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A photograph of the band 311. Five members are shown from the chest up. From left to right: a man with long brown hair and white-rimmed sunglasses, smiling; a man with a shaved head sticking his tongue out; a man with short blonde hair and a white tank top; a man with a short haircut and dark sunglasses; and a man with blonde hair and white-rimmed sunglasses. The band's name '311' is overlaid in large, stylized orange letters with black outlines across the middle of the image.

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Rock n Rumor Central

By Mel Toxic

Five months after the after its break-up, **Seattle's Soundgarden** will release a greatest hits album, *A-Sides*, Nov. 4, containing one unreleased song, "Bleed Together," from the group's *Down on the Upside* sessions.

The collection spans the group's singles from "Nothing To Say," taken off the debut 1987 Sub Pop EP *Screaming Life*, to "Blow Up The Outside World" from the band's final studio album, 1996's *Down on the Upside*.



Jane's Addiction circa *Nothing Shocking*

Soundgarden saddened fans earlier this year by announcing a break-up. The last date of the band's 1996/1997 tour, a Feb. 9, 1997, show at the Blaisdell Arena in Honolulu, was Soundgarden's last live gig. The band's albums have sold more than 20 million copies.

Aerosmith's autobiography, *Walk This Way*, is in bookstores now, and it doesn't seem to hold anything back. The band wrote the book, and it's a must for those interested in the skunky side of rock and roll. *Walk This Way* covers the group's history from the early basement years to worldwide popularity. You'll get wet with excitement when you read no-holds-barred comments from friends, lovers and significant others. You'll love the stories of Liv Tyler's dealings with her "out to lunch"

parental units, as well as the band's nasty break-up with longtime manager Tim Collins.

A new R.E.M. album is on its way.

The boys from Georgia will begin pre-production on their

next record this fall. A 15-track compilation entitled *In the Attic*, including b-sides, alternate takes, live tracks and one previously unreleased track, will be released by Capitol/EMI Oct. 7.

The collection covers the band's career from 1985-1989, yet only features one new

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Wait

song, which has not appeared anywhere during the band's career. Because of some new-age marketing ploy, the album will only be available for six months and will deliver alternate mixes of "Finest Worksong," "Gardening at Night," "Just a Touch," Aerosmith's "Toys in the Attic," "Crazy," "Can't Get There From Here" and "Last Date."

The Jane's Addiction reunion, named "Relapse" by Jane's frontman Perry Farrell, will kick off with a U.S. tour and a two-night show in the New York October 30. The group, with original members Farrell, Dave Navarro and Stephen Perkins with bassist Flea filling out the line-up, has spent some of its after-Jane's time playing as Porno For Pyros. Jane's Addiction will release *Kettle Whistle*, a collection of rarities, live tracks and two newly recorded tracks, in November.

Mel Toxic can be heard weekdays after Howard Stern and Sunday nights at 10 with "Loud n Local" on 94 WYSP, The Rock Station.

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Unearthed

Fathead

by Gary Lighthall

The members of Philadelphia band Fathead once referred to themselves as being blues-invaded, jazz-persuaded hip-



hop with a twist of Dave Mustaine. That's a healthy dose of varied ingredients for any band. These days, vocalist Chris "Freakanature" Mottershead currently refers to his band's music as "Rat Monkey."

Although evocative, this description barely hints at Fathead's captivating jazzy hip-hop style. Music like this could only be happening now. The band's multi-genre style is a new and innovative result of boredom with the traditional, confining borders in standard music styles. Each member of this eight-piece band brings something different to the table, as each of their influences differ greatly. While bassist Rico (rumored to be the son of Rod Stewart) loves Frank Zappa, trumpet player Bart Mittenberger is a closet fan of Air Supply. Drummer Tony Flagiello loves Santana, while guitarist Pete "Meaty" Keenan is obsessed with Megadeth's front-man, Dave Mustaine.

The band feels these varied interests only increase its appeal. "I like that our tastes range from, like, Three Dog Night to Megadeth," says keyboard player Jeremy Dyen.

In order for any band to survive, there has to be an informed support base in the music community. Can Philly support a somewhat esoteric outfit like Fathead?

"I wish more bands in Philadelphia would come together more. There would be a bigger scene. There needs to be more of a sense of family among the bands," says Keenan. "There used to be the Philly scene. All over the country people talked

about the 'Philly Sound.' I think there's so much diversity. I'd like to see the Philly sound, the Philly scene rise back up to the prominence it had before," adds Mittenberger.

Although the band members agree that Philly has its share of negative energy, Fathead is still proud of its hometown.

"There's a lot of good things going on in Philadelphia. I think there's revolution goin' on in Philly that's not goin' on in other places. New York is very on the surface, very business, very much a façade goin' on. There's something goin' on here, something very cool, and it's affecting the music definitely," claims Keenan.

