitely, and we tried to write some fast numbers, but sure we can write fast numbers, it was like falling off a log, but they weren't interesting for us, so we just canned them.

**Because it's a bit of a departure, do you think your audience is going to take a while to get into it?**

I hope so. Sure. I hope so in the sense that my favorite music is always the stuff where when I first listen to it it's kind of like, "well uhm, I have to give this a few more listens before I really start digging it." So I hope so in that sense.

**What is the first single?**

The first single is "The Fall" and "Reload," and it is available now. And there's a non-LP b-side.

**Do you have a favorite on the record?**

My favorite is "Game Show."

**Can you speak for Al, what his favorite might be?**

Ah, (pause) ah well, I don't know what it is today (laughs). I mean, we always change, you just get tired of it, but I think "Crumbs" is one of his favorites. Yeah.

**It took years to make this record, and some of the problems you've encountered have been documented...**

Okay, wait a second. What problems? How have they been documented, then?

**Well, for starters, your bio tells about the technical problems you encountered at the studio you moved to in Texas, and then you had to move back to Chicago Trax Studios to finish the record.**

Yes, okay that's right.

**You guys thought "the compound" (Texas studio) was haunted. You and Al felt ghosts in the Jacuzzi room and heard screaming at night. Or was that just press release fodder?**

There is no, "did I think it was haunted." Well no, it's not that I think it's haunted (very agitated at this point). Okay. Yes. The answer is yes, I think it was haunted.



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**Well you either believe in ghosts or you don't.**

Okay. But it's not a matter of whether you think it is, it's a matter of whether you believe it is. And if you believe it, then it is. It is or it isn't. It's not that you think that it is. And if you feel that you have to take the jump into accepting that something is a belief, than you better fucking believe that everything you know is a belief. Everything is a belief. Because if you think shit is a reality, well it's not a reality, it's a belief and hence it becomes a reality. So which comes first? So the belief comes first. Anyway that's on the side. I don't know why we went off on that tangent.

**I was asking you about the technical problems you encountered in making the album and the place being allegedly haunted.**

The fact that the compound was haunted—which really had very little to do with the recording process...(pauses). It was just (pauses) a fun thing that happened, all right?

**Okay. So back to the studio itself. It was a series of buildings scattered up and around a hillside in Austin, Texas, where you now live. Tell me about the studio set-up.**

That's right. There was like a little creek running through it when it rained a lot (laughs). It was like a dry little creek bed there and like I said, when it rained a lot there was some, you know, flowing

water through it.

**(Laughing) OK, anything else?**

There was (pause) a little putting green, there was a tennis court, there was a cabana with a pool, cabana bar—an outdoor bar kind of business. It was fairly deluxe.

**Sounds kind of weird for a recording studio set-up.**

Well it used to be a corporate retreat for an oil company. And corporate retreat being a place to go have fun—this sort of weird leisure environment.

**But you guys finished the record at Chicago Trax where you've done all your recording. In hindsight do you think it may have been a mistake to uproot to Texas?**

Well, no, I mean ah (pause). Subsequently, Al has relocated to Chicago and we pulled our equipment out of the property there (Texas), and it's being installed in Chicago now. But I don't know, I mean you never know (pause). You live your life by experiences and if you wanted to play it safe all the time, then we wouldn't have insurance and you wouldn't bet against yourself. Life would be really fucking boring.

**Good answer.**

(laughs) Well, I don't know if it was a mistake. And I honestly don't know... certainly it affected... lyrically, I know ah, very well,

that it affected the record. Musically I'm not sure. I mean you just can't say. You can't divorce one from the other. It is what it is and we experienced what we experienced and made the record we made and to speculate on it is really boring.

**As far as what you experienced while making the record affecting the end product, you said it definitely affected the lyrics. But would you have gone this same direction with *Filth Pig* had you not experienced all the problems along the way?**

Well, I mean we knew that we didn't want to make *Psalm 69* over again. That's the direction we were heading. Wherever that was going to take us we didn't know, but that's what we wanted to do.

**What made you guys decide to cover Bob Dylan's "Lay Lady Lay?" I gotta tell you, I hate that song, but I like your version.**

(laughs). Yeah. I agree. Actually that was Al's decision, and I'm not really sure why... (pauses) I don't know, I think primarily because of the challenge of it—because the song is so terrible.

**That about covers it. Anything else you want to say?**

(laughing) No, Lorraine, I told you I'm fucking tired of doing interviews. Uhm but—this has been a pleasure and that's cool. I'm glad you like some of the record. ■

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Friday 2/9

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Saturday 2/10

APE CAFE • MANDARIN • TRADING BRYSON

Friday 2/16

SKINNY DICK & THE WRANGLERS  
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Saturday 2/17

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Friday 2/23

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## FEBRUARY 1996

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PERILS OF PAULINE, GAIN

SAT. 3

UNINVITED GUEST,  
ROXANN MUDD, HEATHER

FRI. 9

BOBFATT, A. ROGER 7

SAT. 10

REVERBS, DIXON WARD,  
GREYBURN, COTTONMOUTH

FRI. 16

GENERIC, CHOICE  
DELTA NINE SOUND

SAT. 17

NANCY FALKOW,  
THE PRODUCTS

FRI. 23

DELUGE, ENDIVE

SAT. 24

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**Fri. 2**  
**Cobalt Blues Band**  
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**Sat. 3**  
The Liesure Kings • Daycamp Audrey

**Wed 7**  
Big Black Nun • The Movies

**Thurs. 8**  
Big Green Limosine • Crave

**Fri. 9**  
**Superette USA**  
The Knobs (Delaware) • Shag

**Sat. 10: Iota • Marah**

**Wed. 14**  
Flake • The Piss Shivers

**Thurs. 15**  
Translux Theatre • Beef

**Fri. 16**  
The New Peter Fonda Experience  
The Hayward Trout Festival

**Sat 17**  
September • Lash La Ru • Grazing Lazy

**Wed. 21**  
David Mowry & Beaucoup Blue

**Thurs 22**  
Shawna J. • Ether Park (NY)  
Doria Roberts

**Fri. 23: Cobalt Blues Band**

**Sat. 24**  
Burn Witch Burn  
John Train & Mike Brenner (Low Road)

**Wed. 28**  
Hogan's Goat • Barren Black

**Thurs 29: BMC • John Flywheel**

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BAR Xung, Natural Disaster, Trading Bryson  
BLA A.J. Slick  
DOC Big Black Nun, The Movies  
FIR Natural Disaster, Strange Pork  
KHY Fun Love & Criminals, Phatheads, For  
MID Splintered Sunlight  
NSB Michael Kroll, John Flynn

**7**

BAR WNOC  
BLA A.J. Slick  
DOC Big Black Nun, The Movies  
FIR Phathead, Mantaray  
KHY Burn Witch Burn, The Friggs, Emma, WNOC,  
Emily Valentine, More Fiends, Poppy,  
Rolling Hayseeds, Sex In Violets  
MID Splintered Sunlight  
NSB Michael Kroll, John Flynn  
TIN Francis Dunnery, Greg Trooper

**14**

BAR Totally Rad '80s Party  
BLA A.J. Slick  
DOC David Mowry & Beaucoup Blue  
FIR Defkon, Mandarin  
MID Splintered Sunlight, The Toasters, The Skatologists  
NSB Michael Kroll, John Flynn  
TIN Francis Dunnery, Todd Young

**21**

BAR Seven, Vineyard Sun, Lime  
BLA A.J. Slick  
DOC Hogan's Goat, Barren Black  
MID Splintered Sunlight  
NSB Michael Kroll, John Flynn  
TIN Francis Dunnery

