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Rock n Rumor Central

By Mel Toxic

Howard Stern's Private Parts. The soundtrack CD is in stores now (the film is due out March 7) and features 29 tracks. Sixteen of the tracks are comedy bits and snippets from the film. Here's the rundown: Rob Zombie with Stern, "The Great American Nightmare;" L.L. Cool J with Flea, Dave Navarro and Chad Smith (of the Red Hot Chili

Peppers), "I Make My Own Rules;" Porno for Pyros with Flea and Dave Navarro, "Hard Charger;" Marilyn Manson, "The Suck For Your Solution;" Ozzy Osbourne with Type O Negative, "Pictures of Matchstick Men" (a cover of the old Status Quo song); Green Day, "Tired of Waiting for You" (a cover of the Kinks classic recorded especially for the soundtrack); The

Ramones, "Pinhead;" Deep Purple, "Smoke on the Water;" Cheap Trick, "I Want You To Want Me;" Ted Nugent, "Cat Scratch Fever;" Van Halen, "Jamie's Cryin';" AC/DC, "You Shook Me All Night Long" (live); Howard Stern and Dust Brothers, "Tortured Man." Some of the between-song bits include "Pig Virus," "The Contest," "The Howard Stern Experience," "Crackhead Bob" and "The Anti-Christ."

Attention Pop Mart shoppers! After holding its press conference in a New York K-Mart, U2 will hit the road to cover 62 cities in 20 countries this year, with additional dates expected into 1998. Fans can expect state-of-the-art video screens, a 100-foot-high Golden Arch, a 35-foot-

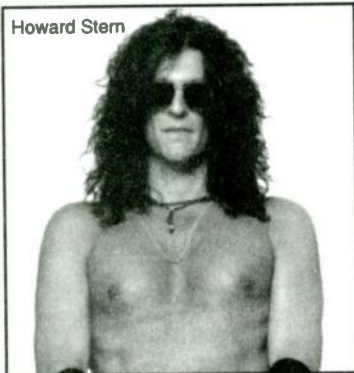
high "mirrorball lemon" and an enormous illuminated stuffed olive on a 100-foot-high toothpick, among other bizarre pop culture paraphernalia. Twelve-hundred tons of production equipment will include a 30-ton p.a. system. Approximately 200 traveling crew members will occupy 15 buses and 52 trucks. In addition to the standard tour-

city stops, the 40 countries that will be visited by U2 will include new frontiers such as Northern Africa, South America, Israel, Greece and the Czech Republic. The most remarkable show confirmed is one in the city of Sarajevo. Bono explained that Sarajevo refused to accept a "charity" concert offered by the band. Instead, the city wanted to be treated with as much normalcy as possible. The band decided the best compromise was to play the Sarajevo show with the low-

est ticket price possible, foregoing profit. *Pap*, U2's eighth studio album, will be in stores March 4. See em' play Philly at U. of P.'s Franklin Field June 8.

Metallica is returning to the studio to record another album... Even though it took the band five years to do *Load*, the newly married Lars Ulrich said after Metallica finishes its current tour, the band will head back into the studio to finish up another album, which it plans to release later this year. Last time around the band recorded an album and a half worth of material and decided to use the tracks that didn't make the cut for *Load* on another album.

Ozzy will be busy in '97. The former Black



Howard Stern

Loud n Local Hot List

Cottonmouth "Plastic"
Love Huskies "Emotional Stitches"
Paintbox "Slammin'"
Adi Shakti "Mother Maker"
Fuzzy Bunny Slippers "Run"
Viscous Circle "Re-Creation"
Lycossal Spin "Jezebel's Grave"
They Eat Their Young "Movie of Life"
Give "The Other"
Fuel "Ozone Baby"
EDO "Alex's Pee Pee"

Sabbath member is getting ready to unleash a greatest hits record with three new tracks (one titled "Back To Earth"), a live record, a video and an autobiography. And don't forget about "Ozzfest 97," a traveling collection of sonically down 'n dirty acts guaranteed to please. Look for Pantera, Type O Negative and Powerman 5000, with the distinct possibility of Marilyn Manson joining in on the fun. Last time around, Ozzfest featured Slayer, Danzig, Sepultura and Biohazard among others. It gets better. Fox Television has expressed some interest in giving Ozzy his own sitcom. The premise for the show revolves around an aging rocker's struggle to return to home life when he finally comes off the road. Sounds like a winner to us!

Mel Toxic can be heard daily after Howard Stern and Sunday night at 11 with "Loud n Local" on 94 WYSP.

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Philadelphia Area Offers a Variety of Rehearsal Options

W

here can a band go in this town to get in some stage-volume practice time without

being visited by the police or told to "Turn that infernal racket down?" So bands are stuck with either renting an unheated, cramped storage space, dealing with the hassle and complaints from playing in the garage or renting an affordable rehearsal studio.

So, we've compiled a handful of rehearsal studios in the area where you'll probably find the best value for your rehearsal dollar.

In the hip neighborhood of Manayunk you'll find a nifty spot called East Side Studios. With three fully equipped rooms (one doubles as a recording studio), East Side has p.a. systems that would make some area clubs jealous. The rooms, at \$15 per hour, also come equipped with both bass and guitar amps, as well as drums. Hours generally start around 5 p.m., but advance calls allow for rehearsal times tailor made to almost any schedule.

Hatboro, Pa., is home to Ed's Rehearsal Studios on County Line Road. Ed's rooms include use of a p.a. and drums, and the studios are linked with Ed's Music, so just about anything a band might need can be purchased or rented from the store. A recording studio also operates in the location. The four rooms are available for rental from 4 to 11 p.m. at \$13 per hour.

Levittown, Pa.'s Echo Studios features rooms that range in size and price from \$10 to \$20 an hour. Echo also has a recording studio among its four rooms, with plans to build more rehearsal rooms in the future. Its biggest room is also a fully outfitted sound stage, suitable for shooting a video or just getting the feel of a real performance during rehearsal.

Kloss studios in Abington, Pa., has rehearsal space available while undergoing some remodeling. When fully up and running, Kloss will offer three rehearsal rooms, a professional recording studio and cassette duplication in one music

complex. The spaces will have p.a. and drums available for hourly use as well as rental amps. Cost is \$15 per hour with discounts on blocked time.

Trito Music Center in Norristown, Pa., has five rooms that can be rented hourly or monthly. The monthly rentals offer bands the advantage of keeping their own equipment where they rehearse, as well as coming or going as they



Sound Stage at Wyld Rehearsal Studios

please. Rental supplies are available, and plans include building a recording studio in the showcase studio. Fees are \$15 per hour or \$300 per month (except for the showcase room, which goes for \$20 per hour at a two-hour minimum).

For the Northeast Philly crowd, there's a cool spot called Wyld Studios on State Road. At \$15 per hour, these rooms are fully equipped with amps, p.a., drums and almost anything a musician might want, including keyboards, cords, effects processors, you name it. One of the five rooms has a giant stage that rents for \$20 per hour, and plans to expand into the next building are in the works.

So give your mom and neighbors a rest next time you need to push it to 11.

East Side Studios: (215) 482-4821
Ed's Studios: (215) 441-5670
Echo Studios: (215) 945-3190
Trito Music Center: (610) 272-1730
Wyld Studios: (215) 331-4542

CONCERT SET AT BUCKS COUNTY YMCA

Ark Entertainment will host a concert at the Central Bucks County YMCA March 15. This event will be for those 19 and younger only, and capacity will be limited to 150 people. The show will feature three original rock bands—Spitshine, Live Alien Broadcast and Paintbox. Music will begin at 8 p.m. with *Rockpile's* own André Calilhanna as introducing the bands.

PHILLY PRODUCER HAS INTERNATIONAL APPEAL

Joe Molinaro of the local band CTO and Ultimate Studios has made some political inroads with music locally, nationally and internationally. Last year he produced a memorial song inspired by the tragic shooting of school children in Scotland. The tune was played at memorial services in Scotland, received airplay in Europe and drew official praise from the Queen of England. Molinaro's band, CTO, also played at an inaugural ball for President Clinton in January, sharing the bill with the Isley Brothers and The Platters.

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Holy Hand Grenade

by André Calilhanna

Sitting in the smoky, fabricated swank of Ralph, Jr.'s, in Olde City Philadelphia, the members of Holy Hand Grenade look rather young as they muse over the trials and woes of their previous bands. They joke and sing harmonies to the tunes on the jukebox—to the delight of some of the regulars at the bar—between stories of once giving up music and forming their own ice hockey team. Cruising easily through two packs of Parliament lights between them, guitarist/vocalist Greg Phillips, bassist Michael Mertzman and drummer James Martin are very concerned; they don't want their mothers finding out they smoke. They're serious.

Holy Hand Grenade has just released one of the most vibrant, coherent pop albums this side of the Atlantic, replete with frivolous lyrics and concepts that demand deeper interpretation. Born of English pop, and indeed borrowing more than one trick from that bag, *Smoked* doesn't waver in its melody or personality for even a second through any of its 32 minutes. Terse, vibrant songs end just as they hit full sprint, plopping you into the lap of the next tasty track.

"We like pop, that's why we play it," says Phillips. "We play for the song now, where before we used to use a lot of effects. We have a certain sense of humor about rock. We kind of know what we're up against now. We're more mature."

In the 20 months of Holy Hand Grenade's existence, the band feels like it has been blessed. Having recorded a five-song demo at Sonic Recording, these native Philadelphians found themselves playing showcases in Los Angeles and New York before they had a real local buzz. Sparking interest from some majors, Holy Hand Grenade is thrilled to be signed to Countdown Records, a division of Relativity, where they feel like they're the main focus.

"We got on an indie that's pretty big, and

we're happy about that, but we had people from Columbia, Epic, Lava checking us out... we got wined and dined," Phillips says, beaming at his band mates as they relive the recent memories. "But we needed to build a track record, they wanted to see some record sales."

"The great thing about this label is that we are Priority One," Martin chimes in. "This label's got, like, five bands, and we're the only one who's got an album out and ready to go."

Smoked was released officially Feb. 25, but the band kicked off the event with a record release party at Upstairs at Nick's Feb. 22. The album actually contains the original recordings from the original demo sessions. The five songs,

It's really cool, because it's such a painful process, mixing songs for eight hours a day."

"Matt Wallace's mixes makes it like they're new songs," Martin boasts. "He did such a good job, it doesn't sound like a demo anymore. He used the original recordings, which is cool."

"We've actually changed our live arrangements to match what he did," Mertzman adds, "because what he did is so cool."

Constantly downplaying the integrity of the music, Phillips and company refer to the fact they love the music they're playing, and that's why they feel *Smoked* is gaining interest from Philadelphia and beyond from square one.

"I used to write songs that were really per-



"Mohair Fuzz," "International Cheese," "Bitter Cigarette," "Kitten Comes Back" and "Sonny Liston," were sent out to Los Angeles along with the more recently recorded tracks to be mixed by Matt Wallace (Rolling Stones, Faith No More).

"We never met Matt," Phillips admits. "We've never even met anybody from our label! We wrote him (Wallace) a bunch of notes, we mailed the tapes out, and a week later he sends it back.

sonal, but those kinds of songs don't mean anything to people who don't know about your life," Phillips philosophizes. "I don't know how Smashing Pumpkins did it. We just write songs that are fun, that we enjoy playing."