Fresh off a New England tour and several shows opening for local boy, G-Love, the band members had praise their fellow Philadelphian. "G-Love seemed like he wanted to get down and just break down all that business stuff and get down and jam. They were all cool guys," says Keenan.

Mr. Greengenes

by Lorraine Gennaro

Here's some typical advice aspiring musicians often hear: "Don't quit your day job." Especially if you're an original band. But, the five guys who call themselves Mr. Greengenes—and who can recently consider themselves original musicians—have done just that. "Everyone's a full-time musician now," says lead singer Bryen O'Boyle. "Yeah, knock wood," says keyboardist Harry Giovan, as he knocks the dressing room wall inside Brownie's 23 East. O'Boyle and Giovan—who have known each other since grade school—were music teachers by day: high school and elementary school and middle and elementary school, respectively.

The band, originally from West Chester, Pa., also includes drummer Timmie Loveland, bassist John "Phat" McGee and

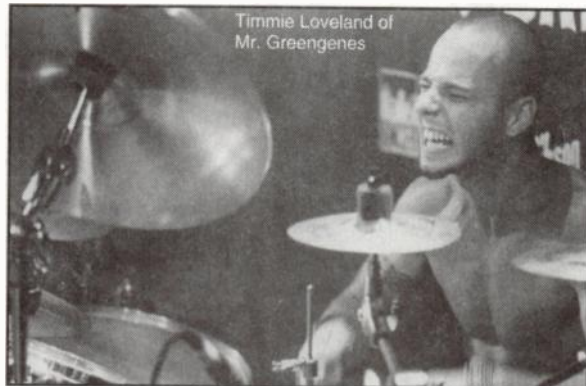
guitarist Joe Tutto.

In May, the band released *Violation*, a 10-song CD of all original material. Even before the record's release, the band had no trouble packing a room to capacity—even on weeknights—performing both covers and originals. "We are a cover band. We are just starting to do originals. We have about 10 originals and about 90 covers," says O'Boyle. The covers range from, in his words, "modern alternative rock like Rage Against The Machine and Nine Inch Nails to retro '70s and '80s."

Since its May release, however, Mr. Greengenes has managed to sell somewhere in the neighborhood of 5,000 copies. Impressive and astonishing. Is a nude photo of Yasmine Bleeth affixed to the back of *Violation*, or what? How can a local band move those kind of units in such a short amount of time? "First of all, it's cheap. There's seven songs and we're selling it for five bucks," explains O'Boyle. "But the thing is, I really do believe that the popularity of Mr. Greengenes as a cover band is helping us so much as an original band. As long as we can keep the same energy in our original show as our cover show, I think it might be an easy crossover, because usually, it's very hard to go from covers—'Oh, you're a cover band, now you're original.'"

Mr. Greengenes talents have not gone unnoticed by the biggest beer company in America. In January 1997, they became a Budweiser band. "They just approached us. We're pretty popular in the area, and I think what the distributors do is go and see what bands are doing well and try to go and pick up an endorsement," says O'Boyle of the lucrative beer deal, which he says also brings in endorsements for strings and drum heads.

Music has become a full-time job for the members of Mr. Greengenes, so quitting



those day jobs appears to have paid off.. The band, presently recording at Sonic Recording Studios, hopes to have a new release out by the end of the year. And this

fall, Mr. Greengenes is going to California for a short tour. New Year's Eve will see the band playing 30th Street Station for a second time. Last year, O'Boyle says, it was pretty wild seeing 1,500 people in gowns and tuxes getting down and ringing in the new year with Mr. Greengenes inside the famous Philadelphia train station.

The band will appear at Maui on Delaware Avenue in Philadelphia Oct. 13 along with several other bands for Phebe and Er an's Fourth Annual Fight for Kids Benefit.

Kelly Bell

by Sam Johnson

A Kelly Bell Band show is like passing out drunk and waking up saved. It's an all-night binge through the clubs of Harlem that winds up at a champagne brunch in New Orleans. Ladies, beware—it's true what they say about blues men. Give him a month and you'll be paying his rent.



Kelly Bell

"There is no simple way to explain it," says frontman and percussionist Kelly Bell, discussing "Phat Blues," the name given to his own personal interpretation of the genre. "If blues was a small circle, there'd be gospel in the middle and the other forms of music would surround it. Phat Blues keeps one foot firmly in the blues while touching every other genre. Alternative, funk; there are no limitations."

This philosophy has led to fierce demand from Mid-Atlantic venues, clamoring to catch this rising young star on his way to redefining the meaning of blues for the next generation.