**28**

**T H U R S D A Y**

BAR Catharine Moon, Christine Havrilla,  
Regina Christian  
BLA Crazy Daze  
DOC Slightly Ripe, The Ungrounded  
FIR Natural Disaster, Strange Pork, Catfish  
JSB Al Tini  
KHY Trick Babies, Candy Snatchers, Crack Babies  
NSB Bill Perry Blues Band  
TIN Dayna Kurtz, Doria Roberts

**1**

BAR Perils of Pauline, Blank Pages, Todd Young  
BLA Crazy Daze  
DOC Big Green Limosine, Crave  
FIR Molly Be Damned, Leak, Orcus  
JSB Steven Styles  
KHY Mariner 9, Iris  
MID Sketches, Michael Dutton, She Became Grey  
NSB Zydeco-A-Go-Go  
TIN The Bathers

**8**

BAR Chubby Carrier  
BLA Crazy Daze  
DOC Translux Theatre, Beef  
FIR Renaissance Minstrels, Spooky Ruben,  
The Latras, Honey  
JSB Central Figures  
KHY Thurston Moore & Tom Sural, Thela,  
Schwab, No Neck Blues Band  
MID Lotus, Phill-E-Phunk  
NSB Bill Perry Blues Band  
TIN Jo Carol Pierce

**15**

BAR Sleestack, The Reprobates, Uncle, Superette  
BLA Crazy Daze  
DOC Shawna J, Ether Park, Doria Roberts  
FIR Spooky Ruben, Dollhaus Puppet, 5 Ton Universe  
JSB 3 lb. Universe  
MID Dollar 380, Central Figures  
NSB Bill Perry Blues Band

**22**

BAR Kitty In The Tree, Iron Bottom Sord,  
Renaissance Minstrels  
BLA Crazy Daze  
DOC B.M.C., John Flywheel  
DTE Bon  
FIR Potter's Field  
NSB WNOC

**29**



# live music calendar

F R I D A Y

S A T U R D A Y

BAR	CD Release Party (13 Bands)	TIN	June Rich, Dan Zanes
BLA	Roadside Prophets		
DOC	Cobalt Blues Band		
DTE	Perils of Pauline, Gain		
FIR	Renaissance Bitch, Heavy Nova, O.Z. Willis		
KHY	Holy Hand Grenade, Bird Brain Bicycle		
MAR	Flip Like Wilson		
MID	The Soft Parade, 3 lb. Universe		
NSB	Martin's Dam, Outcry		
RTS	Realm of Spirit, Surrender Dorothy, Ragdoll, The Outlaw Pandas		

**2**

BAR	Sarah Weaver, Floy, Sexpod, September	RTS	Meaningless Tag, Swirl, Canned Monster, Gravity
BLA	Suburban Underground	TIN	Matt Sevier
DOC	Superette USA, The Knobs, Shag		
DTE	Babafatt, A Roger 7		
FIR	Gas Money, High Lonesome, The Reloaders		
KHY	Interpreters, Half Hour To Go		
MAR	Vibe Tribe		
MID	Rupadupa, Rippopotomous, XX's & OO's, Tin Men, Aroma, Boss Hook Up, Winston's Dog		
NSB	The Winebottles, Nil Lara		

**9**

BAR	Chelsea In Orbit, Maybe Tomorrow, Pig Circus, Krypton Daisy	TIN	Uforia, Shock Tank Kittens, Catie Curtis, Michael Braunfeld
BLA	Madhouse		
DOC	New Peter Fonda Experience, Haywood Trout Festival		
DTE	Generics, Delta Nine Sound, Choice		
FIR	Fu Manchu, Swirl, 15 Undone		
KHY	Gang Green, Tree, Emory Swank		
NSB	Dead City Radio		
MAR	Carmen & CTO		
MID	Denie Bonet, Maul Girls, Poot, PM & The New Breed, Jaime Levi		
RTS	Skinny Dick & The Wranglers,		

**16**

BAR	Frozen Poets, God Felt Creative, Warehouse, Meaningless Tag	TIN	The Session, Sally Fingerett, Beth Williams
BLA	Love Stone (formerly Divine Thing)		
DOC	Cobalt Blues Band		
DTE	Deluge, Endive		
FIR	Krypton Daisy, The Eccentrics, Robinson Steele		
MAR	Suburban Underground		
MID	Living Earth, Lisa Torban, Poseidon, Love Huskies, Day of Reckoning		
NSB	Jimmie's Chicken Shock, Bruna		
RTS	Monster Mike Welch		
	Six To The Universe, Bongo Jones,		

**23**

BAR	Basmajian, Krypton Daisy, Hurrah's Nest, Nympho Clepto	MID	Peg Boas, Jah Works, Blindman's Holiday
BLA	Citizen Strange	NSB	Ruder Than You, Perfect Thyroid
DOC	The Leisure Kings	RTS	Slumber, Rain, Honey, Blank Pages
DTE	Uninvited Guest, Roxann Mudd, Heather	TIN	Sajourn, Jane Kelly Williams
FIR	The Swales, Shawna J, Gravedance (2pm: Collasal Spin, Catfish, Tripe, Skin Trip)		
JSB	Friar Tuck		
KHY	Original sins, Halfbreeds, Mondo Topless		
MAR	Roadside Prophets		

**3**

BAR	Lisa Torban, Martin's Dam, Crave	NSB	The Health & Happiness Show, Twelve
BLA	Watt 4?	RTS	Ape Cafe, Mandarin, Trading Bryson
DOC	Iota, Marah	TIN	New Riders of the Purple Sage, Rolling Hayseeds
DTE	Reverbs, Dixon Ward, Greyburn, Cottonmouth		
FIR	86, End On End, Hurrah's Nest (2pm: Maximum Penalty, Shank Buzz, Home 333)		
JSB	Rob Dickenson		
KHY	Liquid Gang, Solution A.D., Chevy Heston		
MAR	Vibe Tribe		
MID	The Stephen Parker Band, Big City		

**10**

BAR	Afterlife, Drop Zero, Dollhaus Puppet	TIN	Tom Maris, The B Team
BLA	Funnybone		Peter Tork, James Lee Stanley
DOC	September, Las LaRue, Grazing Lazy		
DTE	Nancy Falkow, The Products		
FIR	Brothers Grim, Mia Johnson, What The Hell (2pm: Intoxicated, LTD, The Broken)		
JSB	Farm Tool		
KHY	Suburban Hoods, Chicks Dig Us, Brody, Sugar Daddy		
MAR	Kennet Keith Kallenbach, Spoooge		
NSB	Public Service		
RTS	Zygo, Love Revolution,		

**17**

BAR	Paintbox, Stonetrip, Mike Dutton, She Became Grey	NSB	New Peter Fonda Experience, Queen Bee & The Blue Hornet Band
BLA	L'I Miss & The Luv Nuts	RTS	Grinch, Maybe Tomorrow
DOC	Burn Witch Burn, John Train & Mike Brenner	TIN	Jeffrey Gaines
DTE	Hip'Opotamus & Co.		
FIR	Lash LaRue, September, Phathead (2pm: Callous, Rottweiler, Junky Logic, Surrender Dorothy)		
JSB	Frozen Pop		
MAR	Buz		
MID	Martin's Dam, Mudflap, Splintered Sunlight, Isle of Q,		

**24**

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 DTE • Down to Earth • 609-265-9135  
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 JSB • Jitters Sports Bar • 610-696-0427

KHY • Khyber Pass Pub • 215-440-9683  
 MAR • Margarita's • 610-696-9720  
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 NSB • North Star Bar • 215-235-7826  
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# concert calendar