Truth is, the songs on this album achieve the status of pop genius, and hint at better things down the road. This is the first step in a long journey.

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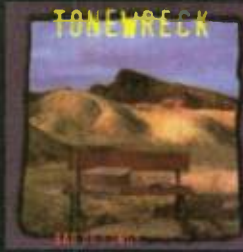
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By
Gregg McQueen

METALLICA

From the moment the band exploded out of the Bay Area in 1983, Metallica has been something special. Armed with the battle cry "Bang the head that doesn't bang," its seminal debut, *Kill 'Em All*, set the music world on its ear with a brutal brew of thrash metal and energized an incredibly loyal legion of fans. Subsequent records like *Ride the Lightning* and *Master of Puppets* helped pave the way for mainstream acceptance of extremely heavy music as constant touring forged Metallica's reputation as one of the most exciting live acts on the planet.

The self-titled '91 release, nicknamed *The Black Album*, was a worldwide phenomenon, selling 15 million copies and spawning a two-year tour of nearly every nook and cranny on the globe. The lengthy road trek and the burnout that followed caused a five-year wait for the next studio album, *Load*, the band's most adventurous effort to date. Now the road warriors have returned to the stage with a vengeance. Metallica is currently in the middle of a U.S. tour, complete with an elaborate stage production heavy on pyrotechnics and featuring a unique, two-section stage in the middle of the arena, which provides the entire crowd with a great view of the band.

"We decided to take it over the top, and just totally go bonkers on the production," says Metallica bassist Jason Newsted. "We've got 19 40-foot semi trucks full of gear and 100 people in the road crew to make it happen. It's the biggest show we've ever taken out and the biggest investment we've ever made ourselves. And it's proving to be the right thing. More people are coming to see us on this tour than the last tour. It really makes us feel good."

Ironically, the band is using more pyro than ever in its act since lead singer/rhythm guitarist James Hetfield was seriously burned by an accident at a 1992 concert.

"That was just an accident, and luckily James is bad enough to come out of it," remarks Newsted. "He's not the type of person that would say, 'We can't have any more bombs because I got scared!' So, we just try to have everything really programmed and everyone focused on where the stuff is going off and at what time."

For Newsted, the real fireworks occur when the moment arrives for the band to take the stage. "I'm so psyched at that point, I feel bullets would bounce off me," he states. "I feel indestructible. Once I kick into that zone, there's nothing else."

Metallica is famous for intense, energetic shows that last two and a half hours or more. Staying in the physical shape required to play wild music at a breakneck pace every night is a serious matter, the bassist points out. "As the years have

each generation of listeners that's there." One option that has helped on recent tours is lumping several songs together in a medley. This way the band can at least do portions of as many songs as possible.

The success of Metallica's recent tours is somewhat remarkable in a recession-plagued era when many top musical acts struggle to fill arenas. In fact, Metallica draws more and more fans to its shows with each tour. The band was warned against hitting the road with such an elaborate and costly production for the *Load* tour in economically uncertain times. But to tell the members of Metallica, who have always thrived on adversity, they can't do something is a big mistake. "For someone to tell us that, that means that we try 500 times harder," insists Newsted. "When you say we can't do it, that



l to r: Kirk Hammett, James Hetfield, Lars Ulrich, Jason Newsted

gone by, everybody has figured out their certain little regimens and how to take care of themselves. The hours that we usually live are basically vampire hours. Everybody has their own practices to make sure they're at their best each day and in their prime at 9:00 at night. Nobody wants to be the weak link out of any of the guys, or let the other three dudes down."

That type of attitude involves self-policing among the band members, including a good-natured method of keeping someone in line. "Whenever anyone's slipping a little bit, maybe he's had too much gin that week, or that kind of thing, you'll say, 'Look, that fucking solo was really not happening. Maybe you should lay off of the martinis,'" jokes Newsted. "It's always a seed that's planted in the guy's head, and you're doing it for the best of the team."

One increasingly difficult task for the band—Newsted, Hetfield, drummer Lars Ulrich and guitarist Kirk Hammett—is concocting set lists for the shows, since Metallica now has 15 years worth of material to play. "It's pretty difficult, actually," remarks Newsted. "We want to pull something from every record, and try to have four or five songs for

means we will. It becomes a challenge for us."

Metallica's current assault on U.S. arenas will last until the end of May 1997, when the band returns to the studio to finish work on its next record, currently targeted for a December release. The record will feature 14 songs partially completed during the *Load* sessions last year. The band will put the finishing touches on those tracks this summer, and the word on the street is the songs are very strong, indeed. "The drum tracks are already recorded, and that's a big chunk of the recording process for us," explains Newsted. "Once the drums are out of the way, then we pretty much roll. Half of the bass is done, and some of the guitar is done. We've just got to go in and do the final pieces. James has to put the lyrics together, but the hard part is out of the way."

The band is going out of its way to avoid another lengthy gap between records, a problem exacerbated last time by the runaway success of the *Black Album*. Suddenly, the band had exposure on radio and television worldwide like never before. The tour for that record started out as a 10-month schedule, but things got out of hand because of the newfound demand for the band's music, Newsted explains. "So

10 months into the tour, management said 'Oh, you need to add two more months because these people want to see you.' Then it was 'We need to add two more months because these people want to see you.' Then it was 'We need to add three more months and 60 shows over here because people in Scandinavia and Russia want to see you, and so on. Eventually, the tour becomes 22 months long, and you're thinking 'What am I doing?'"

That exhausting endeavor, plus another summer tour in 1994, left the band members stressed out and bickering, in dire need of some time away from each other. They took a year off, went their separate ways, and when everyone regrouped to create Load, they realized a newfound respect and appreciation for each other, and are now closer than ever.

"Now it's very much four guys, all for one," states Newsted. "The understanding between people is the main thing, realizing how important it is to be considerate and respectful of others. What it came down to was everybody being cool with themselves as a person away from the band in order for it to work once we came back together. Different members went about it in different ways to reach that point, but we all reached it together, and that's what's important. I can very confidently say that this is the most enjoyable tour that we've ever done. Everybody is so cool with each other that it's almost too good to be true."

Another item that has Newsted excited is the fact Hetfield and Ulrich, who once ruled

Metallica's songwriting efforts with iron fists, are allowing him and Hammett more input in the studio. "It's just something that came with us maturing and James and Lars bringing down the guard around their very heavily protected music. It was always their baby and you couldn't fucking touch it. Now everybody's letting each other have their space to put their signature on the tunes, letting the personalities come out and influences show. That opened everything up for our band to be able to create the music that we all want to now."

Metallica's increased popularity in recent years has expanded its audience beyond the Beavis and Butt-head contingent of metal-loving, aggressive adolescent males. As for people who try to stereotype Metallica fans and heavy metal fans in general, Newsted remarks, "That is such bullshit. Of course, there are kids who are younger and are not quite together yet that are Metallica fans. But there are also Metallica fans that have PhD's, or have graduated from Harvard. You can't just stereotype a Metallica fan like that any more. You might have been able to in 1984, but not in 1997."

He adds, "Every night when I go out on-stage, I'll see some little guy who's nine or 10 years old digging the last album, and a dude next to him in a suit and tie, and singing every word to every song. He's there chanting, 'Die!' Meanwhile, he just got off of doing his stockbroker gig at 5:00. It's pretty cool."

As Metallica has extended its following, the band has also gone out of its way to broaden its musical horizons in the studio. Load, while retaining

the band's trademark metallic crunch, boasts a more stripped-down, bluesier feel on many tracks, and songs like "Mama Said," "Hero of the Day" and "Bleeding Me," are unlike anything the band has recorded previously. Newsted explains, "In the studio, you go in and try to do something you haven't done before, not put out the same record as before with a different album cover. That's never going to be us. We want to be able to keep exploring."

That type of exploring, readily apparent on Load, turned off a lot of old-school Metallica fans who had grown accustomed to hearing the band play 200 mph most every song. However, as Newsted points out, speed isn't everything.

"People often think that you have to play fast in order to be heavy," he says. "You can create a heavy mood without being fast or necessarily loud. Even on a song like 'Mama Said,' the mood that's created just from the words that James is singing and from the little bit of gravel in his voice, with a little bit of edge, is still a heavy mood for me. What we're trying to consider now is what other directions we can keep taking it."

The fact many fans reacted with cynicism to Load is something that confuses the band. "For all these years Metallica has been backed by people that loved us and wanted to be a part of us because we did what we wanted," says Newsted. "We always went against the grain, made our own rules and did what we wanted to do. Now, that we continue to do what we

want to do, some people give up on us because we're not doing what they want us to do. What's up with that?"

Newsted wants those skeptical fans to remember Metallica was a true pioneer for metal music, and inspired many of today's most popular heavy bands. "Don't forget that Metallica is the band that put down the blueprint for a lot of this stuff. Please don't disrespect us. I want people to have their own opinion, but to turn your back on the same guys that created 'Damage, Inc.," "Battery," "Master of Puppets," all the shit that made other bands want to even pick up a guitar to begin with, that ain't right."

Though the fan response to Load may have been somewhat lukewarm, not so with the band's current arena tour, with ticket sales going wild. Obviously, people understand Metallica has few peers on the live stage, and those who attend a concert will not be disappointed. Newsted states, "When you come to see the live show, it'll be just like you always expect from Metallica—louder than shit, all the old, heavy, ugly songs. That's the point I'm trying to make. We try to keep exploring on our records, but as for the Metallica that people know and love, it's still the same band. We're still a band that plays with much conviction and furious intent when it comes down to showing people why we're where we are."

Metallica will appear March 7 and 8 at the CoreStates Center, Broad and Pattison, Philadelphia.

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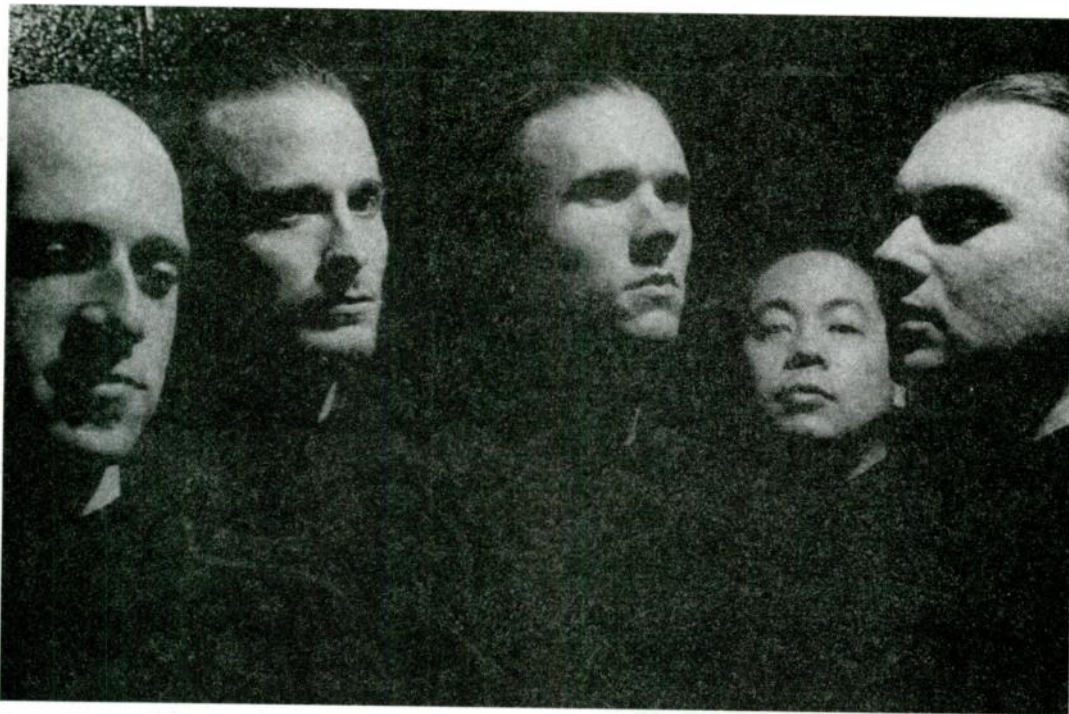
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Frank Phobia knows about overcoming adversity. After 10-plus years of hardcore dedication to music, his band, on the verge of signing a recording contract, lost its bassist to that omnipresent phantom—musical differences.