"My audience spans all generations and backgrounds," says Bell. "Age, race, class... all that goes out the window at our shows. Phat Blues speaks directly to the soul." Phat Blues has also spoken directly with such notable and diverse acts as Bo Diddley, Buckwheat Zydeco, Better Than Ezra, Matchbox 20, Jimmie's Chicken Shack, Bell's personal hero Bobby "Blue" Bland and O'Jays/Sony recording artist G. Love, all of whom have shared a bill with the Kelly Bell Band.

Voted "Best Blues Band" by *Music Monthly Magazine's* Reader's Poll for three years running, Bell is joined in the band by guitarist Jimmi Sexton, bassist Dave Evans, drummer Bob "Sugar" Hill and keyboardist Andy Rice. Early November will see the eagerly awaited Fowl Records release of *Phat Blues Music*, the debut full-length CD

featuring performances by Deanna Bogart and G. Love, a longtime colleague and friend of the band.

"Let purists make no mistake, I'm a blues man first and foremost," says Bell. "If it meant I could only play small blues clubs, that's fine. Fame, fortune, stardom, means nothing... With a grueling schedule, playing over 150 packed shows a year, I've earned the right to call myself a blues man," he laughs. "Believe me."

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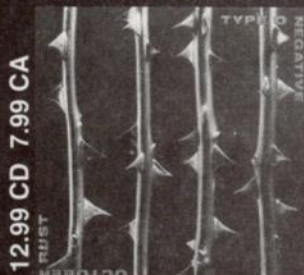


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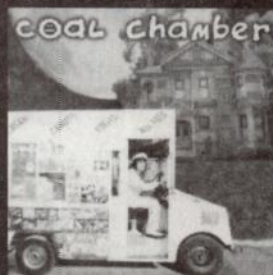
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Rob Montejó, like the music he writes, makes an enigmatic first impression. Montejó is both introverted and enticing at the same time. Quiet and unassuming, he'll flash a genuine if not mischievous smile when amused, and his eyes hint of a deep pool of emotional experience and resolve. Montejó has been through a lot, it seems, well beyond the simple rise and fall of his former band, Smashing Orange.

The music of Montejó's new project, Love American Style, is often dark and seductive, trained from the same deep pool of reserve. The British pop undertones date back to early-era Kinks, though the production and arrangements are unquestionably very '90s.

"I just wanted to reevaluate things and try to do something different than my previous endeavor," Montejó says, accenting the comment with a wry smile and a quiet chuckle. "I'm quite pleased, I'm a lot happier playing in Love American Style than with Smashing Orange. Smashing Orange was fun, I have nothing bad to say about it, but I feel a lot more thrilled. Good, and happy."

Montejó smiles again, he wants to make sure he doesn't give the wrong impression, he's not bitching. "Smashing Orange went through its declining period when everything got tedious. This is really fresh and energetic."

Indeed, the rest of the guys in Love American Style know where Montejó is coming from. Bassist Steve Wagner, who started Smashing Orange with Montejó, was there through all the band's ups and downs. Wagner eventually left the project for a few months to clear his head. This left a vacancy at the bass guitar position, and Steve Haley, guitarist/vocalist/writer from Philadelphia-based Nympho Clepto stepped in.

"I actually did (Smashing Orange's) sound when they played The Overpass," Haley recounts. "I did their sound, and I was so psyched for that night because I knew they were playing. I went up to Steve and said, 'hey, if you guys are ever looking for another guitarist, I'm here.' I had finally put Nympho Clepto to rest, after it was twitching and bleeding."

It was the bass position Haley was asked to fill, and Haley jumped to the task, relishing the opportunity to dive into a new situation. Haley is back to guitar, with the return of Wagner, but not without a new perspective on the instrument.

"I loved playing bass. I have a whole new respect for bass players now," Haley admits, looking over at Wagner, who looks back in mock "you didn't respect me before?" insult.

Drummer Bob Furlong sits across the table, wearing an ever-present grin. He joined the band just as the tide was changing from Smashing Orange to Love American Style. "I got to live the pain and depression of Smashing Orange's demise vicariously through these guys," Furlong says, the smile never leaving his face.

At the time of Furlong's joining the mix, Montejó admits he was going through a year and a half's worthy of heavy depression, a time Furlong remembers Montejó describing as "the worst year of his existence."

It's obvious from the banter and the comments throughout the interview that all four members of Love American Style are feeling a renewed sense of energy. On the heels of the Oct. 14 release of its new album, *Undo*, Montejó and company are getting ready to tour beyond the New York/Philadelphia/Delaware gig schedule the band currently maintains.

The album contains elements of many of the band's influences, all wrapped up into one. From Pink Floyd to The Cure to early Bowie, the album's production is as integral to the band's sound as are the songs. Montejó is mostly responsible for all of it, though everyone at the table knows they are bringing something with them.

by Andre Calihanna

Undo has a great flow, and is a more coherent album the more you listen. From the screechy attack of the first single, "Not About To Lose It," and "Divider" to the acoustic-based "I Know You Know" and the moody "Be In Your Body," this album has many dimensions and sounds that keeps it fresh after continued listens.