Thursday February 1

ALANIS MORISSETTE  
*Electric Factory*

Friday February 2

BUSH/GOO GOO DOLLS  
*Stabler*

Saturday February 3

AIMEE MANN  
*TLA*

THE BAND/RICHIE HAVENS  
*Electric Factory*

Tuesday February 6

RED HOT CHILI PEPPERS  
*CoreStates Spectrum*

Friday February 9

CYPRESS HILL/311/PHARCYDE  
*Electric Factory*

Saturday February 10

LENNY KRAVITZ/POE  
*Electric Factory*

Tuesday February 13

BOB SEGER  
*CoreStates Spectrum*

Wednesday February 14

KD LANG  
*Tower Theater*

WARREN ZEVON  
*TLA*

Friday February 16

THE RAMONES  
*Electric Factory*  
ROD STEWART  
*CoreStates*

Saturday February 17

IRON MAIDEN/FEAR FACTORY  
*Electric Factory*

THE QUEERS/MR T EXPERIENCE  
*Trocadero*

Sunday February 18

TESLA/PAW  
*Electric Factory*

Tuesday February 27

NOFX/LUNACHICKS/SNUFF  
*Trocadero*

Thursday February 29

MIKE SCOTT  
*TLA*

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# The Barbary

## FEBRUARY SCHEDULE

- Thu 1 • Catherine Moon, Christine Haurilla, Regina Christian  
Fri 2 • Barbary CD Release Party! 13 Bands!  
Sat 3 • Basmajian, Krypton Daisy, Hurrah's Nest, Nympho Clepto  
Tue 6 • Ominous Seapods  
Wed 7 • Xung, Natural Disaster, Trading Bryson  
Thu 8 • Perils of Pauline, Blank Pages, Todd Young  
Fri 9 • Sarah Weaver, Flay, Sexpod, September  
Sat 10 • Lisa Torban, Martin's Dam, Crave  
Tue 13 • Ominous Seapods  
Wed 14 • Valentine's Day w/WNOC  
Thu 15 • Chubby Carrier (Mardi Gras Party)  
Fri 16 • Chelsea In Orbit, Maybe Tomorrow, Pig Circus, Krypton Daisy  
Sat 17 • Afterlife, Drop Zero, Dollhaus Puppet  
Tue 20 • Ominous Seapods, Wild Bohemians (Fat Tuesday Party)  
Wed 21 • Totally Rad '80s Party (DJ & Retro Films)  
Thu 22 • Sleestack, The Reprobates, Uncle, Superette  
Fri 23 • Frozen Poets, God Felt Creative, Warehouse, Meaningless Tag  
Sat 24 • Paintbox, Stonetrip, Mike Dutton, She Became Grey  
Tue 27 • Ominous Seapods  
Wed 28 • Seven, Vineyard Son, Lime  
Thu 29 • Kitty In The Tree, Iron Bottom Sound, Renaissance Minstrels

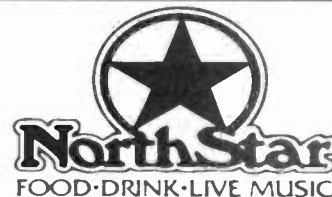
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## FEBRUARY 1996

- THR 1 Natural Disaster, Strange Pork, Catfish  
FRI 2 Renaissance Bitel, Heavy Nova, OZ Willis (NYC)  
SAT 3 ALL AGES 2PM: Colossal Spin, Catfish, Tripe, Skin Tripp  
21+: The Swales, Shawna J, Gravedance  
WED 7 Homebaked Habitat, Grimface  
THR 8 Molly Be Damned, Leak, Orcus  
FRI 9 Rockabilly Night w/Gas Money, High Lonesome, The Reloaders  
SAT 10 ALL AGES 2PM: Maximum Penalty, Shank Buzz, Home 333  
21+: 86, End On End, Hurrah's Nest  
WED 14 Fathead, Mantaray  
THR 15 Renaissance Minstrels, Spooky Ruben, The Lotras, Honey  
FRI 16 Fu Manchu, Swirl, 15 Undone  
SAT 17 ALL AGES 2PM: Intoxicated, LTD, The Broken  
21+: Brothers Grim, Mia Johnson, What The Hell  
WED 21 Defkon, Mandarin  
THR 22 Spooky Ruben, Dollhaus Puppet, 5 Ton Universe  
FRI 23 Krypton Daisy, The Excentrics, Robinson Steele  
SAT 24 ALL AGES 2PM: Callous, Rottweiler, Junky Logic, Surrender Dorothy  
21+: Lash LaRue, September, Fathead  
WED 28 TBA  
THR 29 Leap Year Party! Potter's Field



## FEBRUARY SCHEDULE

- Thu. 1 Bill Perry Blues Band  
Fri. 2 Martin's Dam, Outcry  
Sat. 3 Ruder Than You, Perfect Thyroid  
Wed. 7 Michael Kroll, John Flynn  
Thu. 8 Zydeco-A-Go-Go  
Fri. 9 The Winebottles, Nil Lara  
Sat. 10 The Health & Happiness Show, Twelve  
Wed. 14 Michael Kroll, John Flynn  
Thu. 15 Bill Perry Blues Band  
Fri. 16 Dead City Radio  
Sat. 17 Public Service  
Sun. 18 Lindsay Gilmour & The Organic Planet Band  
Wed. 21 Michael Kroll, John Flynn  
Thu. 22 Bill Perry Blues Band  
Fri. 23 Monster Mike Welch  
Sat. 24 Queen Bee & The Blue Hornet Band  
Wed. 28 Michael Kroll, John Flynn  
Thu. 29 WNOC

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# records

reviews

## TORI AMOS

*Boys For Pele* [Atlantic]

Amos' third album is her most commercial effort yet, which is not, necessarily, to say her best. *Boys For Pele* (named after an ancient god, not the South American Soccer star) is a good album, but like her second album, *Under The Pink*, toils mightily under the shadows of her incredible debut album, *Little Earthquakes*. It's not fair to expect all of her work to live up to that apex, so let's discuss the new one on its own merits, shall we? Musically and vocally, the album is very strong. Amos makes the most of her compositions like the medley "Beauty Queen/Horses" with downshifts from an astringent intro into a soothing ballad. "Blood Roses" rides on a piano line that almost sounds like it is played on a harpsichord or organ. The rocker, "Caught A Lite Sneeze," will be Amos' biggest hit yet, fitting perfectly with the AAA format. Despite a few slow patches on *Boys To Pele*, Amos is still a talent to be reckoned with.

—Jay S. Jacobs

## BALLOON GUY

*West Coast Shakes* [Warner Bros.]

Well, that balloon must be filled with something other than helium, 'cause this band sounds drugged. Springy sounds bounce around vocals à la the Velvet Underground. Lyrical content seems to be the intellectual equivalent of Mister Rogers on crack. If ever there was "Slacker" rock, this is it. It's tough to make a judgment as to whether "Balloon Guy" is any good, and it sounds like they really don't care one way or the other.

—Erik Caplan

## BANDIT QUEEN

*Hormone Hotel* [Playtime]

With an opening track that screams of lesbian love angered by the touch of a man, *Hormone Hotel* grabs attention immediately. Admittedly, I liked the song before I caught on to what the lyrics were implying, and upon a second (and third) listen, I realized I was being pulled in. There are some strong moments on Bandit Queen's album, and more than one track alludes to Tracy Godding's sexual orientations and attitudes. A power trio, featuring Godding on guitar and vocals, Janet Wolstenholme on bass and David Eric Galley on drums, goes intermittently from edgy rock to a more refined foundation. And the fact the band is from Manchester, England, factors into their sound as much as anything. The album tends to get a little monotonous at times, but there are great tracks as well, including the opener, "Scorch," "Give It To The Dog" and "Essence Vanilla," all of which could easily enjoy radio success stateside.