This sort of setback would force a lesser act to disintegrate, but not Anthrophobia. The members seem to thrive in tough situations. "It was good to be put under that kind of pressure. We had to promote our last EP, record our new project and work regular full-time jobs," says Frank Phobia (who

elements at work in two different music scenes, it's not surprising to find the band has gone through quite a few stylistic changes in its search for the right sound.

"We started out pretty punk, opening for bands like Ruin and Seven Seconds," says Frank. Throughout the years, the band explored some musical ideas that became highly successful for some of its peers. "Years ago we had a bass player who was into funk, and playing slap style, and this was before the Chili Peppers really broke big. It was like we would always experiment with something, drop it, and it would become the next hip thing," says Frank.



shares his surname with each other member), frontman and the sole remaining original band member. Despite the loss, Anthrophobia managed to record a new 11-song CD, *Pulse*, due for release March 11. The band has since gained a new bassist and finalized its contract with Oxygen Records, allowing the band a level of support it had not previously known.

But signing doesn't necessarily bring luxury. "Being signed makes life more hectic," remarks Frank. "Before, it was tough, but now we have a whole team of people running us around." Previously, the band had only worked with smaller indie labels, including local punks Coolidge Records.

Formed in 1985, Anthrophobia subscribed to the early tenets of the underground scene: DIY, or Do It Yourself. As a youthful music enthusiast, Frank learned to make himself a cornerstone of the original music scene in his hometown of Reading and in Philly. This awareness kept the band on top of things locally, and gave them the chances for exposure only constant self-motivation could produce. Considering the number of

This attitude towards innovation has given the band a sound that's tough to pigeonhole. Some audiences aren't sure how to take the band's sound. "Playing in front of an all-ages punk crowd, some of these kids give me this look like, 'What's this guy doing?,' and I'm like, 'Kid, I was into hardcore in 1981, watching Minor Threat and Bad Brains on tiny stages—man, I was you!' They think we're from Mars," says Frank. The band has seen the trends come and go, and in the process, gleaned multiple influences. The album is accordingly varied, featuring hip-hop scratching and psychotic keyboard noises. Alternately snarling hardcore and hooky melodies, Anthrophobia is an excellent example of how diversity can work within the boundaries of a single band.

So what's next for Frank and Team Phobia? The band is set to embark on tour right after *Pulse* is released, opening for larger national acts to increase its exposure. For Frank the main thing is to keep the music alive. "I've been in bands since I was 16. It's good to know that I'm not jaded and cynical. I still feel excited about music and love to play. That'll never change."

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Local Label Breaking Ground

When Michael Harrington opened his record store back in 1994, he hadn't figured on doing much more with the business than, well... selling records. But about a year later he and a few employees found themselves in the business of signing local artists, having CDs manufactured and distributing them to stores around the country.

The label Harrington and his comrades were developing—with only the slightest bit of know how—is Triquetra Records, which emerged from his store Disc/Connection in Bensalem, Pa. It just seemed like the thing to do, Harrington explains. The local bands that hung out at his store were selling their tapes and CDs there anyway and looking for a label to help them get to the next level. And that IRS refund had just come in, so what's a record store owner to do, except put together a record company?

Triquetra has about 10 artists and basically handles everything from the recordings to the distribution of CDs. The label uses a couple of larger distributors, but handles much of it through its own network, which was put together simply by obtaining directories of record stores and making phone call after phone call to establish new sales locations. In addition, retail support calls in the form of air play requests are made to radio stations in the markets where the CDs are

available.

"College radio stations have been awesome," says Harrington. "Texas, for some reason, is real big on our stuff. We sell a lot of CDs right outside of Dallas."

Oddly enough, Lithuania is also big on playing Triquetra releases. A college DJ from Los Angeles

continues to send him its new releases.

Diversity is something on which the label prides itself. Its artists range from hardcore punk to American folk roots to children's songs. "We always say we're just dedicated to the song," explains Harrington. "We don't care about styles or anything."

The key for Triquetra, he says, is to continue operating the label without outside interference. So far, he says, it's been a break-even venture monetarily, while at the same time it's enabled some local artists to develop careers. Harrington assures he's not out to find major label interest for the artists to make a quick profit from a big contract.

"We're not interested in hooking up with a major and getting any of those kinds of distribution deals like Matador has or even what Epitaph has," he says. "We just want to do our own thing and stay indie. We hope that we're going to grow as our bands grow."

"We want to make money at it, sure, but we want to make the money, we don't want somebody else making it for us. If a band gets a major label deal, that's great. We still have their first or second record. We just want to create our own world and just do things our way, not worry about what anybody else does."

—Joe Kirschen



mailed a copy of the label's first release—*To Trust Is To Sometimes Surrender*, from the band Shallow Union No. 7—to another DJ in Lithuania who continues to correspond with Triquetra, and the label con-

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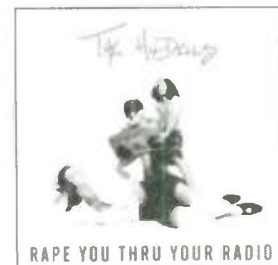
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Lesbian Boy

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BAL Sterling,, Perils Of Pauline
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Ralph Johnson
DTE Planetary Jazz
GRA Brother Thump, Tin Men, Paul Kimbins
RUS Open Stage

5

BAL Heywood, Lefty's Deceiver, Manta Ray
BLA Blackthorn
BLU Sister Blue
DOC Princess Superstar, Mia Johnson
Cynthia Mason
DTE Open Mic
GRA Lisa Torban, Lauren Hart, 2-H Club
RTS St. James Place, Second Story
SAB Ten Spiders, Catching Flies
TIN Joey Sweeney, Jessie Jamieson

6

BAL Bent Leg Fatima
BLU Jeff Washington
DOC Vipers, Swedge
DTE Planetary Jazz
GRA Catching Flies, Gas Money, Knock Out Drops
RUS Open Stage

12

BAL Ben Vaughn
BLU St. Elmo's Fire
DOC Angry Johnnie and the Killbillies
Rolling Hayseeds
DTE Open Mic
GRA Dirges, Talking to Animals
SAB Rob Dickinson Band

13

BAL After Party
BLU Blues Revue Baqnd
DOC More, Lucinda Bright
DTE Planetary Jazz
GRA Martin's Dam, Dragstrip Courage
RUS Open Stage
TIN Miuchelle Malone, Lauren Hart
TRO Spring Heel Jack

19

BAL Hoist, Virola, Bonaparte
BLU AJ Slick Blues Band
DOC Wastoid, Cathode Ray, The Lotras
DTE Open Mic
GRA Mercy River, XX's and OO's
RUS Patsy Foster
SAB Shutter Dogs, Gould, Shame
TIN Sarah Masen

20

BAL Latimer, Shoot The Gift
BLU Nick Z and The Night Crawlers
DOC The Mood, Vincent's Ear
DTE Planetary Jazz
GRA June Rich, Doxy's Kitchen
RUS Open Stage
TRO Jason Bonham

26

BAL Stinking Lizaveta, Dulac Swade
BLU Jeff Washington
DOC The Weave, Fontanelles, Doria Roberts
DTE Open Mic
GRA She Became Grey, Restless Native
Skyward 7
SAB Patti Smith Tribute Night
SAP Screwface, Real Live Psychics
Down Division
TIN Dan Bern, Kevin So

27

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| BAL Zonic Shockum | RTS Drop Zero, 6 to the Universe., Maybe Tomorrow |
| BLA Alcoholics Unanimous, Thorazine | SAB Electric Farm, The Turncoats |
| BLA Box Of Nuts | SAP The Howitzers, Figurehead |
| BLU Steve Guyger and The Excellos | SAP The Grass Holes, Early Grayce |
| DOC Cobalt Blues Band Reunion | TIN Kim Richey, Rolling Hayseeds |
| DTE Absolute Illusion | |
| GRA Rugby Road, Disco Bisquit Jessy Jameson | |
| JSB Old Panther | |
| MAR Suburban Underground | |
| REX Evolver, Tallman, Bernie Bernie HeadFlap | |

7

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|--|----------------------------------|
| BAL Ben Vaughn | Bass Masters |
| BLA Bigg Romeo | TIN Steve Forbert, Joseph Arthur |
| BLU Walkin' Dawgs | |
| DOC Lather, The Silence, Lulie Loesch | |
| DTE Roz King | |
| GRA Isle Of Q, Mike Dutton | |
| JSB Kalai King | |
| MAR High Risk Ritual Bridge | |
| REX The Creatures, Mondo Topless | |
| RTS TBA | |
| SAB Mae Pang | |
| SAP The Kretins, Life Sick Life Rejected Life, PoliticallyErect | |

14

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|--|-------------------------------|
| BAL Holy Hand Grenade, | TRO The Urge, Two Skinny Jays |
| BLA Madhouse | |
| BLU TBA | |
| DOC Vibrolux, Caterpillar Lesbian Boy | |
| DTE A Roger 7 | |
| GRA June Rich, Modern Yesterday | |
| JSB Vineyard Sun | |
| MAR Crosstown | |
| REX Kaya | |
| RTS Splintered Sunlight | |
| SAB Day Of Reckoning, Grand Fabric | |
| TIN Suddenly Tammy, Christine Mull | |

21

| | |
|---|----------------------------------|
| BAL Caterpillar, The Yips | SAB Cory, David J. |
| BLA Cathode Ray, Ashtabula | TIN Chris Smither, Louise Taylor |
| BLA Funnybone | |
| BLU Steve Guyger And The Excellos | |
| DOC Crave, Muscle Factory | |
| DTE The Delta 9 Sound | |
| GRA WNOC, September | |
| JSB Mary Arden Collins | |
| MAR Col Daddy Groove | |
| REX Latimer, Shoot the Gift Chevy Heston | |
| RTS Splintered Sunlight | |
| RUS Cool Confusion | |