It's pop, but it's not straightforward. Lyrically and musically, the band seems always to be coming a bit from left field. "That seems to be my schtick," Montejó admits, at ease with the distinction.

But the music is certainly seductive, with sections of ambient guitar sounds that drive into a harder-edged, pop/rock. "It's better to be seduced into something than be beat about the head," Furlong muses, to the delight of the table. They seem to agree with this bit of insight.

As Montejó hints, and as the CD tray art alludes, there is a slice of Smashing Orange to Love American Style (the band's name, by the way, is based on a certain incident involving a Scottish lass, not the television show). The vibe is right, the sound is great, and as Montejó says, "This is a great time to be peaking. I feel good about this." ■



l to r:
Steve Haley,
Rob Montejó, Bob Furlong

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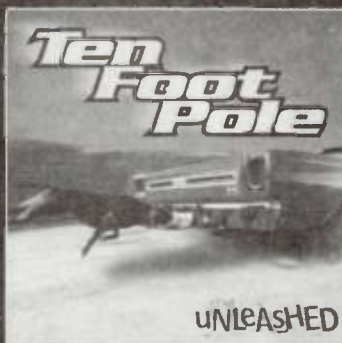
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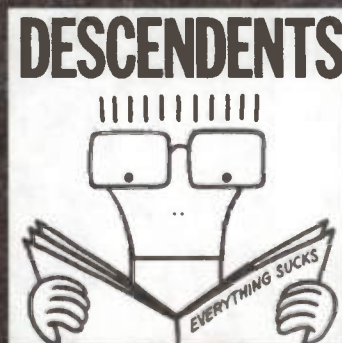
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“It’s kind of like eclecticism
is ruling, and what we **kind of**
suggest, the
band 311,
is that diversity,
having no musical barriers or anything.”



by Alan Sculley

l to r: Timothy J. Mahoney, Nicholas Hexum, Chad Sexton, P-Nut, S A Martinez

Having recently returned from a European tour, 311 bassist P-Nut can't help but notice a stark difference in the British music scene—where techno music has been a popular trend for some time—and the American scene.

"What direction are we going in as Americans?" P-Nut says, posing a question to himself. "Nothing really seems to be dominating music for me, except for No Doubt. And that was last year. There doesn't seem to be anything going on this year."

"It's different here and it's different there, and nothing seems to be ruling it over here," he adds. "So God, it's kind of turmoil. It's great that it's the end of the century. At least we've got that to explain it."

The subject of the current state of alternative rock in America isn't as unrelated to 311 as it might at first seem. If the scene is as scattered as P-Nut feels, 311 may have picked a good time to follow up its 1994 self-titled triple platinum CD, commonly known as *The Blue Album*. That's because in some ways, 311's music is a perfect microcosm for an alternative music scene defined by its own.

Over a seven-year history as 311, the band has made a career of incorporating a wide range of styles into its music, creating a sound that blends hard rock, hip hop, reggae, jazz and funk, sometimes within a single song.

"I like what's going on, but it's weird that I can't feel like any one thing is dominating," P-Nut says. "It's kind of like eclecticism is ruling, and what we kind of as 311 suggest, the band 311, is that diversity, having no musical barriers or anything."

The Blue Album represented the culmination of a hard-fought battle for success. Formed in 1990 in Omaha, Neb., P-Nut (real name Aaron Wills), rapper/singer SA (real name Doug Martirez), singer/guitarist Nicholas Hexum, guitarist Timothy J. Mahoney and drummer Chad Sexton quickly built a large following in their hometown. Realizing the band wasn't going to break out on a national scale from Omaha, 311 relocated to Los Angeles in 1992.

After only a couple of months 311 was offered a deal by Capricorn. But the band had to build an audience the hard way, touring incessantly behind 1993's debut, *Music*; the 1994 follow-up, *Grassroots*, and finally *The Blue Album*. By the time MTV latched onto the single, "Down," from that album, 311 had established a large core following.

P-Nut feels this self-built audience played a major role in MTV's belated

support for the band and its soon-to-be hit single.

"It definitely has a lot to do with the fact that we were pulling in about 2,000 to 3,000 a night on our own without any large media," he says. "And what the media does in certain cases like this, which are rare, they don't make something happen, they take something that's already happening and make it bigger. And that's what they did with us. That's when it's great. That's when it works really well. That's the ideal way that you have the machine work for you."

The band, however, hasn't exactly played the conventional marketing game in attempting to follow up on the success of *The Blue Album*.

Where many groups would record a

a very pleasant experience, and not that the other ones aren't. It just seems to be more relaxed, like we're not trying to shove it down your throat. We're not trying to have the fastest riffs and have as many changes as we can fit in."