—André Calilhanna

## CARLOS

*Amy Armageddon* [Headhunter/Cargo]

Carlos is a three-piece alternative rock band from San Francisco. Sounding like an even-more-alternative version of Smashing Pumpkins, the songs on *Amy Armageddon* seem to have the same musical content Billy Corgan and Co. puts into their songs, but somehow Carlos seems to be lacking something in the arrangement department. Their material just doesn't seem to have the allure and charisma the Pumpkins possess. The

vocals sound flat a good percentage of the time, and even the songs that contain something of a musical hook aren't very memorable. Nevertheless, there's probably some segment of modern rock fans who will consider Amy Armageddon music to their ears.

—Domenic DiSpaldo

## CHUNE

*Big Hat, No Cattle* [Cargo/Headhunter]

Remember when Metallica came onto the scene and dragged heavy metal from three minutes to seven minutes? That's basically what Chune is doing with college rock. It doesn't work for them. Their music combines today's pop with an old Janes Addiction-esque trippiness that just fails to capture any interest. When the uninteresting lyrics and mediocre vocals finally kick in, you're already bored and ready to hear something else. Pass on this one.

—Michael Chant

## CRISIS N.I.I.

*the alien conspiracy* [Fifth Column]

For once I want to receive a record from this label and be able to distinguish—at first glance—the name of the band from the name of the album. Furthermore, I want to be able to figure out what the hell the name of is the band is, if it is indeed the name of the band. Is that Crisis n.i.i.? Or Crisis n.t.i.? Or what? Who knows and who really cares, right? Because when it comes to the techno genre, noise is where it's at. Names, song titles and lyrics may as well not exist. As the title (or at least what I think is

supposed to be the title) implies, lyrical themes of aliens and space abound.

This record represents everything that has become clichéd with the techno genre. I'm curious who would choose to listen to this. Planetarium slide projector operators? NASA scientists?

—Lorraine Gennaro

## D.O.P.E.

*Resination* [Anti Gravity]

OK, let me guess... These guys like to smoke pot? Yahoo! In case you couldn't glean this from the name of the band and the rather clever album title, the *Resination* includes a couple of tracks like "Let's Get Stoned" and "House of Wong," which are basically groovy effects and recorded clip loops of the band coughing, smoking and making bubbly noises that sound suspiciously like a bong hit. D.O.P.E. may be an acronym, but there is no indication on the album as to what it is—although it probably just further reinforces the fact that these guys smoke. The band sounds kind of like Alice In Chains rolled up with Living Colour into a tight joint, and other than the fact the writing gets a little tired as the album progresses, the band is heavy and tight, and the singing is strong and in your face, along with the rest of the band.

—André Calilhanna



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**FEBRUARY 1996**

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*Unplugged		1	2	3	4				
<b>PRIME TIME</b>	<b>RIB IT * Main Lion</b>	<b>BRONKO'S</b>	<b>Woodbine</b>	<b>Billiard's Club</b>	<b>CALI *</b>				
			6	7		8	9	10	11
			13	14		15	16	17	18
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## ECONOLINE CRUSH

Affliction [EMI]

Econoline Crush. Good name for this music. It sounds like how it must feel to be hammered by a large van. Trent Reznor should be proud his style was so influential to these Canadian boys that they managed to listen to him and get an original sound. In spite of the obvious NIN similarity, there's an INXS/Depeche Mode quality to the vocals and a general poppiness to the overall production that allows Econoline Crush to sound like individuals.

—Erik Caplan

## GINGER

Far Out [Netwerk]

From Vancouver, BC, Ginger is a very easy-going, acoustic-based trio (quartet, quintet, depending on the tune) that features amiable, loose-fitting songs. Although difficult to dislike, the songs don't speak loudly in their own voice. The production is fairly minimal, the writing is unquestionably mature, but this strikes me more as an album of material that's fun to record and play for the musicians involved. It's not a brilliant international release; no songs stand out as possible singles. Rather, the entire album exudes a sound and feeling that's consistent, if not lacking spice.

—André Calilhanna

## GRAVITY KILLS

Gravity Kills [TVT]

A WDRE d.j. (it matters not which one) introduced a song off this album by saying this band is a

cross between Ministry and nine inch nails. It's no surprise, really, that Gravity Kills sounds like nine inch nails, considering TVT Records was where nails got its start. This is not to imply that Gravity Kills is 1/1000 of what nails is. Quite the contrary. Mr. Lead Vocalist has perfected Reznor's vocals, right down to the little breathy sighs at the end of each vocal phrase. Gravity Kills is a safe, watered-down version of nails that could only appeal to those who prefer the imitation to the real thing.

—Lorraine Gennaro

## GREAT WHITE

Stage [Zoo]

Quick, name one song this band was famous for? "Once Bitten, Twice Shy?" Correct. "Babe (I'm Gonna Leave You)?" Correct again. Notice a pattern there? They're both covers: Ian Hunter (ex-Mott The Hoople) and Led Zeppelin (they didn't actually write it, but popularized it), respectively. It's pretty sad when you're an original band known best for your covers of other people's work. Great White could never rise above the "Zeppelin rip-off" accusations hurled at them from day one, and having chosen to cover a Zep song didn't help matters any. "Babe (I'm Gonna Leave You)," along with "Once Bitten, Twice Shy," shows up on this live CD, along with 10 other Great White songs no one, except the band's roadies and groupies, has ever heard and/or can even remember.

—Lorraine Gennaro

## PENELOPE HOUSTON

Cut You [Reprise]

Much more than just being the new album released by the *other* Houston this winter, *Cut You* is

actually a surprisingly potent, rootsy rock album. With Houston's ethereal vocal and her band's sure-footed musical backgrounds, "Secret Sign" sounds strangely like a collaboration between Mazzy Star's Hope Sandoval and Tom Petty And The Heartbreakers. "Sweetheart" starts out like just another one of those new female folk tunes, but quickly segues into a quirky bossa nova back beat for the verses, a poppy chorus and even what sounds like a guitar solo played on a fiddle. These strange juxtapositions make this album stand out of the crowd. With the inroads that female rockers are making these days, expect to hear the name Penelope Houston plenty in the upcoming months.

—Jay S. Jacobs

## JASON AND THE NASHVILLE SCORCHERS

Reckless Country Soul [Praxis]

The majority (if not all) the material on this re-release was recorded in '82, and *Reckless Country Soul* sounds dated, despite some nice country-twanged covers, including Hank Williams' "I'm So Lonesome I Could Cry"—the Scorchers also cover Willie Nelson and Carl Perkins. Blazing guitars and good-old shit kicking romps are the highlights of this release, no matter how old the recordings. Here's hoping they don't take so long to issue a second helping. Jason and his boys deserve some recognition.

—Dan Bolger

## JIMMIE'S CHICKEN SHACK

2 for 1 Special [Fowl]

Funky, disturbing, punky alternative rock. Imagine Quicksand mixed with Suicidal Tendencies and an Ethel Merman-meets-Stereo MC's vocalist. Really. It's kind of cool. The grooves sneak up on you, and once you're caught, it's all over. Odd time signatures are prevalent, but they work in a scatter-brained way. "School Bus" is a good example of The Shack's ability to merge kooky grooves with psycho lyrics to create a pretty decent song. Plus, 20 tunes—what a value!

—Erik Caplan

## AIMEE MANN

I'm With Stupid [Geffen]

Despite having a few hits in the mid-'80s like "Voices Carry" and "Coming Up Close," as a band 'Til Tuesday were always overlooked. Mann was the leader of that group, and as her terrific 1993 solo bow, *Whatever*, was pretty much grounded from the start by distribution problems with her old label, Imago, for many people this is the first time she has popped up since the band's 1989 breakup. Titled after a dumb t-shirt (it could have been worse; the album could have been called "Someone went to a record store and all I got was this dumb CD"), it's still a damned good album. Mann previewed the album last year with the nearly perfect single, "That's Just What You Are," on the *Melrose Place* soundtrack and included here. Nothing else is quite that good, but that's no crime. With songs like the crushing rocker, "Choice In The Matter," and a beautiful ballad of love's disappointment, "Amateur," this album is a very worthy comeback.