28

| | |
|-----------------------------------|----------------------------------|
| BAL Run-On, Brother Jt's Vibrolux | Gothic Triage |
| The Dealers | RUS Rick Allen And The Upsetters |
| BLA El Kabong | SAB Deluxe, The Bathers |
| BLU Walkin' Dawgs | Junk Slowdown |
| DOC Mariner 9, Dagobah System | TIN Roseanne Cash |
| Gerty | |
| DTE Closed | |
| GRA Cory, Q-South | |
| Her Vanished Grace | |
| JSB 2H Club | |
| MAR Usual Suspects | |
| REX Iota, Vitamin F | |
| RTS Omnipresence, 5 Head, | |

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| BLU Blues Revue Band | DB's |
| BLA The Zone | TIN Catie Curtis, Christine Havrilla |
| DOC Dr, Ketchup, The Katz Family | TRO Blur |
| DTE The Almighty Tim | |
| 4 Gallon Starter Kit | |
| Roxanne Mudd | |
| GRA Buzz Zeemer, Brian Seymour | |
| JSB Chris Alastair | |
| MAR CTO 2 W/ Jennifer Dragon | |
| REX Skatologists, Fatbottom | |
| RTS Splintered Sunlight | |
| RUS Re-Coupe | |
| SAB Sherrie Knight, Blood Oranges, | |

8

| | |
|--|--------------------------|
| BAL Buzz Zeemer | Nancy Falkow |
| BLA Pretty Vacant, Kissin' Your Sister | TIN HAPPY Rhodes |
| BLU Jack Rabbit Slim's Band | TRO Morphine, Wooden Leg |
| DOC Cory, 7Potato Baby | Trona |
| DTE TBA | |
| GRA Ben Arnold, Aunt Pat | |
| JSB Rob Dickenson Band | |
| MAR Chill Factor | |
| REX Savase 3-D, Kid Midas, Stuffing | |
| RUS Slim Chance Band | |
| RTS Maybe Tomorrow, High Bias Star 2 Sum, Crystal Zoo | |
| SAB Cycle Of Souls, Iota | |

15

| | |
|-------------------------------------|----------------------------------|
| BAL TBA | TRO The Queers, Groovie Ghoulies |
| BLA AJ Slick | Screw 32 |
| BLU Jeff Washington | |
| DOC Ken, Three 4 Tens, More Fiends | |
| DTE Bi-Unity Coffee House | |
| GRA Tommy Conwell, Iota, Sofa Kings | |
| JSB Broken Bones | |
| MAR Suburban Underground | |
| REX Twelve 01, | |
| RUS John Hoey Band | |
| RTS Dead End Kids, Skeleton Crew | |
| SAB Assaf Amdursky | |
| TIN Jonatha Brooke | |

22

| |
|--|
| BAL Leonola, Aszuza Plane |
| BLA Four Foot Steak |
| BLU Ruth Wyand Blues Band |
| DOC Gelcaps, POD |
| DTE Warehouse |
| JSB Later That Day |
| MAR Sexual Chocolate |
| GRA Dirges, Emmett Swimming |
| REX WNOC, Adam Brodsky |
| RTS Wykked Wytch, Pessimist, Triage |
| SAB Orignal Sins, Photon Band, Keepsakes, 3 Four Tens |
| TIN Chris Smither, Peter Mulvey |

29

concert calendar

Monday March 3

JIMMY EAT WORLD
/MINERAL/SENSE FIELD
Portiac Grille

Thursday March 6

FREEDY JOHNSTON
PATTY GRIFFIN/ SHAWN COLVIN
Tower Theater

Friday March 7

CORROSION OF CONFORMITY
METALLICA (*Two Nights*)
Corestates Center
FIREWATER/ SOUL COUGHING
Electric Factory

Friday March 8

DONOVAN
TLA

Friday March 9

JEWEL/ RUGBURNS
Tower
KING CHANGO
Trocadero

Sunday March 11

PRESIDENTS OF THE
UNITED STATES
Electric Factory

Friday March 14

HANDSOME
Unitarian Church

Saturday March 15

MORPHINE
Trocadero

Tuesday March 18

SPACE
TLA

Wednesday March 19

DAVE MASON BAND
Middle East

Saturday March 22

GROOVIE GHOULIES
QUEERS/ SCREW 32
Trocadero

Wednesday March 26

JASON BONHAM
Trocadero

Thursday March 27

MOXY FRUVOUS/ NIELDS
TLA

Friday March 28

LUSCIOUS JACKSON
Electric Factory

Saturday March 29

PHIL COLLINS
Corestates Center
CHICK COREA
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|--|---|---|--|
| <p>Sat., March 8</p> <h2>BLUR</h2> <p>Papas Fritas</p> <p>All Ages Doors 7pm</p> | <p>Sun., March 9</p> <p>Bim Skala Bim</p> <p>King Chango & special guests</p> <p>All Ages Doors 7pm</p> | <p>Sat., March 15</p> <p>Morphine Wooden Leg</p> <p>Trona</p> <p>All Ages Doors 7pm</p> | <p>Wed., March 19</p> <p>SPRING HEEL JACK</p> <p>A Guy Called Gerald</p> <p>All Ages Doors 7pm</p> |
| <p>Fri., March 21</p> <h2>THE URGE</h2> <p>Two Skinnee J's</p> <p>All Ages Doors 7pm</p> | <p>Sun., March 22</p> <h2>THE QUEERS</h2> <p>Screw 32 Groovie Ghoulies</p> <p>All Ages Doors 7pm</p> | <p>Sun., March 23</p> <p>Downset Earth Crisis</p> <p>Vision Of Disorder</p> <p>Still Suit</p> <p>All Ages Doors 7pm</p> | <p>Wed., March 26</p> <h2>JASON BONHAM BAND</h2> <p>Featuring the Best Of Led Zeppelin</p> <p>All Ages Doors 7pm</p> |

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| | | |
|--|---|---|
| <p>3/1 Run On/The Dealers Brother JT's Vibrolux</p> <p>3/5 Sterling/Perils of Pauline</p> <p>3/6 Heywood/Lehy's Deceiver Manta Ray</p> <p>3/7 Zonic Shockum/Throrazine Alcoholics Unanimous</p> <p>3/11 Mark Boyce Jazz Ensemble</p> <p>3/12 Bent Leg Fatima</p> | <p>3/13 Ben Vaughn</p> <p>3/14 Ben Vaughn</p> <p>3/15 Buzz Zeemer</p> <p>3/18 The Cellar Dwellers Jazz Combo</p> <p>3/20 Hoist/Virola/Bonaparte</p> <p>3/21 Holy Hand Grenade Undergirl</p> <p>Touch Me Zoo</p> | <p>3/25 The Cellar Dwellers Jazz Combo</p> <p>3/26 Latimer/Shoot The Gift</p> <p>3/27 Stinking Lizaveta Dulac Swede Lee Harvey Keitel</p> <p>3/29 Caterpillar/The Yips Cathode Ray/Ashtabula</p> <p>4/1 Hootenany</p> |
|--|---|---|

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Every Monday: Karaoke w/Dr. K

Sat. 1:

Omnipresence, 5 Head, Gothic, Triage

Thurs. 6

St. James Place, Second Story

Fri. 7

Drop Zero, 6 to The Universe,
Maybe Tomorrow

Sat. 8:

Splintered Sunlight

Fri. 14

Call For Info.

Sat. 15

Maybe Tomorrow, High Bias, Star 2 Sun,
Crystal Zoo

Fri. 21

Splintered Sunlight

Sat. 22

Original DeadEnd Kids (CD release Party)

Skeleton Crew

Fri. 28

Splintered Sunlight

Sat. 29

Wykked Wytch, Pessimist, Triage

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April 5: Grunt, Vicious Circle, Mortal

Decay, Vent

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- 3/3 - Jack Rabbit Slim's Blues Band
- 3/5 - Jeff Washington
- 3/6 - Sister Blue
- 3/7 - Steve Guyger & The Excellos
- 3/8 - Blues Revue Band
- 3/10 - Jack Rabbit Slim's Blues Band
- 3/12 - Jeff Washington
- 3/13 - St. Elmo's Fire
- 3/14 - Walkin' Dawgs w/Richard Johnson
- 3/15 - Jack Rabbit Slim's Blues Band
- 3/17 - Jack Rabbit Slim's Blues Band
- 3/19 - Blues Revue Band
- 3/20 - A.J. Slick
- 3/21 - TBA
- 3/22 - Jeff Washington
- 3/24 - Jack Rabbit Slim's Blues Band
- 3/26 - Nick Z & The Night Crawlers
- 3/27 - Jeff Washington
- 3/28 - Steve Guyger & The Excellos
- 3/29 - Ruth Wyand Blues Band
- 3/31 - Jack Rabbit Slim's Blues Band

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| Usual Suspects w/Misbehavin' 5 | LeCompt 6 | Afterlife Predator Yer Mom 7 | Skeleton Crew 8 |
| Usual Suspects 12 | LeCompt 13 | Misbehavin' Bhang Empty Stares 14 | Head First Citizen Strange 15 |
| Usual Suspects 19 | LeCompt 20 | LMA Night 7 Bands 21 | Jinx Spin City 22 |
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- Sat 15 - Ed's Party
- Thur 20 - The Blues House
(Jack Rabbit Slims)
Philadelphia, PA
- Fri 21 - Abilene
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- Sat 22 - The Blarney
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- Sat 29 - Witches Inn
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- 3/8 - Sweeney's
- 3/14 - Yacht Club
- 3/15 - Park Grille
- 3/21 - Fat Tuesday's/Farenheit1483
- 3/22 - WadeO's
- 3/28 - Fat Tuesday's/Cali
- 3/29 - Club Wyld
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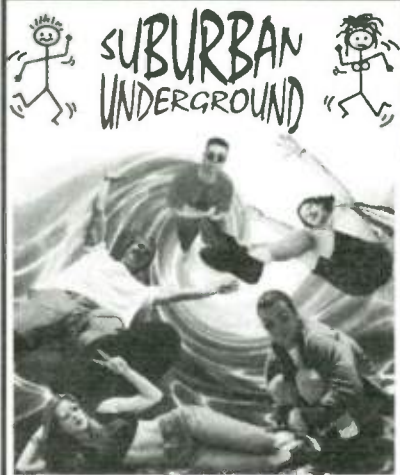
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City Gardens

Saturday March 1
The Hickory Hut

10:30PM

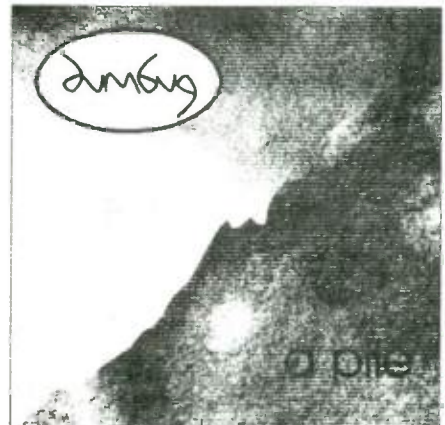
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birch county

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— Teresa Gubbins

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ANATHEMA

Eternity [Fierce/Mayhem]

Anathema has aspired to create a thought-provoking concept album, filled with sonic textures, fantastic lyrical visions and intriguing artwork. The result is *Eternity*, an album filled with plenty of moody, atmospheric musicscapes with multi-layered guitars, piano and synths.