P-Nut agrees it might have made sense from a marketing standpoint to have made a shorter, more musically streamlined CD. But the band had other priorities to consider in making *Transistor*.

"Well, it had been two years since we had done an album, which also gives us the added pressure and the added just artistic swelling of wanting to get a lot (of songs) out," he says. So it wasn't hard for us to get these out. It had to be this way since it had taken so long. Because up until now we had released an album every year."

The group also strayed from the industry norm of using an established producer. After using Ron St. Germain (known for his work with Bad Brains) on *The Blue Album*, 311 had its concert sound engineer, Scotch Ralston, produce *Transistor*.

P-Nut is emphatic in discussing just how much Ralston added to the project. "He's actually done technical work on all of our albums, but never had the chance to sit in the producer's chair," he says. "So we just felt that it was time for him to do as such. And especially having worked with Ron on the last album, and he had experience with big producers before, but not under our watchful eye. So we watched him work with him, and we know that he learned things, so it was very easy for us to let him have the chair. He did come from a studio background. It just helps that he had gone out on the road with us two years previous."

"I was happy with the experience (with St. Germain)," P-Nut adds. "It's just Scott is a complete brother, the same age... So it was especially good for me. And I knew he was going to take care of the way it sounded. And on the last album I was breaking up with a girlfriend, and on this album, I've been living with a girl for over a year. And this is the first time I've ever lived with a woman, so I'm in a much better mood. And I think everybody else is. I think that has a big reflection on why it is so spacey and it is experimental, because we are so confident and everything. It's worked out unbelievably well. We're really happy with it."



concise CD of perhaps 12 songs, with a couple of obvious radio airplay candidates, 311 chose to make *Transistor* a sprawling 21-song set.

The group on many occasions also strays considerably from the crisp rock/rap sound of "Down." While there are some hard-hitting tracks to please fans of that sound (including the title song, "Galaxy," and "The Continuous Life"), *Transistor* has a more relaxed feel than other 311 CDs and puts a stronger emphasis on the reggae dimension in the group's sound. Songs such as "Prisoner" and "Color" are especially good examples of the band's improved grasp on the reggae and dub reggae styles, while the band ventures into mellower, more ambient grooves on a few tunes like "Inner Light Spectrum" and "Use Of Time."

"Since most of the songs were written while we were off the road during Christmas (1996) and early spring, and we were rehearsing and everything, it did come off as very relaxed," says P-Nut. "We weren't writing while we were out on the road. We weren't, it wasn't stressful. We were at home, we were relaxed. We were listening to lots of reggae. So it came out exactly as such. And I'm really happy with it. It makes me feel good to listen to it. It's

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l to r: Ben Carr, Dennis Brockenborough, Tim Burton, Dicky Barrett (seated), Kevin Lenear, Joe Sirois, Nate Albert (seated), Joe Gittleman

bosstones

by Alan Sculley

He may not have said it in so many words, but it's clear Dicky Barrett, the frenetic frontman of the Mighty Mighty Bosstones, can do without the kind of talk that's surrounding his band these days.

That talk, of course, centers around how the Bosstones are on the verge of a major commercial breakthrough. Plenty of industry insiders expect the band's latest CD, *Let's Face It*, to become a huge hit. They even feel the CD may propel ska music—the rocked up variation of reggae that is the Bosstones' specialty—into the rock and roll mainstream.

"What you're talking about is the climate of things, that kind of really, whatever,"

Barrett says, showing his apathy when the subject of expectations for *Let's Face It* was introduced. "It's not interesting to me what is popular right now or the reasons why. It would be actually more fun if people smartened up back when it wasn't such a trend. But if people are coming around, great. You're welcome to come around. If we're on to bigger things, excellent. I think I'd rather credit the hard work and our persistence than the temperature and the climate of music right now."

More than a few ska enthusiasts would say no current group deserves a sales breakthrough more than the Bosstones. The Boston-based band—which originally

continued on next page

formed in the mid 1980s, split up for three years and then re-formed in 1990—has one of the longest histories of any of today's ska-based groups.

What's more, the Bosstones, which include vocalist Barrett, bassist Joe Gittleman, guitarist Nate Albert, drummer Joe Sirois, saxophonists Kevin Lenear and Timothy "Johnny Vegas" Burton, trombonist Dennis Brockenborough and dancer/backing vocalist Ben Carr—played a key role in reviving interest in ska.

The music, which originated in Jamaica during the early 1960s, was pioneered by

such artists as the Skatalites, Desmond Dekker and a young Bob Marley. It enjoyed a brief revival in the early 1980s when

It's not interesting to me what is popular right now or the reasons why. It would be actually more fun if people smartened up back when it wasn't such a trend.

groups like the Specials, Madness and the English Beat—who all recorded for 2-Tone Records—introduced a poppier, keyed-up variation on the ska that connected with

new wave music fans of the day.