—Jay S. Jacobs

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## THE MR T EXPERIENCE

*Love Is Dead* (Lookout)

Trying to be an anti-depressant tonic, The Mr T Experience strikes one as being happy-go-lucky enough not to need the Prozac as much as they sing about it. They are loud, aggressive and, yes, well-meaning and intentioned. But, on second thought, maybe they are on Prozac or something. You see, MTX has a predilection towards self-effacing attitudes ("Dumb Little Band"). They are a study in teenage angst gone awry ("The Future Ain't What It Used To Be") and the search for true love and lasting relationships ("I Fell For You" and "I Just Wanna Do It With You"). All of which suggests that Dr. Frank, the primary songwriter in this trio, has probably spent his share of time on the psychoanalyst's couch. Pass the Prozac, indeed.

—Dan Bolger

## MYSTERY MACHINE

*10 Speed* (Netwerk)

Espousing the pleasures of the demon weed, Mystery Machine poses no major mystery at all. They deliver the goods straightforward enough. There are those out there who say, "Give me the money, I'll get what you want," and you never see or hear from them again. Not so with Mystery Machine. They are dealers of the highest order. Upstanding and respectable. No back stabbing or bogus counts. Mystery Machine can be trusted. And that, my friends, you can put in your pipe and smoke and enjoy without any nasty side effects.

—Dan Bolger

## NOFX

*Heavy Petting Zoo* (Epitaph)

NOFX is somewhat of an unusual hybrid punk band. Picture Green Day with high-velocity, muted speed-metal guitar rhythms (à la Anthrax), sweet-sounding vocal harmonies and occasional spurts of keyboards, xylophones and other non-punk instrumentation, and you have NOFX. Can a combination like this, which may look strange on paper, actually work? Well, let the music speak for itself. Essentially, *Heavy Petting Zoo* is a high-charged, hook-filled punk album with surprises and twists everywhere. Song titles such as "Freedom Like A Shopping Cart," "Philly Phil Philanthropist" and "Hobophobic (Scared Of Bums)," show the band's sense of humor, as well. Overall, an entertaining and intriguing album.

—Domenic DiSpaldo

## PARADISE LOST

*Draconian Times* (Relativity)

A full nine months after its otherwise worldwide release, America finally gets a chance to hear the penultimate album by Europe's reigning metal kings. I hasten to even use that word since America possesses a warped idea of the entire genre, and there's not any signed domestic act doing this style. Paradise Lost is considered a pioneer in that regard. A strong sense of melody and varied tempos characterize these infectious, melancholy tunes. Piano introduces the grandiose "Enchantment," while "Forever Failure" features a depressing soliloquy by Charles Manson. "Once Solemn" could even appeal to the new crop of

'punks.' The overt pop of "The Last Time" may bristle some sensibilities, but the 'Sisters Of Mercy meet Metallica' comparison that's bantered about comes through loudly on "Yearn For Change" and "I See Your Face." Discover what we've been missing out on.

—Mark Gromen

## THE RENTALS

*Return of The Rentals* (Maverick/Reprise)

I was tempted to hate this album from the get go, for a number of reasons: the slightly annoying but melodic falsetto vocal lines that infiltrate this CD in a sing-song la la la, that get picked up by a mellotron or something; the strange arrangements that utilize vintage keyboard sounds, real fuzzy guitar tones and boy/girl harmonies; or simply my irrational annoyance with the fact that they are on Maverick, and I'm tired of Madonna dictating what the country will decide is relevant and cool. But, although these are some damn good reasons to hate, I'm impressed by the strangeness of the recording. The arrangements are actually quite creative and somewhat experimental. This album doesn't really follow any format I've ever heard, so in that sense it's an admirable album. But I don't really like the songs, so I don't really like the album. Maybe you will. I don't know.

—André Calihanna

## RUBY

*Salt Peter* (Work/Creation)

With a sound that walks a line between techno

and rock, Ruby also captures the same sounds and atmospheric components that should elevate them to "ground breaker" status, forging ahead through the technological house and marrying it to a watery grunge/rock partner. Instead, this seems somehow rehashed. I can't help but think I've heard this in some other incarnation that I can't place immediately. It's not a difficult listen, with melodies galore floating about, joined at the hip to segments of angst/rock. There are even moments, especially on tracks like "Heidi" and "Pine," which sound like a female Trent Reznor on 'ludes. Overall, this English band is trendy and a bit sexy, but nothing to melt over.

—André Calihanna

## SEPULTURA

*Roots* (Roadrunner)

Rather than opt for safer, more commercial-friendly noises, Sepultura has gone the opposite way, melding the industrial beats and modulated vocals of CHAOS AD to the naked, simplistic rhythms of traditional Brazilian instrumentation. There exists the real possibility of alienating all but the most broadminded listeners, those capable of digesting non-Western melodies. Bookended between the thrashing sounds of lead track, "Roots Bloody Roots," and the frenzied, punk-inspired closer, "Dictatorshit," are experimental grinding collaborations with known musicians (members of Korn, Faith No More and House Of Pain), renown (percussionist Carlinhos Brown) and the heretofore never recorded Xavantes, a secluded, pre-historic-era jungle tribe. Pleasantly unexpected.

—Mark Gromen

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## 7SECONDS

*The Music, The Message* [Epic/Immortal]

I was tempted upon listening to the opening tracks to compare this album to Joe Jackson's *Look Sharp*, based on its punky, irreverent attitude. But as the album dragged on (and on, and on) I realized this would be a great injustice to Mr. Jackson. "Let's do it for the frustration/aggravation/masturbation/Let's do it for the attention/fascination/education..." These are the lyrics that opened the album, and although I found them campy and juvenile, I thought, perhaps, the album would blossom into something a little more relevant. Instead, 7Seconds proves to be fairly vapid, musically and otherwise, and can boast to having one of the worst snare drum sounds I've ever heard on a major release. Bouncy, aimless guitar parts punctuated by bouncy, aimless drumming and monotone vocals and harmonies are the defining sound of this band. There is no message here.

—André Calilhanna

## BRIAN STEVENS

*Prettier Than You* [QDivision]

Relying on great writing, great harmonies, a sense of humor and himself, Brian Stevens has a solid (if not a bit lengthy) album on which his credits include vocals, bass, guitar, keyboard, harmonica and mandolin. The credits also include lots of fairly humorous snippets, including a list of subliminal messages included on the album, such as: "I am the

object of all your fantasies and you will send me money," which could well explain the strange dreams I had last night. Musically, there is a psychedellic George Harrison style, and the production sounds as though Jeff Lynde were at the helm (he wasn't). There is a Crowded House flavor here, too, and just pure professionalism and creativity. It's good all over.

—André Calilhanna

## STABBING WESTWARD

*Wither Blister Burn & Peel* [Columbia]

Stabbing Westward's 1994 debut, *Ungod*, was critically acclaimed and commercially successful due largely in part to the band's constant touring with Depeche Mode, Front 242, Killing Joke and Prong. Fronted by Christopher Hall, this Chicago band is back for the attack with an album that is everything *Ungod* was, and more.

In order to understand *Wither Blister Burn & Peel*, it is necessary to understand the record's predecessor, since this one is a logical follow-up. *Ungod* was, and remains, the ultimate break-up record. In fact, it was the product of Hall's caustic break-up with his soul mate ("I miss you so fucking bad I am you/Whose god will fucking save me now?"). A nasty, gut-wrenching blend of industrial, goth and metal, with songs about betrayal, hate and suicide, *Ungod* was unadulterated emotional devastation. *Wither Blister Burn & Peel* carries on those themes, but this time around, instead of displacing the blame, Hall focuses inward, questioning himself and his behavior. He opens the album

uttering the lines, "I'm such an asshole/God I'm such a stain/I just keep fucking up, again and again." It's clear from the first few seconds of this record that Stabbing Westward remains as intense as ever.