Contemplative lyrics ponder our existence in the universe (i.e. "the unseen, the eternal river of understanding," from the title track). Sadly, the songs don't quite live up to the band's large-scale aspirations. Bands like Pink Floyd, Rush or Queensryche have shown how to write a concept album that is just as memorable and entertaining as it is thought-provoking. Anathema may have such potential; its song-writing skills could simply use more focus.

—Domenic DiSpaldo

BIG HEAD TODD AND THE MONSTERS

Beautiful World [Warner Bros.]

Kooky name for a band, huh? Never mind

the name, the music is the important part. And it's some darn good music, too. Most songs on this record are very melodic, based on vocal hooks and strong, classic pop structures. In short, this is music for grown-ups. Luckily, Big Head Todd leaves in just enough of an unpredictable feel that kids can find something in *Beautiful World*, as well. Almost like that frosted wheat cereal.

—Erik Caplan

BLITHE

Verse Chorus Verse [Alias]

Whoa! A real alternative act. The guitar work is engaging without pointing at itself as good guitar playing. The players serve the compositions and allow you to enjoy each song as a whole. The singer isn't that talented, but, strangely enough, the limits of his voice work well for the music, lending extra bass as well as a commercial punk-like quality to the songs. Guitars and vocals aside, Blithe's best strength is its songs, and they are definitely worth a listen.

—Michael Chant

DAVID BOWIE

Earthling [Virgin]

One of the saddest things in rock occurred a couple of years ago when David Bowie toured with Nine Inch Nails. After Trent yielded the stage to his mentor and inspiration, more than half the stadium cleared out. Still, it's hard to completely blame the crowd. As brilliant as his career has been, for the last 15 years he's tested his fans' patience with tired arena rock theatrics. Bowie, a man who had for so long been considered a music trailblazer, turned into a hollow imitator. So the news that his new album

would be a techno turn as well as a reunion with Tin Machine crony Reeves Gabrels had the music world braced for failure. Fortunately, *Earthling* is the most consistently listenable Bowie album since 1975's *Young Americans* and his best artistic statement since 1980's *Heroes*. While it is at first a little weird to hear the Thin White Duke's distinctive voice riding over a swirling bed of dance bells and whistles, one soon realizes he's regained his knack for writing a clever song and an occasional hook. It may be too soon to say for sure, but it looks like the old Bowie is back.

—Jay S. Jacobs

CHEVY HESTON

Come To Sterilized [CherryDisc]

This quirky Canadian group offers an eccentric release that features an astounding 27 tracks, yet each song is just over a minute long. Some numbers, like "See You In Court" and "The Silence of Joshua Howard" are standard punk fare. Others are more adventurous, demonstrated by the hushed vocals and mellow guitar strumming on "Recovery Systems Are Failing" and the Beach Boys-like bounce of "Soldier Lover." The problem here is too many of the tracks sound similar, and the truly unique ones aren't developed to full potential, but it's hard to be clear on whether or not that was the intent.

—Gregg McQueen

CHUCK D

Autobiography Of Mistachuck [Mercury]

At long last the voice of Public Enemy has gone solo. Chuck D has been integral in the development of hip hop as a musical style. With *Autobiography*, he really gives the listener a chance to see what's on his mind. As usual, Chuck's hardcore delivery is complimented by equally Hardcore beats. *Autobiography* is better than a lot of the rap that's presently on the market, but unfortunately is not superb. The material and sound bears an overwhelming similarity to later P.E. stuff, which had seriously lost its edge after *Nation Of Millions*. Despite this, Chuck D has stood the test of time as one of the most outspoken advocates of consciousness in the black community, and the voice of the revolution, televised or not.

—Jared Sloan

FISHMONGERS

Putz [Don't Be Alarmed]

Reminiscent of vintage R.E.M. with a more monotone lead vocalist. The songs are catchy enough to do well in the competitive college rock airwaves. There isn't much depth here, but the band does pull off an interesting sound and doesn't try anything irritating. Standout tracks are "Apes" and "Suffer Me."

—Michael Chant

GABRIELLE

Gabrielle [Go!Disc/London]

Strong arrangements with lackluster production grace Gabrielle's self-titled debut. Gabrielle is an up-and-coming singer from London who could stand to showcase her range and versatility a good deal more. Lacking the soul for R&B, her delivery is also a bit flat for pop. The overall effect is monotonous and boring, which leaves Gabrielle in the unenviable position of just sounding like nothing special.

—Jared Sloan

GRIP INC.

Nemesis [Metal Blade]

Nemesis is the sophomore effort from Grip

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Inc., a band formed by former Slayer drummer Dave Lombardo. If you've ever been a Slayer fan, or if you like your metal real heavy, fast and testosterone-induced, you'll be happy with Nemesis. But Grip Inc. has more to offer than typical speed/power metal. For one thing, the vocals are very listenable/aggressive without being too abrasive. And the band is not afraid to experiment, either. Subtle keyboards and haunting, clean-tone guitar passages help Grip Inc. expand its sound without diluting its essence. Willingness to grow beyond an established sound can be a blessing, as many bands who have achieved long-term success have discovered. And Grip Inc. has the talent and experience to become one of them.

—Domenic DiSpaldo

GUILT

Further [Victory]

Interesting concept. Six tunes, no titles. Just non-stop moody, maniac jams. They even had the guts to start the album with an instrumental. What's it sound like? Like the soundtrack for a mugging. The word "aggressive" is overused in describing heavy bands, but for once, the adjective truly applies. Mixed-up grooves, † la Fugazi cavort about wearing the trappings of Downset and Helmet. This band would be equally accepted at a Bad Brains or Korn show. Quality material from a practically saturated genre.

—Erik Caplan

HANDSOME

Handsome [Epic]

Here's a band made of leftovers from the plates of Helmet, Quicksand and the Cro-Mags. Super group? Not exactly. While the guitars have the great crunch of Helmet and the quirky progressions and tones of Quicksand, the beats, bass and vocals are unfortunately not up to snuff. The grooving, dense layers of crushing guitars are backed with a decidedly unremarkable rhythm section, and the vocals

leave next to no impression on the listener. Even monster producer Terry Date can't seem to polish those turds. The guitars will get your attention, but they can't keep it through the whole disc.

—Erik Caplan

HEMLOCK

Give Kids Candy [Liquid Meat]

A strange combination of Weezer, Jawbox and umÉ a psychotic crackhead with an ice-pick. Sometimes, there's a catchy melody with lush harmonies. Other times, there are wacky, off-kilter syncopated grooves that strangely fit into these addictive songs. The wildest thing is it all seems to work in a way that's uniquely Hemlock. It won't be everyone's cup of Kool-Aid, but it's absolutely worth a tumble.

—Erik Caplan

INCUBUS

Enjoy Incubus [Immortal/Epic]

This band has a wealth of talent: a funky, hot bassist and a hip '90s sound incorporating a DJ with a Chili Peppers clean funky guitar; a vocalist who writes rhymes and raps in time with the chaotic guitar runs; and a production that spells it all out cleanly and emphatically. It's unfortunate. Unfortunate that the band sounds exactly like a meld between Faith No More and the Chilis. It's uncanny. If it weren't for the fact the two aforementioned bands exist and are really popular, Incubus would be on to something. The reality is that until this band finds a way to channel the host of talent it possesses into an entirely

more original sound, it's unlikely it will be able to escape the stigma of being merely a rip-off. Enjoy.

—André Calilhanna

IN FLAMES

The Jester Race [Nuclear Blast America]

The sophomore full-length from these Swedish youngsters picks up where the imported debut left off, a mix of aggressive acoustic melodies and exquisitely crafted death metal. A seemingly incompatible marriage, but In Flames makes it look easy. Coarse vocals reside beneath the cleverly disguised dual guitar harmonies, vintage NWOBHM influences from the likes of Iron Maiden and Uli Roth era Scorpions. Then there's the omnipresent acoustics, which flourish on the two instrumentals, "The Jester's Dance" and "Wayfarer." This disc exudes class in epic proportions. A must hear!

—Mark Gromen

INTERNAL NEUROTIC UNIVERSE

Bigger Than Plastic [Style]

The ballad on this album, in all its nuances, sums up INU in three minutes and 28 seconds. There are a lot of bright spots, but "FingersÉ A Love Song" exhibits the elements that make INU what it is in true form. Telling a personal story, taking it to the edge of good taste and turning it on its head is something INU is capable of doing repeatedly. Punchy and punky standouts like "Prozac," "Stalker" and "Sex With Myself" are more the norm in their dry production and pop focus, but there are the same unmistakable traits in every song. "My fingers still smell like you/My body's all sticky too/My mouth still tastes like

you/How did I taste to you?" There is a likable undercurrent of sincerity and emotion buried beneath the manic exterior, and it makes *Bigger Than Plastic* pretty enjoyable.

—André Calilhanna

JAMIROQUAI

Traveling Without Moving [Work]

This is the weirdest thing. The disk and jewel box both say this is the new Jamiroquai album, but somehow they mistakenly stuck a bunch of mid-'70s Stevie Wonder outtakes in here. And while you can see these songs weren't quite funky enough to grace *Innervisions* and *Fulfillingness' First Finale*, it's good to see that they finally have seen the light of day. The silly Star Wars-inspired lyrics of "Use The Force," for example, wouldn't have quite fit in with "Higher Ground" and "Living For The City," even though it has an elastic backbeat. And the wocka-wocka disco guitar line of "You Are My Love" grafts a heaping load of funk onto one of Steveland's occasional lapses into sappy lyrics. Still, even second best Stevie is a sight to behold and worth everyone owning.

—Jay S. Jacobs

L7

The Beauty Process: Triple Platinum [Reprise]

The ultimate riot grrrls are back with their follow-up to 1994's exceptional *Hungry For Stink*. Despite losing founding member/bassist/vocalist Jennifer Finch during the recording of this record, L7 keeps right on rolling, unveiling what is likely its most mature effort to date. The band experiments often on *The Beauty Process*, such as with the unlikely rockabilly strut of "Off The Wagon," a flat-out ode to getting liquored up.

ANTHROPHOBIA

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"Bitter Wine" blatantly crosses into alternative rock territory, accompanied by snarling guitar feedback and authoritative drumming by Dee Plakas, while "Moonshine" features twangy surf guitar that would make Dick Dale proud. The girls can still rock out with the best of them, though, resurrecting their familiar metal/grunge sound on rave-ups like "Drama" and "The Masses Are Asses." The band also demonstrates a new maturity in its lyrics, showing the ability to express anger, resignation and neuroticism with a healthy dose of sarcasm, as on "I Need" (Enough about me/let's talk about you/what do you think of me?") *The Beauty Process* is an intense and personal coming of age that finds these legendary punk girls becoming punk ladies.

—Gregg McQueen

LAZY

The Lazy Music Group [Roadrunner]

For anyone who hasn't yet tired of the out-of-tune, half-hearted, poorly delivered indie-sounding bands of the early to mid-'90s, welcome to *The Lazy Music Group*. Bad guitar tones, jumpy guitar and vocal lines and mediocre material define this movement in modern music, and Lazy embraces it as it aspires toward it. The band probably achieves the goal exactly, but who cares anymore? Perhaps when this was new and somewhat fresh there was a reason for this, but at this point the sound is so done and so boring it's a wonder why anyone would even make the effort. Or half the effort, as it were. But here it is and there it goes, and there's probably more where this came from.