But by the middle of the decade, the 2 Tone movement had faded, and the music seemed ready to disappear entirely. The Bosstones were one of a handful of bands that kept the torch lit for ska. Its early CDs on the independent label Taang! Records, *Devil's Night Out* and *More Noise and Other Disturbances*, coupled

with intensive touring, helped expose ska to a new generation of fans and musicians. Over the past few years dozens of new ska groups have emerged to create what is probably the most vibrant ska scene ever in America.

The Bosstones re-energized ska, however, by testing the limits of the style. While Barrett and the other band members were strongly influenced not only by the 2 Tone bands, late 1970s/early 1980s punk rock of bands like the Clash, Circle Jerks and Minor Threat also made a major impact.

The collision of these influences has been heard throughout a career that now includes five CDs and an EP. (The EP, *Ska Core*, *The Devil and More*, and the three most recent CDs, *Don't Know How To Party* (1993), *Question The Answers* (1994) and *Let's Face It*, have all been on major label Mercury Records.) Where traditional ska is poppy with skanking beats accented by woozy horn-filled melodies, the Bosstones give the style a major rush of adrenaline. Their beats not only skank, they rock. And their horns often roar in tandem with punkish, hard edged guitar lines.

Let's Face It has plenty of examples of the Bosstones' signature sound. But it's also a CD with significant contrasts from previous Bosstones releases.

For one, this is the most finely crafted collections of songs ever assembled by the group. Brisk tunes like "The Rascal King," "Let's Face it" and "The Impression That I Get" (which has become the band's most popular single to date) are tightly arranged, punchy and packed with plenty of accessible hooks.

Barrett says a less hurried, more thoughtful approach to *Let's Face It* played a major role in the song-oriented focus of the CD. "We wrote a lot of songs for this record, like 35 songs, recorded them and then picked from that and then re-recorded the songs that went on the record," he says. "So I think that's going to help them become more cohesive for sure. You can definitely choose songs that live together well."

"I think that we didn't take the extra time because we thought it would make a better record," Barrett adds. "We took the extra time because we thought it would make a different record. We analyzed the way we'd made records in the past and what have we done and what haven't we

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done. We wanted to do something we hadn't done, and one of those things was to actually think about the record more and think about the songs, think about what we're putting on it instead of just charging ahead. In the process of that it's kind of scary because you think maybe you're going to overthink the whole process and it will come out too cerebral. But I think it made it a really nice record."

Barrett admits the studio has been a bit of a tricky environment for the Bosstones, always most at home on stage where its roaring sound, physical stage presence and visual appeal—bright plaid attire is a Bosstones' signature—has long been known to create one of rock's most vibrant mosh pits on the concert circuit. But the group is beginning to adapt to the studio, as well.

"We're definitely gaining some ground," he says. "We're making some headway, but it's not to achieve what we do live. It's to make good records, to make great CDs, to make things that people want to listen to. The trick is—and we knew this when we made *Devil's Night Out*—the trick is not to capture what we do live, because if you can do that, then you're a lousy live band. So we send in our other selves into the studio, try to be great studio musicians. I think we're close to being a really excellent live band. I think we've got some distance until we become a great studio band. But we're going to keep trying. It would be nice to be both. It doesn't mean it has to be the same." ■

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Duranduran

by Jay S. Jacobs



l to r: Nick Rhodes, Simon LeBon, Warren Cuccurullo

Let's take a little time journey. The Republicans are in power. Skinny ties and synthesizers are all the rage. *Cheers* and *The Cosby Show* are at the top of the Nielsen ratings. The cool authors are a new breed like Jay McInerney and Tama Janowicz. MTV still shows music videos. Arnold Schwarzenegger is just some big foreigner who can't act. Welcome back to the early '80s. Chances are pretty good while you were imagining these things, the soundtrack to your fantasy was made up of songs by Duran Duran.

Duran Duran can make a very strong argument towards being the biggest band of the Reagan administration. The band was at the forefront of the vaunted second British musical revolution and helped to put MTV on the map. Between 1982 and 1987, Duran Duran pretty much ruled the charts, spawning hit after hit. "It was very strange for us," recalls group founder and keyboardist Nick Rhodes, "going from being a cult band playing nightclubs to a very small audience and then being thrust into arenas, with a lot of hysterical teenagers. That wasn't something we were expecting at all. But, we were obviously happy to have an audience. We just rode along the crest of the wave at the time, being slightly more amazed each day by what happened."