—Lorraine Gennaro

## SUFFER

*Heads I Win, Tails You Lose* [Hitman]

The singer has the voice of a drill sergeant, and it works extremely well with Suffer's angry, heavy grooves. They're not going to get high marks for their lyrical I.Q., but this isn't thinking person's music. This is wrath that sounds so genuine that you can't help but admire it. Spend your money on these guys.

—Michael Chant

## TRIPMASTER MONKEY

*Practice Changes* [Sire]

This combination of science fiction-like sounds and pop/punk works, sometimes. Other times it's downright irritating. Sometimes it wants to sound like My Bloody Valentine and Smashing Pumpkins, and sometimes it sounds like any other college rock band. With 19 songs, I'm sure there's bound to be something for everyone. Caveat emptor.

—Michael Chant

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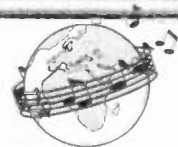
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## ABOLISH

### Tap The Nerve

You mean somebody locally is actually playing metal? That's nice to know in this day and age where the "m" word has become dirty to so many. Where you guys been hiding? Oh, that's right, no clubs in this town book metal bands. Abolish is not for the weak of heart, and this music is bound to tap a lot of people's last nerve. This singer sounds genuinely pissed-off about everything, and that's the way it's supposed to be.

—Lorraine Gennaro

## AFTERLIFE

### Afterlife

It's nice to see some people still believe in hard-edge rock n roll with melody. This band has made a name for itself by consistently playing local clubs. This, their first full-length CD, is a fine representation of Afterlife's talent. Vocalist/guitarist Richard Dean has a powerful voice, and he's no slouch on guitar, either. Neither is guitarist John Hodges. The rhythm section of bassist Chris James and drummer Steve Hodges, is one of the cleanest-sounding and tightest around. Imprinted on the CD is, "Play It Loud-When You Play It, Say It." Right, and don't forget to smile.

—Lorraine Gennaro

## BLACK BEANS

### Indeed...

Chuck Treece, Chris Root and Dave Woodman have delved into the recesses of jazz/blues

(blues/jazz, really) and glued it to a stone-cold smooth rap that is so slippery it skates. Treece makes a mention of G Love in his thank yous, and there is a certain amount of the same hometown flavor in Black Beans, although this EP is different than anything I've heard. So much music that involves rapping is so re-hashed (indeed stolen) and synthetic, it has a real inhuman element to it and there's no intimacy with the writer. Black Beans, on the other hand, is intimate and tangible. And cool. Minimalistic, the production and arrangements here are pretty wide open, and breathe easily. Check it out, and please, be kind and rewind.

—Kim Crawford

## CENTRAL FIGURES

### True to Life

Jangly college rock. Art school girls named "Jen" probably like this band, and that's really cool, because, hey, all art school girls are cool, right?

Central Figures is dorky and pretentious, but in their defense, still a pretty talented band. Everything about "True to Life" is well done—good intentions, good recording, good playing, great CD layout, but they forgot to put any good songs on it. The general feeling you get listening to this is frustration. It's a constant search for hooks that never appear. But then again, frustration is what art school girls live for, isn't it? Cool. It's a hit.

—Erik Caplan

# homegrown

local music review

## THE KABUDI PROJECT

### Be One [Decima]

A five-piece band specializing in world beat rhythms, The Kabudi Project is the brainchild of singer/songwriter/musician Kabudi. The songs on *Be One* feature a predominance of reggae/island beats, assorted ethnic instruments, and joyous vocal melodies reminding us to leave our worries behind and enjoy life in a carefree way. With 15 tracks, *Be One* is a worthwhile CD to own for fans of this genre.

—Domenic DiSpaldo

## JEANNINE McNICHOL

### At It Again

Armed with microphone, acoustic guitar and a penchant for writing feeling-blue love songs, Jeannine McNichol pours her heart out about relationships and associated nightmares. Although her lyrics echo the sentiment of the blues, the music on McNichol's five-track CD have a more upbeat, folksy feel to them, as well as some nice vocal melodies. Uninhibited in her heartfelt expression, its easy to appreciate the integrity of McNichol's music.

—Domenic DiSpaldo

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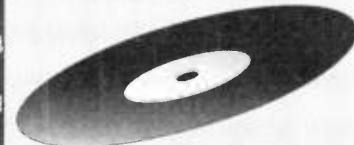
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## MEG'S NIGHTMARE

*Play Something Good*

Have you ever looked at the cover of an album and just dread what you might find inside? As a reviewer, this can be tough, because you have an obligation to listen, and as objectively as possible. I was scared to listen to Meg's Nightmare based solely on the incredibly wrenching photo on the cover. A bad couch with a passed out biker holding a beer and a remote control with a cigarette stuck in his mouth, and an insert of someone throwing up into a pail. Oh, yeah, the butt crack on the back was no more encouraging. I don't know if it was pure relief, or just shock, but the content of the album couldn't have been more different than what I had expected. It was pretty good, actually. Much lighter and much more refined than expected. But with lyrics like "I ain't got no

money/Not enough to buy one beer/This life sucks!/Someone get me out of here," that's a relative statement.

—Kim Crawford

## CATHERINE MOON

*Wintersleep*

With basically just an acoustic guitar and her wafty voice, Catherine Moon definitely paints a portrait in sound. Thin at times, Moon's voice is most often at the top of her range, which tends to limit her capacity to write a melody, except on tracks like "Wings" and the hymn-like a cappella "We Reap What We Sow." Her affinity for writing and singing odd harmonies over otherwise normal chord changes adds an effective, often eerie element to her songs, and Wintersleep is wholly a landscape of moody,

misty atmospheres. The album definitely changes gears at the midway point, and there is some more interest and change in the latter half of the album. Contemporary adult rock, Moon embodies the sound of some older artists (Joan Baez comes to mind), while maintaining a fresh perspective.

—Kim Crawford

## RYTIS

*Unplugged And Cheating*

Rytis is a one-man acoustic guitar attack, with his target site aimed at your unsuspecting senses. His vocal melodies add a nice touch to his guitar technique, which runs the gamut from melodic fingerpicking to inspired classical passages to hyper-speed strumming. Rytis leaves no stone unturned when it comes to his performance. Best of all, his songwriting is very tasteful and easy to absorb, allowing even non-musicians to enjoy this man's talents. A very worthwhile listen.

—Domenic DiSpaldo

## PATTI SHEA

*Stars Collide*

Aaaaahhhh. This is mellow. Let's have a cup of coffee and reminisce. This was really good the first time we heard it—when her name was Joni Mitchell. Patti Shea is very talented. No doubt about that. So it really seems to be a shame that her sound is rather obviously dominated by a Joni Mitchell/Band influence that completely mangles any credibility her music would have to anybody who has heard either of these artists already. It's too bad. These songs are really quite good.

—Erik Caplan

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			8	9	10
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# demos

by Alan Pinkerton

## MUDFLAP

While many band these days attempt to go for the "in" or "popular" sounds (i.e. The Seattle Sound or Hootie!), Mudflap may lean in that direction, but has a definite individuality. You think you've heard the vocalist before, but can't quite put your finger on where or when. Ditto the music. It may be trite to say, but Mudflap is the same as what's going on in rock today;

they aren't ground breakers, yet they're different, somehow. Overall, it's straight-ahead rock 'n roll.  
(215) 635-1488

## TRAGIC CLOWN

For the most part sounding like Blind Melon/Dave Matthews Band/Blues Travelers, Tragic Clown seems to have an identity crisis. The first three songs on this five-song demo are the ones that sound like the three aforementioned outfits. However, it's on the last two songs where the identity crisis really comes to the forefront. Those two ("Passion's

Greatest Day" and "Still") have a keyboard-dominated pseudo-metal-movie-drama soundtrack feel. Confusing to say the least.  
(215) 549-7414

## RAREFORM

Slap happy, funky bass lines command the attention throughout Rareform's demo. Top-notch vocals help to propel this five-song outing that has that shirtless and tattooed Red Hot Chili Peppers groove. These boys know which way is up and how to get down. Keep on kickin'.