—André Calilhanna

MACHINE HEAD

The More Things Change [Roadrunner]

It must be said the first single, "Ten Ton Hammer," opens the hotly anticipated follow-up to these San Franciscans' *Burn My Eyes* debut in rather lackluster fashion. While the tunes contained within mimic the best moments of its predecessor, they're nowhere near as instant, in part due to the varied tempos attempted here. "Violate" exceeds eight minutes, languishing through a brooding, Nirvana-styled intro before rounding into Machine Head territory. In a departure from past staccato riffing, "Read My Scars" and "Spine" showcase movement up and down the fretboard. Lyrically, the band retains the street credo of hardcore/rap with the police brutality-themed "Bay Of Pigs" and the anti-Right-To-Life-aimed, "Struck A Nerve."

—Mark Gromen

MOBY

Animal Rights [Elektra]

The suits at the record companies are all throwing up their hands saying both grunge and rap are dead and wondering what to replace it with. Most of them seem to think the next big thing will be techno house music. So it seems kind of ironic now that he's finally in vogue, arguably the most respected name in the genre would make a complete 360 and release a straight-ahead punk disk. Moby fools us at first with the long church organ intro "Dead Sun," but soon he's flailing away hard and fast at life's petty injustices of love, war, sex and musical pigeonholing. It's good to see Moby is willing to stretch his boundaries, even though in the long run he's not as original a punk as he is in techno. After a while the album does get a little oppres-

sive in its anger and is a little over polished for a punk disk, but it does have enough interesting rants to suggest giving it a spin.

—Jay S. Jacobs

MXPX

Life In General [Tooth & Nail]

It's absolutely mind numbing. The drummer of this band learned an incredibly fast thrash beat where he plays the snare on the "and" of every quarter note, with a triplet on the bass drum in between each snare hit. Every song is like the Ramones on coke, and he keeps up with them. He must be really proud of himself, because he plays it on every single track of this album. It's a race to finish this review and turn *Life In General* off forever. Play this album loud. It's a sure way to drive every one you know completely insane. The producer of this album must have been on ludes. Didn't much enjoy this one.

—NAndrē Calilhanna

MY OWN VICTIM

No Voice, No Rights, No Freedom [Century Media]

My Own Victim proudly pays homage to its metal and hardcore influences while remaining unbiased toward either one. If you're a fan of either genre (or both), *No Voice* is a definite recommendation. It's like a best-of-both-worlds kind of album. Naturally, the songs are heavy, aggressive and angry, but somewhat tasteful as well, compared to many others in this realm. With the respect the band has earned from the underground music press, as well as from its musical peers, My Own Victim seems headed in the right direction. And *No Voice* is a testament to its determination and dedication.

—Domenic DiSpaldo

THE NEIFILM

Zoon [Metal Blade]

No need to call in detectives Lange and Vanatter to dust for clues here. With the Grim Reaper and pentagrams adorning the CD jacket, it's pretty obvious what's going on with The Neifilm. It's called death metal. The sort of stuff that makes Jerry Falwell salivate like Pavlov's dog. There are a few requirements for death metal, but the big two are: 1. The vocals must sound like Satan; 2. The guitar riffs must sound like rapid machine gun fire. Forget about lyrics. If there are any, they've been reduced to guttural growls. The only exception on *Zoon* seems to be "Shine," a ballad of sorts that does show some semblance of lyrics and vocals. However, most of this CD falls into the "What the hell is he saying?" category. There definitely is a market for this sort of thing, and this label seems to have found it. God bless.

—Lorraine Gennaro

THE PHOIDS

Marianne Doesn't Know Yet [Ng]

Sounds like John Cougar Mellencamp singing for Counting Crows, and if that sounds like a good blend to you, pick it up. The lyrics are weak, and every time the music touches on something close to interesting, the band pulls the rug out from under you by going into something lame. Marianne may not know yet, but that shouldn't stop any of you from taking something else home from the CD store.

—Micheal Chant

SEXPOD

Goddess Blues [Slab]

Despite the sneering and posturing, these ladies don't fool anybody. They're a pop band. A



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really pissed-off pop band, but pop nonetheless. This is the kinda stuff that would rock a scuzzy little basement party crowd into a reckless tizzy of bouncing glee. Classic underground song structures full of memorable vocal hooks, combined with artful dynamics make *Goddess Blues* a disc worth checking out.

—Erik Caplan

SILVERCHAIR

Freak Show [Epic]

A lot has happened in the two years since these young Australians released their debut album. Success and recognition, traveling and touring Europe and America are what any teenage band can only dream of. In the wake of smarmy and unfair criticisms from the press (over their ages, naturally), Silverchair has set out to prove its talents and abilities were destined to carry it far beyond the "one-hit-wonder" status. In addition to the success of "Freak," the first single from *Freak Show*, the band has a few other surprises to quiet the skeptics. From the anarchic chaos of "Slave" and the furious punk attitude of "Lie To Me," to the orchestrations of "Cemetery," Silverchair proves its abilities go above and beyond its musical influences. As well as any other comparisons that were hoisted at the band. *Freak Show* is the sound of a young, hungry band determined to work hard to maintain its current and future success.

NDomenic DiSpaldo

SIX FINGER SATELLITE

Paranormalized [Sub Pop]

How the mighty have fallen. Sub Pop, the legendary Seattle label that introduced some of the best hard rock of the past decade (Nirvana, Soundgarden, Mudhoney), is now subjecting us to sonic slop like Six Finger Satellite. This record is nothing more than maniacal screaming over an atrocious cacophony of guitar feedback and a sinister, circus-style organ. The sound is so off-key and out of tune, it's a wonder any band could attempt to peddle this as a professionally produced release. It's pretty sad if this is what Sub Pop is passing off as talent these days.

NGregg McQueen

SKY CRIES MARY

Moon Bathing on Sleeping Leaves [Warner Bros.]

First off, the band should be called Sky Cries Siouxsie. This woman's voice has the identical vibrato and a similar tone to Ms. Banshee's, which, whether intended or not, is impossible to dismiss. The music certainly is different than the first mistress of punk's, and with this album's title and songs such as "An Ant, The Stars, An Owl And It's Prey" (complete with typo), you may be able to divine the cosmic nature of the sounds contained herein. Spacey keys and floating bass lines create the universe of Sky Cries Mary. The writing isn't bad, but it isn't terribly exciting, either. There are some stabs at radio accessibility in "Moonbathing" and "Grey Eyes," where we hear what sounds to be a different band with up-tempo tracks and obvious vocal lines. But mostly this is background music, or more precisely, music by which to moonbathe. How new-age.

NAndré Calilhanna

SPACE

Spiders [Gut Reaction/Universal]

Stylized and presumably singing with real British accents (there's no indication anywhere in the liner notes), Space blends some hip hop elements and some traditional British quirkiness and comes up with something pretty weird. The

Broadway vocal style and bravado, combined with sample loops, keyboards and lush arrangements certainly create an original sound. There are great melodies woven into the compositions, which earn merit despite the odd delivery. To its credit, *Spiders* does not lose its charm as the album progresses. In fact, once accustomed to the drowsy affectations, its possible to really begin liking this band. And while there are moments where the harmonies hint at later Duran Duran, it is difficult to categorize Space's sound. If you're willing, you may be persuaded into its tawdry claws.

—André Calilhanna

STRAPPING YOUNG LAD

City [Century Media]

Strapping Young Lad is the brainchild of singer/guitarist/songwriter Devin Townsend. Over the years this 24-year-old Canadian made a name for himself playing with Steve Vai, Frontline Assembly, Geezer Butler's G/Z/R and Metallica bassist Jason Newsted's side project, IR8. If *Armageddon* had a soundtrack, *City* would be it. With lots of screaming and shouting being passed off as vocals, and bludgeoningly loud instrumentation, this CD sounds like the end of the world. At times the music is so warp-speed-ahead it sounds like one long sound bite; a good example is "Oh My Fucking God." Adding insult to injury is the subtle use of sampling, synthesizers and a drum machine. If it's true the meek shall inherit the earth, this particular *City* should be left off the map. Only the strong will survive this noise attack.

—Lorraine Gennaro

TARA MACLEAN

Silence [Network]

This album was made for WXPN. Complex and well-achieved production sounds simple, which gives *Silence* the ambience it needs to sustain consciousness. The songs are written as adult, introspective pop, replete with heady quotations about silence intermingled with the lyrics in the CD booklet. Every song goes for a hook, and most achieve something. But this is not power pop that hits you with a hook and waits for you to remember it, this is music that requires attention from the listener, depending on the subtlety of the arrangements and the strength of the lyrics and compositions to succeed. In this arena, it falls a little short, as neither the production, compositions or arrangements are that outstanding. It's all very cerebral and not at all bad, but it ain't all that. Which is not to say she won't strike with a radio hit.

—André Calilhanna

THERION

Theli [Nuclear Blast America]

America finally gets the opportunity to hear this symphonic masterpiece, which has been creating waves overseas for almost a year. Imagine quality metallic rhythms with operatic voices. We're not talking pale imitations of its classical counterparts, but two actual choirs performing, in unison, to an enthusiastic mix of guitars, synthesizers and orchestral instruments! In lesser hands, such diverse elements would prove disastrous, but genius is rarely rewarded until many years later. Just ask Celtic Frost's Tom (Warrior) Fischer. Experience 21st-Century music today.

—Mark Gromen

VARIOUS ARTISTS



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Covered In Black: An Industrial Tribute to the Kings of High Voltage AC/DC [Cleopatra]

What a cool idea. A bunch of industrial bands covering AC/DC tunes. Before the play button is even pressed, it's a given something wild is in store for the senses. Some of these versions are so far removed from the original they're almost unrecognizable, like Godflesh's version of "For Those About to Rock" and "Back In Black" performed by Pigface vs. Sheep On Drugs. Both songs have been slowed down to a grinding halt with distorted vocals. Genitorturers do a hot cover of "Squealer," Spahn Ranch's take on "Shot Down In Flames" is a surprising improvement on the original, and KMFD's En Esch and Terminal Sect team up for an intense cover of "Who Made Who." Other artists contributing tracks include Klute, The Electric Hellfire Club, 16 Volt, Joined At The Head, Razed In Black,

Sister Machine Gun, Birmingham 6 and Psychopomps.

—Lorraine Gennaro

VARIOUS ARTISTS

Lost Highway Soundtrack [Nothing/Interscope]

Listen to Nine Inch Nails' music, then take a look at a David Lynch film, and it is bleeding obvious why the film maker would turn to Trent Reznor to create a soundtrack for his latest film, *Lost Highway*. The two share a similar skewed, twisted vision. Story goes, Lynch supplied Reznor with a drawing of a box with a wave of flurry lines extending out from the top and said, "That is the sound I want, but on a highway." Reznor presented Lynch with four sounds of which he loved. End result is a somewhat avant-garde, on-the-fringe, haunting soundscape. The thematic music complements the film's mood settings. Seven of the score selections (instrumental ambient entries) by longtime Lynch collaborator

Angelo Badalamenti (*Blue Velvet*), appear on this soundtrack. Nine Inch Nails supplies the lead-off track/video, "The Perfect Drug." Also appearing on the soundtrack are Lou Reed, David Bowie, The Smashing Pumpkins and Marilyn Manson (who makes a guest appearance in the film). *Lost Highway* is more than worth the hour-plus listening time it requires.