Fast forward to the '90s. All of the bands that came up with Duran Duran, at the time looked built to last. Bands like Culture Club, The Eurythmics and The Human League have long since crashed and burned. Only Duran Duran remains as a viable recording

act. Granted, guitarist John Taylor left the group earlier this year, the third such defection, leaving a trio made up of original members Simon LeBon (vocals), Rhodes (keyboards) and former Missing Persons guitarist Warren Cuccurullo, who joined the band in 1986. Duran Duran has even had some pretty significant hits in recent years, like 1993's sublime comeback singles "Ordinary World" and "Come Undone." But the band has had it's down times, too, reaching a low point in 1995 when the all-covers album, *Thank You*.

Which brings us to *Medazzaland*, the band's new album due late this month. It takes the basic Duran formula and tweaks it just enough to make it completely contemporary. The first single, "Electric Barbarella," is a return to the giddy dance rock highs of early singles like "Hungry Like The Wolf," "Planet Earth" and "Girls On Film." Rhodes is happy the song was picked as the single because he felt the band had strayed too much from that style of music in recent years. There are a few slow spots on the disk, like the self-consciously techno title track, but overall, the album represents a good job of juggling today's sounds and the band's history.

"Without having strong songs throughout our career, I don't think it would have lasted," Rhodes says. "The belief and determination that Duran Duran will survive and is relevant to the '90s and will hopefully be so in the following century. We've still got a lot more to say. We produced the *Medazzaland* album after 17 years of making records together. I think

it's as fresh an album as we've made. We're very excited about the new sound of what we're doing."

Now the question is, will the music business buy into it? History seems to be on Duran Duran's side. The band has returned to the spotlight many times after being written off. However, there's a level of contention from the confused state of the music industry.

"The music business seems to have become more like the fashion business," Rhodes observes. "People aren't listening to songs, they're looking for trends."

Rhodes has always been a fan of great songs of any genre, and considers the quality of a band's writing to be paramount, regardless of the writer's chosen style. Unfortunately, the music industry doesn't always adhere to such open-minded viewpoints. "I think that's where we had a lot of trouble towards the end of the '80s and the early '90s," he says. We wrote some really good songs, but there wasn't anywhere for them to get played, because radio was just grunge, grunge and grunge. Dance music was pretty severe; deep house or hip hop. There just wasn't an area for an electronic pop band. This album, we're quite lucky. I feel relieved that electronica has happened, because that's the kind of stuff we've been doing since the start. It's a new version of it, granted. At least we know radio will look at our songs and say this could fit in. Whether they like it or not, we'll wait and see." The band is even breaking down walls in merchandising. "Electric Barbarella" is the first single by a major group to be sold over the internet. From Capitol's web page (<http://www.hollywoodandvine.com>) one can download the entire single for \$.99 or a special internet-only remix for \$1.99.

Ironically, even as Duran Duran is out there trying to prove it's still on the cutting edge, the group has suddenly become elder statesmen for a whole group of musicians who grew up on the band's music. Now the band is the recipient of the ultimate in rock and roll acclaim. In November, a tribute album will be released featuring lots of hip new bands like Reel Big Fish, Eve's Plum, Bjorn Again and The Wrens covering Duran Duran classics. "I'm very flattered Hole did one of our songs (Hungry Like The Wolf), and all these young bands have put together a tribute album. There was something about it that really made me smile, when I asked who's on the album and there was this huge list of names. They were all so young and cutting edge. I thought that really does capture the spirit of Duran Duran. We've always wanted to be about something new and something unique and pushing music forward a little bit. I can tell you now, when we started the band, I never dreamt I'd be here 19 years later, talking about a band that was getting covered by bands that had grown up on us." Rhodes chuckles warmly, "No, never saw that one coming." ■

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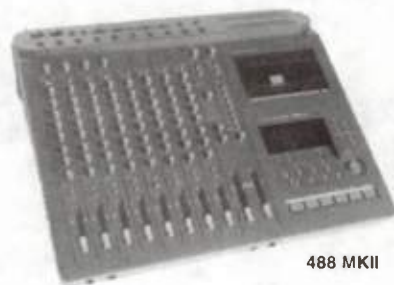
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The Pile



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Sat. Oct. 25th
Thunderrock Tavern
York, PA

Fri. Oct. 31st
Manor Club
York, Pa

Halloween Party!
\$5. for 5 bands
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Thurs. Nov. 13th
Tourist Inn
Hallow, PA
Battle Of The Bands

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Brian (717) 633-1071

Or write to:

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taint

1: to contaminate
morally : SPOIL
2: an area of tissue
between the anus
and the genitalia :
PERINEUM

RT's (Oaklyn, NJ)

Sat., Oct. 4

Shooters (Fairless Hills, Pa)

Thurs., Oct. 9

Loud & Local
Showcase
John's Boardwalk
(NE Philly)
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October 1997

W E D N E S D A Y

T H U R S D A Y

BAL Gothic Industrial Night w/DJ Knobhead
BLU Negative Space
CHA Progressive Dance Party
LAT Underground Poetry
RUS Open Stage