(215) 322-1009

## THE HAND FARM

Interesting jazz-fusion instrumentals that strive for the virtuosity of Weather Report and Return to Forever, but falls somewhere between latter-day Trevor Rabin-era Yes (without the vocals) and Djam Karet. These guys know their instruments intimately and how to play them. The Hand Farm rocks and deserves some serious listening. But the serious listening may run the risk of having a person forget what they hear five minutes after listening to this three-song demo.

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# musician's notebook

by Jason Ojalvo

## Music Publishing: Making You Money Part II

*No question about it, music publishing can generate serious income. But before you can jump into this cash stream, you need to find a music publisher. It's their job to find opportunities for your music to reach the public.*

### WHAT IS A PUBLISHER?

The publisher is a middle man with contacts to get your songs to the "right people" in the music business. You'll probably split profits 50-50 with your publisher, so you should work with a person with whom you feel comfortable, as well as someone who can effectively sell your music.

### WHERE TO FIND ONE

Start by asking other musicians who they

use and/or recommend. For an extensive listing of publishers, buy the annual *Songwriter's Market* for \$19.95. It contains lists of contact information, the type of music sought and the submission procedure for more than 500 publishers. Check your local bookstore or call 800-289-0963 for a copy. Highly recommended.

### HOW TO CHOOSE ONE

Call publishers in your area to see if they are interested in your style of music. Make a demo with clear, well-enunciated lyrics, and always include a lyric sheet. Try to convince a prospective publisher to let you be there in person when they listen to your material. This guarantees that you have their full attention and, more importantly, it helps determine if you could have a good working relationship with that person.

### WHAT TO WATCH FOR

Before you commit to a publisher, always have an entertainment lawyer check out the contract offered. Arm yourself early by knowing the following basic contract clauses you may encounter:

#### • Exclusive rights

Many publishers insist on exclusive rights, meaning you can't take your songs to other publishers, artists or producers. It could tie up your songs if the publisher is not actively shopping your music, so be confident that your publisher will effectively promote and sell your music before you sign.

#### • Changes in words and music

This protects your song from being changed without your approval. It also prevents other artists from simply changing a few lines or chords and claiming co-authorship and half the songwriter royalties.

#### • No cross-collateralization

Basically, if one song makes money and another loses money, the publisher cannot deduct that loss from the first song's earnings. Insist on this.

#### • Reversion clause

If the publisher has not found a suitable place for your song, this allows the rights to revert back to you after a specified period of time. In general, the publisher will push for a duration of several years, but you should request a shorter period, such as six months.

#### • Unspecified use

Even if your contract specifies a certain intended use of your song, this clause ensures that you will receive royalties from all possible uses that may arise.

#### • Audit clause

This allows your accountant to verify that the publisher's records are accurate.

The music industry relies on music publishers to find good music, especially songs with crossover potential. So start calling and writing to publishers to get your best songs heard.

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Jason Ojalvo is the editor of the quarterly music business newsletter, "Fast Forward." For a free subscription call (800) 468-9353.



## SINGLE WOMEN

**SBF 5'8"**, young, healthy, non-smoker. I like going out & having fun. I'm waiting to meet a loving Black man. Call Ext. 19158

**SBF 24, 5'9"**, open-minded, educated. I know how to cook. I'm looking for a young man who is willing to try anything once. A man that likes sports & having fun. Race & age are unimportant. Call Ext. 19147

**DF 1'm** slim, with auburn hair & green eyes. I'm looking for a gentleman, in the true sense of the word. Someone who will be a companion & a friend. Race is not a factor, but I would prefer a non-smoker. Call Ext. 18194

**SBF 1'm 30**, I'm in search of the man of my dreams. Someone who is 30-40, financially stable, tall, husky & ready to settle down. I'm the financially stable mother of one, 5'6" & thick from the waist down. I enjoy quiet times together, movies, bowling & spending quiet time with my child. Call Ext. 17890

**SF 1'm 5'5"** & heavyset, with brown skin. I'm looking for somebody to spend time with. Someone who is 18-24 years of age. Call Ext. 17791

**SF 21, 5'10"**, full-figured, good sense of humor, pretty smile, college graduate. I like movies, candlelight dinners & singing. Looking for someone to have honest fun with & snuggle with. I'm seeking a tall Black male who likes to laugh & doesn't mind a good debate. Call Ext. 17027

**SF 21, 5'10"**, have a good sense of humor & pretty smile. I'm looking for someone to have honest fun & snuggle with. My interests include singing, movies, church & candlelight dinners. I'm looking for someone who likes to laugh, has dreams and doesn't mind a good debate. Call Ext. 17025

**SF** Have shoulder length curly hair, am 27 and a professional. I'm looking for a nice young man. Call Ext. 18117

**SWF 31**, petite, very attractive. I have a lot to offer. I have many interests. I enjoy Broadway plays, New York City, traveling, romantic evenings & quiet evenings. I'm looking for a professional single White male between the ages of 35-45 who is emotionally & financially secure. Call Ext. 19193

**SBF 28**, mature. I like quiet candlelight dinners, going to the movies & get-away weekends. I'm looking for a non-drinking, drug-free, clean man between the ages of 30-38. A man who can respond to tender, loving, care & can return the same to me. Must have a job & your qualities should include patience, kindness, understanding, honesty & a good sense of humor. I'm only interested in a one-man, one-woman relationship. No head games. No players need to reply. Call Ext. 19141

**SF 34**, 110 lbs., petite, full of energy and down-to-earth. I have blonde hair & hazel green eyes. I'm good natured and love sports: fishing, skiing, camping and anything with the outdoors. I enjoy reading & cooking. Call Ext. 19041

**SF 30, 5'7"**, attractive, slender, intelligent, have blonde hair & blue eyes. I have various interests, such as traveling, music & so on. I'm looking for a male for a serious relationship. Ages 35-50 & financially secure. Call Ext. 18544

**SF** Interested in meeting a male who's never been married. I am 5'4" & 120 lbs. I'm interested in politics, environmental studies, nature, art & the theater. I would like to meet someone who's sensitive, humble & sweet. Call Ext. 18329

**SF 2**, professional, have long brown hair & brown eyes. I'm an independent woman who's looking for someone between the ages of 25-30 for a monogamous relationship. Some of my interests include going to the beach, traveling, weekend getaways, ice skating and action movies. Call Ext. 18277

**SF 5'11"**, I like dancing & music. I'm honest and I'm looking for an honest, romantic & sweet guy. Call Ext. 19103

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**SF 28**, never been married, homeowner, independent, good job. I'm looking for someone I have something in common with. Call Ext. 18105

**SF 32**, Looking for a man that's a non-smoker, a non-drinker, is drug free and clean. Ages 35-45. You must have a job and your qualities should include patience, kindness, understanding, honesty & a good sense of humor. My interests are quiet candlelight dinners, going to movies, shows & having get away weekends. Call Ext. 18084

**SF 5'11"**, size 7, have shoulder-length reddish-blonde hair & royal blue eyes. I'm considered very cute & adorable. Just moved to Ocean City. I'm looking for friendship. I don't know anyone in the area, so I'm hoping to meet people that can show me around. Call Ext. 16820

**SWF 32**, I'm seeking a single or divorced White male who is 25-45, stable, ambitious & outgoing. I enjoy movies, visiting museums, outdoor activities & the theater. Let's meet & see if it's magic. Please Call Ext. 17823