—Lorraine Gennaro

VARIOUS ARTISTS

Violent World: A Tribute To The Misfits [Caroline]

With the (somewhat) recent release of the Misfits' boxed set, it was apparently inevitable there would also come a tribute to the monsters of dismemberment. In retrospect, there is a sense of frivolity to this work, which is totally in line with the band being roasted. From start to finish there are few down spots, with bands like Snapcase, Pennywise, Therapy?, Prong, NOFX, Earth Crisis, Farside and seven others lending their talent to the work. Fourteen tracks in all, the disc runs just 30 minutes and 30 seconds, and each song is a quick blast of modern interpretation of the band that ultimately served as a launching pad for Glenn Danzig. There are hints of Danzig & Morrison found within some of these interpretations, and all in all it's kind of fun. Mission accomplished? Who knows. You decide.

—André Calihanna

BEN VAUGHN

Rambler 65 [Rhino]

Ben Vaughn's latest album got its name because it was, indeed, recorded entirely in a 1965 Rambler American. And while it's a charming, even romantic notion, putting down your thoughts in a car tooling down the road, it still sounds like a logistical nightmare. After all, cars aren't exactly known for their soundproofing, and there's the issue of where to put all the instruments. In the long run, the whole car idea was probably a bit of an unnecessary distraction for Vaughn. The music is every bit good enough to stand on its own without the stunt. The lo-fi instrumentation in songs like the rockabilly strut "7 Days Without Love" and the slightly psychedelic crying-in-your-beer anthem "Too Much Sorrow" have the poise to get on just fine for themselves.

—Jay S. Jacobs

VERUCA SALT

Eight Arms To Hold You [Outpost]

You remember Veruca Salt, the band that gave us the catchy, yet bizarre alternative rock single "Seether" in the summer of '94, then quickly vanished from memory. Hoping for some more staying power with its second full-length release, the Chicago quartet hired the producer with the Midas touch, Bob Rock, to handle the controls. It turned out to be a smart move, as this record far surpasses the band's somewhat unfulfilling debut *American Thighs*. Nina Gordon and Louise Post have more sass than sweetness in their vocals this time around, the guitars have more bite and the rhythm section more muscle. Both Gordon and Post have vastly improved their songwriting, and sound completely convincing whether unleashing metallic rockers or crooning romantic ballads. Witness the thunderous stomp of "Straight," the shameless pop gloss of "Awesome" and the churning melodies of "One Last Time." The band really shines, however, when they perfectly combine heavy riffs with angelic harmonies as on "Volcano Girls" and "Shutterbug."

—Gregg McQueen



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ALTER NEIN

Dive

New Hope, Pa.-based quartet Alter Nein has a style that can be described as resonant, guitar-oriented modern rock sung by a female vocalist. Singer Barbara Hazelton has a vibrant, passionate voice, and she makes her presence known throughout the material on *Dive*. At times, though, she seems to be trying too hard. Hazelton certainly has the voice and the talent, but she sounds forced at points, not allowing her voice to flow along with the rest of the band. Aside from that, the material on *Dive* is certainly worth a good listen. There is a lot of talent and potential within the 10 songs presented here.

—Domenic DiSpaldo

CIPHER

Cipher

Cipher's self-titled release gives a perfect representation of the industry standard in hardcore music at the moment. Mark Shveima has a classic, powerful voice with a great range. Fast, loud, gritty, tone-filled guitars run amok, accompanied by pounding bass lines and double bass drum riffs, which slam everywhere. While Cipher might fall into the trap of creating its work a little late, if this band perseveres and develops as writers and performers, Cipher certainly has the tools to create powerful and charismatic music.

—Stuart Pitt

DEFKON

Defkon

These guys must have spent a small fortune on production to get this sound quality. Let's hope for Defkon's sake it pays off. While there's no denying this is a good CD, there is one small obstacle this band is gonna have to find its way around. For the most part this music is metal—plain and simple. And metal has become a real bastard to try and market (let alone sell) these days. That said, Defkon rocks and rolls its way through these four songs using deep dark vocals, power riffage and solid musicianship.

—Lorraine Gennaro

DR. M

Mind Medicine

In an attempt to create an atmosphere of groovy feelings and camaraderie through songwriting, Dr. M sometimes loses focus on the actual craft of writing songs. Different parts of the same tune don't often congeal, and the listener is left picking up the pieces. Alternating between soul-aspiring acoustic interludes and rocking metal segments,

the seesaw teeters back and forth, with no real conviction in either direction. Within each section of a song even, there is no emphasis on trying to convey an idea. Dr. M is a band trying to nail down an identity, and *Mind Medicine* is simply the first installment.

—Kim Crawford

FOREIGN OBJECTS

The Undiscovered Numbers & Colors

A frenzied collaboration of various musical elements—everything from hyper-speed death metal, early '80s Euro-metal guitar, jagged tempo and time changes, some atmospheric piano and vocals in serious need of throat lozenges. If that sounds a bit overwhelming, try actually listening to this EP and absorbing it all in one sitting. Lots of potential ideas, but it doesn't go anywhere, or leave you with any lasting impression. Even if you could absorb all the music, the vocals make it a real chore to sit all the way through the five songs.

—Domenic DiSpaldo

THE HUDELLS

Rape You Thru Your Radio

The music on The Hudells' *Rape You Thru Your Radio*, for a lack of a better term, exudes a heavy Frank Zappa vibe. You know that mentality, let's be weird and experimental with our brand of art. A sort of radio-friendly pop vibe on some tracks pulls this CD through, however, and crisp production certainly adds professionalism to this recording. But what's up with the title of this CD, and whose idea was the back cover photo of a chick's ass cheeks hanging out of a thong?

—Lorraine Gennaro

OUTCRY

This Side Of Anywhere

It's amazing local bands can pull stuff like this off. These three guys from Jersey managed to score a spot on a major movie soundtrack—without being on a big label or having a ton of support staff working for them. What got them the shot? Good tunes, no doubt. Outcry writes finely crafted pop/rock that sticks in ones head like a piece of corn in your tooth after a barbecue. The song that made the soundtrack? "On And On." Bound for the charts, with a bullet. Listen for it during the opening credits in the new movie *Wide Awake*.

—Stuart Pitt

SPIDER ROCKETS

Lift Off

Someone needs to inform Spider Rockets the '80s cheese-metal scene is deader than Jim Morrison and doesn't have a prayer in hell of rising from the dead anytime soon. *Lift Off* sounds too dated for 1997. In all fairness, though, Spider Rockets' female lead singer appears to have a decent voice, but since it's begging to be heard above heavily clichéd bad metal riffs and what sounds to be a drum machine, it's not known for sure. Since this band is from New Jersey, perhaps some margin for error ought to be allowed, considering that state's track record with hatchling metal bands.

—Lorraine Gennaro

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VICIOUS CIRCLE

Live Long And Suffer

If the name Vicious Circle doesn't give you the chills, the song titles will. "Triple Murder Suicide," "Spiritual Deformity" and the title track to *Live Long and Suffer* proves these guys don't have a very optimistic outlook, to say the least. This is death metal to the extreme (which says a hell of a lot, considering the genre). Filled with relentless, death-rattle tempos, evil-sounding guitar riffs and those typically angry, nasty vocals, Vicious Circle almost makes Slayer sound like Debbie Gibson. Anything more need to be said?

—Domenic DiSpaldo

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BARKING KATS

With 12 songs, this is hardly a demo. It's really like an album's worth of lightweight Green Day or The Offspring. It's not bad, but it's kind of old hat. The main shortcoming of Barking Kats is they are safe, and they take no risks. There's nothing here that perks up the ears, just slightly better-than-average rock. (215) 646-8300

JODY BURNS

Just looking at the cover of this tape could give a grown bull elephant loose bowels. An unattractive woman wearing leather bondage garb, holding a guitar in front of a cemetery. You can guess what this sounds like. Utterly wretched guitar playing, belchy vocals; it's hor-

rible. It's everything that makes people think metal is crap. This is so bad it defies description. If there is a hell, this band would be kicked out for aurally torturing Satan. (610) 277-9215

CHAOS THEORY

This is chaos in more than just theory, it's chaos in practice. There are some good ideas happening here, but this hardcore/metal band is working at the limits of its abilities. The singer really doesn't have his act together and can't decide if he wants to be Bruce Dickinson or Eddie Vedder. The drummer needs to lose that double bass pedal and play some basic beats to support the band. Get that stuff together and check back in a year. (609) 324-9120

HEAVY NOVA

Average techno stuff. The songs are decent and the lyrics are thankfully provided, because they are often indecipherable. The vocal treatment used would be a nice effect in spots, but doesn't cut it as the norm. The vibe of the tape is a feeling of unrealized potential. The highlights occur when the guest musicians appear, hinting Heavy Nova needs some help to fully realize Christian Grillo's vision and make the band marketable. Heavy Nova is close to where it wants to be, and with a little more work could get there. Side note: the art work is very cool!

JOHN JOHN

This is a very hip blend of diverse styles. A great rhythm section and tasteful guitars support a nice harmony-filled vocal delivery, à la Crash Test Dummies (but not annoying). Unfortunately, cool is an overused word because this is a truly cool funk/jazz fusion band. Influences like Sting and Stevie Ray Vaughn are evident, and John John writes fairly unique songs. With a little more hook to the choruses, John John will be able to move to the next level with ease. (610) 617-9658

JULIE LOESCH

Julie wants to be Jewel pretty badly. The good news is she sings well, writes decent songs and has a good band. The bad news is there already is a Jewel. Julie, take your strong voice into a different direction and you will have record companies chasing you around like O.J. chased Nicole. (215) 572-8377

MARROW

A band with two sticks and 10 strings, but not your usual power trio. Four of those strings are on a violin, not a bass! Marrow is a unique blend of varied styles like metal, thrash, punk and jazz, and slams from the first hit of its six-song instrumental demo. The exhibitionist cover reflects the solo-indulgent style of the group, adding a complementary visual. The musicians are very good players and are very tight as a band, but if there is a downside to Marrow, it's in

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the writing. The members have great ideas rhythmically, but without vocals, the songs need more melody to make them stick (the band is actually in search of a vocalist). Some hooks added to the songwriting would make Marrow a more commercially viable group. Very cool and very original, and you can't say that often enough these days.

(215) 844-2254

POOR YORICK

Alas, Poor Yorick. Nobody's gonna brag to Horatio about having known them, and it's unlikely the members' skulls will inspire monologues. Neither will their music. It'll inspire sleep, though. The five tunes on this tape are so mellow and dull, doctors could prescribe listening to them to aid chronic insomniacs. Good band, strong arrangements boring songs.

(609) 858-9719

REV.

Rev. is a really good mainstream alternative band with good musicians and a good singer. The songs could easily fit in with much of what is on the radio today with the band's grooves, kickin' riffs and better-than-average lyrics. But what Rev. does not have is anything earth-shattering or original to set it apart from any other band on the radio. This band will need a real strong "hit" to make it to the next level, and while it might not be on this tape, it's definitely not far down the road.