**SWF 30's**, kind, sweet, gentle, athletic. I enjoy skiing, water sports, boating, concerts, theaters, etc. I'm looking for a kind man with a sense of humor & similar qualities for a long term relationship. A man that can make the best of any situation & that can make me laugh. Children are okay. Call Ext. 17121

**SF 5'2"**, 115 lbs., dark blonde hair, brown eyes, petite. I like shows, gambling, traveling, dancing, cooking, etc. I'm looking for a White male who is over 55 for a meaningful relationship. Call Ext. 16896

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**SM** In search of a special someone who is small to petite, attractive and down-to-earth. One who likes cuddling, holding hands, taking walks and having quiet times. Call Ext. 19022

**SM Professional**, In search of a professional female with nice legs & personality. I like dancing, jazz, movies, art & relaxing. Please leave a message. Call Ext. 18916

**SBM** In search of a single Black female who is small, down-to-earth & sensitive. One who likes cuddling, quiet times, romance, walking, music & dancing. Call Ext. 18532

**SWM 24**, professional. I'm interested in meeting single females for good times & fun. Call Ext. 18330

**SM 32, 6'1"**, trim build, non-smoker, Catholic, outgoing, good sense of humor. I have my own business. I enjoy music, the beach, walks, outdoor activities, sports & reading. I'm interested in meeting an attractive, fit, Christian or Catholic woman between the ages of 21-34. Call Ext. 18894

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**SWM 23, 6'1"**, brown hair, brown eyes, ex-college football player, honest, fun-loving, caring, sensitive, romantic, adventurous. I'm an assistant manager with a large retail company. I believe integrity is very important. I'm interested in good quality people to spend time with. Call Ext. 18964

**SM New** to the Philadelphia area. I'm employed as an engineer and don't know too many people here. I like all sporting events, working out, rollerblading, etc. Looking for someone with similar interests. Call Ext. 18922

**SM 31**, father of 2 wonderful boys. I'm looking for someone for friendship right now. I believe friendship is very important in the beginning of a relationship. I'm looking for someone who's sincere & honest like myself. Someone who likes the outdoors. I love boating. Must not be afraid of kids. Leave a message. Call Ext. 18782

## ALTERNATIVE LIFESTYLES

**SF 23, 5'7"**, 135 lbs., have blonde hair & green eyes. I am interested in meeting another woman between the ages of 20-30 years old who is also curious. Someone that is feminine, caring, honest & spiritual. Call Ext. 18508

**SF 18**, non-smoker. I'm looking for a non-smoking, disease-free, drug-free, White or Hispanic woman between the ages of 18-20, who is fun to be with. A woman that likes movies, animals, going out & having fun. Call Ext. 18321

**SWF 29**, I like sports, going out with my friends & skiing. If you're interested in getting to know me, please call. Call Ext. 17746

**SF 5'9"**, red hair, butch, nice figure. I'm seeking a woman with similar interests who enjoys the alternative lifestyle. Call Ext. 17662

**SF 34**, very young looking. I like music, movies, going out for dinner, dancing & laughing. I'm looking for a woman in her late 20's to early 30's with a trim build. Someone who is smart, sexy, confident about herself & fun to be with. Call Ext. 17647

**SF 20**, average-looking, down-to-earth. I like classic rock music, candles, concerts, parties, hiking, reading, etc. I'm seeking experienced females for fun & friendship. I prefer pretty & petite girls between the ages of 18-25. No butches please. Call Ext. 18122

**SM 1'm** in my 20's and I'm looking for a guy who can share personal times with me: quiet times, long walks, cook, & movies. Call Ext. 18689

**SWM 25, 5'8"**, 195 lbs., blonde hair, blue eyes, medium build. I like football, basketball, horseback riding, motorcycling, auto racing, etc. I'm interested in meeting males who are up to age 30. Race is unimportant. Call Ext. 17026

**SM 28, 5'9"**, 160 lbs. I'm interested in meeting someone between the ages of 25-35 who likes quiet evenings & having fun. Race is unimportant. Call Ext. 17761

**SM 1'm 25 & 145 lbs.** I'm looking for someone who is 25-30, enjoys going out, partying, walks along the beaches & movies. I'm looking for someone in area code 609. Call Ext. 17490

**SM 1'm** looking for a male companion to hang out with every once in awhile. Someone for fun times & conversation. Call Ext. 17126

**SM 1'm** looking for a muscular or feminine man for friendship & a possible relationship. Someone to have fun with. Age is unimportant. Call Ext. 17136 I'm married Christian Black woman 36 years of age. I like movies, baking, writing, collecting, decorating, watching football, etc. I'm seeking new contacts for friendship & conversation. Preferably over 35 years of age. Race is unimportant. Call Ext. 16868

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**Gothik** seeks 18-25 yr. old bass player. Experience, reliability, transp. a must. Great walk in situation for someone who wants to make it. Flash, 215-468-4455.

**Multi-instrumentalist/vocalist** needed for original outfit. Also needed, drummer. Serious inquiries only. Chuck, 610-658-2564.

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**Last Call** Lead Singer & drummer seeking bassist, guitarist and keyboardist to complete an original/pop/alternative band. Must not be afraid of practice and hard work. 610-622-7539.

**Utility Player Wanted** Lead guitar, fiddle or mandolin, etc./and backup vocals, for Irish working band, Shades of Green. Tom, 215-244-9074.

**Original Band Seeking Lead Vocalist** Comparisons to Sting, Steely Dan, Dave Matthews, etc. Have pro mgt. and 32-trk digital studio. Serious project with pro musicians. 610-369-9715.

**Bassist & Frontman Vocalist Wanted** Mainly Led Zeppelin

covers, rock/blues. 215-338-4006.

**Bassist needed** for professional dream/pop band in the vein of Slowdive, Ride, Jesus and Mary Chain. Alex, 610-525-7604.

**Drummer Needed** Must be proficient outside of 4/4, mostly 7's and 9's. '70s progressive style. Have CD and some records out. Ready to play once position is filled. Jamie, 215-923-5967.

**Acoustic guitarist**, 37, songwriter w/some vocal ability seeks teatime musician w/good vocals to form possible jazz/pop duo. Infil: Fleetwood Mac, Eagles, Beatles. 215-245-6252.

**Straight forward country rock band** seeks professional drummer for original project to play out. Rehearsal two times a week. 215-742-2148.

**The Swamp Candles Seek Bassist** Infil: Stones, Zeppelin, Aerosmith, Cult. Have recording studio, rehearsal space and debut album. Chris, 215-672-6315.

**Musicians wanted for recording project.** Faces, Winos, Ju Ju Hounds-type players. Horns, organ, sax, boogie piano, percussion, back-ups, bass, fiddle. Joe, 609-963-3000.

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**DOWN TO EARTH CAFE, Sat., Feb. 10**  
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5-Song EP Available at:  
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Repo Records, Ardmore  
Way Out, Roosevelt Mall, NE Phila. / And At Shows

Check Out The Cottonmouth Web Site:  
<http://www.wanda.pond.com/~pickr/>

Information: (215) 843-1403

# MUTHERS DAY

**THE BREED MC**  
**VALENTINES DAY PARTY,**  
Sat., Feb. 17  
(w/Black Harvest)

Hilltop A.A. in Oakford, PA  
Tickets: (215) 930-0246

Information: (215) 632-6451

# BLACK HARVEST

**SHOOTERS, Wed., Feb. 7**  
(w/Dollhaus Puppet and Sleeping Dogs)  
Fairless Hills, PA / (215) 295-4441

**THE BREED MC**  
**VALENTINES DAY PARTY, Sat., Feb. 17**  
(w/Muthers Day)  
Hilltop A.A. in Oakford, PA  
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