(215) 676-5894

STONED WHEAT

Stoned Wheat seems to want to shoot itself in the foot. The guitars are slammin' and the bass is pumpin', but the drums sound like cardboard. Too bad, because this band should sound huge! There are six great song ideas on this demo, but the lyrics are completely inaudible, except for words like "mother fucker" and "shit." Stoned Wheat is probably a lot of fun with a mosh pit, and the grooves are there, but the vulgarity is probably not necessary, and when it's all that is heard, it takes away from the songs rather than adding to the anger and passion of the message. As long as we have a Rage Against The Machine, Stoned Wheat doesn't have much of a chance without addressing these problems.

SUKTUB

Suktub is a cool band, but there are probably a hundred just like it in Britain right now. This is generic punk/metal band with some varied influences creeping in, which give it a nice flavor. "When The Chevy Breaks" is a catchy tune with a riff reminiscent of Janet Jackson's "Black Cat," and yes, that's a compliment. The singer is OK and the band plays well, but the songs don't really go anywhere. Suktub needs to find a niche to set itself apart from other bands. When that niche is found, there is a bright future.

(215) 336-7544

WASTEID

Wasteoid is loaded with good ideas and good players, and with a bit more seasoning and by shortening the tunes, the music would probably reach its full potential. The band draws influences from Iron Maiden to AC/DC, and that direction works pretty well with the material. In some cases, the vocalist needs to work on pitch and the rhythm guitars, bass and drums need to lock a little tighter, but Wasteoid is definitely on the right track and not far away from being real good.

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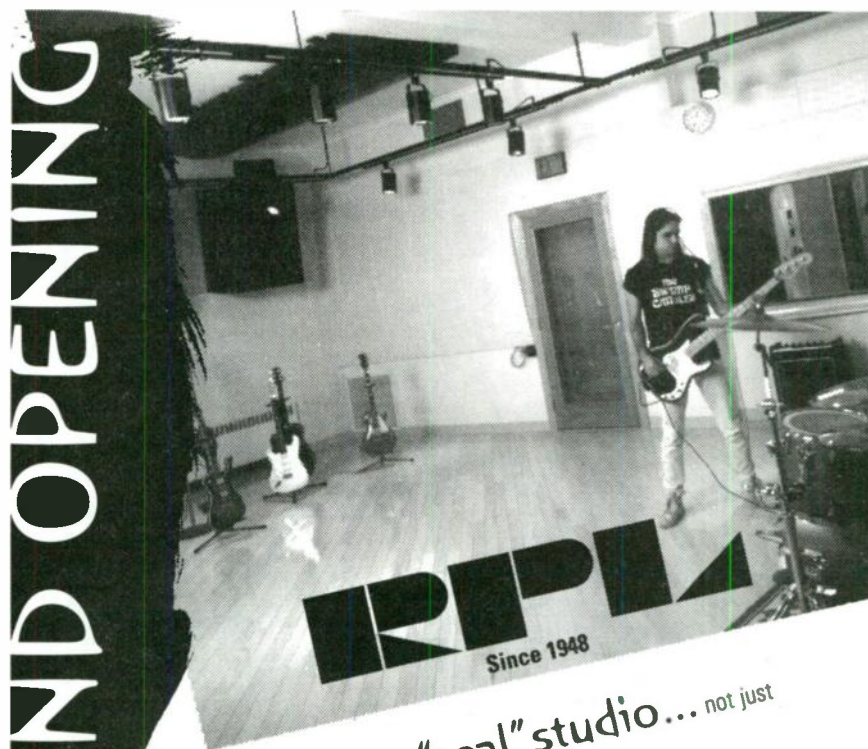
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Musicians Wanted

Paymess Duke seeks bassist. P.J., (609) 627-5917

Bassist, guitarist, keyboardist and drummer needed. Singer/songwriter forming an original progressive/experimental rock band. Infl.: Yes, Floyd, Crimson, Journey. John, (215) 217-3768

Vocalist looking for serious situation. Aggressive frontman, formerly of Black Harvest. KT, (215) 702-9120

Bassist needed by Sidejezz. Original, hard alternative. Should groove as well as rock. Creativity and dedication a must. Exclusive funk or ska players need not apply. Eric, (215) 662-9680

Songwriter/guitarist, Brian Wilson meets Nick Drake seeks situation. Chuck, (215) 781-2450

Experienced drummer needed. Must like improv, creative rhythms. Infl.: Dead, Traveler, Phish, Hill, Sabbath, Zappa. John, (610) 583-1559

Super Buick needs vocals. Well established, very experienced punk/hardcore band. Aggressive stage presence and charismatic attitude a must. John, (215) 635-6396

Old Jack seeks lead guitarist with vocal ability. British invasion cover/original band. Recording in progress. Infl.: Harrison, Clapton, Gilmour. Serious only. Darrian, (609) 692-5459

Banjo Boot Boy seeks musicians. Hard folk/punk. Infl.: Pogues, Billy Bragg, Michelle Shocked, Clash, Midnight Oil. All instruments needed. Peter, (609) 654-9405

Wanted: Open minded drummer and guitarist for original multimedia project. Pro situation. Summer/fall tour in works. Enthusiasm, dedication and creativity a must. (610) 266-1722

Wanted-Guitarist/utility player. 3 piece rock band looking for experienced guitarist to help promote independent CD release. Ability on multiple instruments a plus. Rhythm and lead spots available. Serious, committed players only. George, (610) 942-4992

Solid Duckie seeks bassist, drummer and guitarist vibrato/thick sound. Guys or girls 17-24. Intensity a must. Various influences excluding rap and country. Jhanet, (610) 941-4224

Guitarist seeks drummer and bassist for alternative band that will make it big in the future. Infl.: Nirvana, Pearl Jam. Matt, (610) 259-2440

Teen alto/baritone, vocalist/songwriter seeks cover/original band. Infl.: Soundgarden, Metallica, Linda Perry, Freaks, punks, headbangers 17-24. Jhanet, (610) 941-4224

Signed act seeks bass and guitar, Vox plus, for tour/album support. (215) 572-0415.

Female singer needed for all original, alternative hard rock band. Band has 2 albums worth of material ranging from hard rock to power pop. Band has own digital studio in PA. (609) 779-7952.

Lead Guitarist available, Philadelphia area, Rock N Roller with vocals, 20 years experience, Funky, to form or join group, southern rock, SRV, Eric Johnson, also has originals. Totally dedicated! Email MHersh1693@aol.com

Guitar player and singer looking for bass player and drummer (with rehearsal space pref.) for original rock/alternative band. Infl.: Counting Crows, STP, Live. Mike, (215) 245-5376.

Female singer seeks musicians rhythm section, guitar and strings for recording demo and performance. Serious and professional-minded. Do not want to join existing band. Style mixture of blues/pop/country. (215) 751-7337

NJ vocalist looking to form band. Male vocalist (17) looking for guitar, bass, drums to form band. Age no matter. Loads of British influences, bored with everything on the scene here today. Smiths, Bowie, T-Rex, Roxy, Sparks, London Suede. No musos please, some things are more important than ability. Justin, (609) 786-1937

Bass player wanted for Fury, an original punk/freak/metal/industrial band which just released full length CD, we have rehearsal studio, gigs pending, and an active following. Mike, (610) 323-7544

Mirrored Souls seeks bassist. Hard-hitting original rock band with multiple influences. NE Philly-based, have rehearsal space. We need a straight-forward, driving bassist with balls. Equipment and attitude a must. Brian, (215) 877-9080

Forming a band for the love of music. Open-minded and original. Infl.: Syd Barrett, Doors, Sledgehammer, Hendrix, World Party, Until The End of The World. College Students welcome. (215) 333-0696

Classic rock cover band seeks lead guitarist with vocals. Infl.: Hendrix, Beatles, Grand Funk, Stones, Etc. No professionals. Over 25. Serious and reliable only. (215) 342-8849

Female vocalist, 27, seeks band. Two guitars, bassist for acoustic act. Back-up vox a big plus. I can sing anything from Indigo Girls to Tracey Bonham. Quick learners and ambitious only. (215) 508-0536

Nicrolliac is searching for a drummer, bassist, or vocalist to form a Marilyn Manson-type. Infl.: Skinny Puppy, Manson, NIN, Prong. Jesse, (215) 637-8379

Female singer/lyricist seeks band. Infl.: 4 non-Blondes, Foo Fighters, Janis Joplin, RHCP, STP, James Brown, Tina

Turner. All who apply must be damn serious. 110% dedicated. Kym, (215) 729-4889

Midnight Angel seeks melodic vocalist. Image, transportation, equipment a must. Infl.: Whitesnake, Dokken, Ratt, White Lion. Steven, (610) 461-5473

Male vocalist seeks cover/original band. Have experience with pop and country. Serious situations w/recording and gigs only. Randy, (215) 442-1650

Guitarist/drummer/songwriter seeks musicians to form original band. Infl.: Husker, Flipper, Cocteau Twins, Wire, CCR. Open-minded, ego-free and able to write songs. (609) 315-7645

Singer wanted for CD project. Infl.: Tyler, Jagger, Plant, Astbury, Lennon. Joe, 1-800-235-2679

Judy Ryan Sinkhole seeks bass and lead guitar player. All original Philly alternative/ska/groove/jazz every style of rock. Nirvana to Phish. Male or female welcome have CD and major label interest. Must have transportation and be able to jam 2-4 nights a week or weekends. Jim, (215) 572-9378

Swan Song seeks John Paul Jones. Bass, Keys, Knowledge, Drive, talent necessary. (215) 728-1063

Bass player seeks drummer to form writing/recording team. Must be into Downset, Sepultura, Sabbath, Venom, Hendrix, D.R.I., Black Flag. Not looking to join band. (610) 521-1927

Keyboard player wanted for original and cover band. We have studio, K200, S-3, more. Infl.: Prodigy to Elastica. Pros only. Chris, (215) 547-5121

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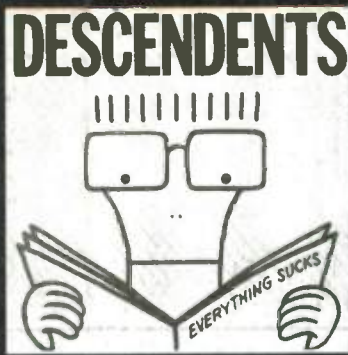


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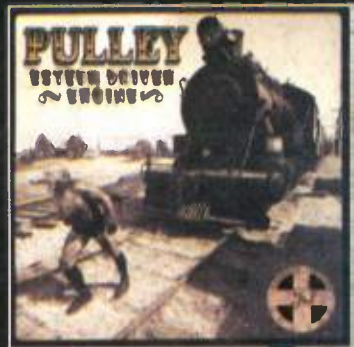
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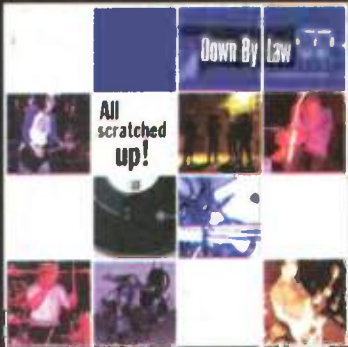
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