1

BAL Lotion, Son Of Lavadome, Nerve Generator
BLU Pill Poppa
CHA Robert Mirabal, Inca Campers
Jesse Nighthawk
JSB Al Tini
LAT Movie Nite
REX TBA
SAB Thee Misfit Toys, Mighty Purple

2

BAL Gothic Industrial Night w/DJ Knobhead
BLU Angry Johnny & The Killbills
CHA Progressive Dance Party
LAT TBA
RUS Open Stage
SAB Phineas Gage, Hinge

8

BAL Steve Wynn & The Continental Drifters
BLU Oui 73, Styles Murphy, The Jellybricks
CHA Solution AD, The Curves, Neil Coty
GIN Void Scream
JSB Broken Jones
LAT Jugden Mash
REX Thronberry, Keepsakes
RUS Klen Kweder
SAB Love Huskies, Mos Easley
TIN Cris Williamson, Tret Future
TRO Son Volt, Buick MacKane

9

BAL Gothic Industrial Night w/DJ Knobhead
BLU Vegas Ray Guns
CHA Progressive Dance Party
LAT TBA
RUS Open Stage
SAB Paris Taxi, The Redcoats

15

BAL Poster Children, Panama, El Vega
BLU Jizzy Speedwack
CHA Boogie Raves
GIN Hexbelt
JSB Patty Scobria
LAT Jeff Reichman
REX ONWA
RUS Patsy Foster
SAB The Flinch, Tom Gillum, Jake Laufer
Pleaseasaur

16

BLU Inca Campers
CHA Progressive Dance Party
LAT Bingo
RUS Open Stage
SAB Dharma, Echolia

22

BAL Lee Charleston & The Binary System
BLU The Martians
CHA Fuel, The Martini Brothers, Mary Frankster
GIN The Visitors
JSB Patty Scobria
LAT Visionwest
REX Gilroys, Anniversary, Jam Nation
SAB Dipsomaniacs, Lemon Lime
TRO Bob Mould

23

BAL Gothic Industrial Night w/DJ Knobhead
BLU Native Dancer
CHA Progressive Dance Party
LAT Bug Eaters
RUS Open Stage
SAB Lava Ten Spiders

29

BAL Lee Harvey Keitel, Ink And Dagger
BLU Chasing Ophelia
CHA Negative Space, Eden Park, Big Pop Crush, Juliet's Wishing Well
GIN Nectar
JSB Mary Arden Collins
LAT Pocket Buddha
REX Clifford Never Knew
SAB The Stuntmen, Superette USA
The Fontanelles
TRO Superchunk

30

live music calendar

F R I D A Y

S A T U R D A Y

BAL Private party
BLU Double Dose
CHA Local H, Figdish
INF Triple Fast Action
DRE Punk Fusion, Oregono
Cray Paper Sun
GIN Gary Brown Band
INF Eileen Tipping
JSB Godzilla's Lung
LAT The Ushers
REX Diane Linkletter Experienc

The Knobs
RTS Finian's Gage, Nepenthe
Day, Influx
RUS 7 Minds
SAB Jen Hess, Tara Lynne
Jennifer Culture
TIN Kelly Jo Phelps
John Dee Graham
XYZ The Subverts, Sissy Mary
PO Box, Amirtune

3

BLU Element
CHA Mr. Green Genes
The Flamin' Caucasians
DRE TBA
GIN Full Tilt
INF Mark Wehner
JSB Kalai King
LAT Amy Carr
REX KAYA
RUS John Hoey

RTS Swan Song
SAB Electric Farm, Lisa Torban
TIN Ben Arnold, Joseph Parsons
TRO Stiff Little Fingers, Gangreen,
Thorazine
XYZ Odd Normal, Dixon Ward
Progressive

4

BAL MilkBoy Recordings Night
BLU The 7-10 Splits
CHA The Covergirls, Dance Party
DRE Punk Fusion, Stone's Throw
Witness Relocation Program
Laughing Mad
GIN Hung Like Herman
JSB Black Harvest Moon
LAT Ben Arnold
REX The Creatures

Perils Of Pauline
RTS Sabbra Cadabra, Disruption
SAB The Turncoats
Chelsea In Orbit
Braxton Hicks
TIN Cris Williamson, Tret Future
XYZ Grady, Digger, Boxcar
Wreckonzie, Arch Nemesis

10

BLU Jah Works
CHA Love Seed Mama Jump
Flip Like Wilson
GIN Partial Post
DRE Deadbolt, Vitality,
Vicious Circle, Grunt
JSB Dana Lee & Howard E.
LAT Rob Simone
REX Jay Jay
RTS Splintered Sunlight

SAB Amy Carr, Hogan's Goat
Mia Johnson
TIN Cory, Iota
TRO Public Service, Regatta 69
The Upstanders
XYZ Stuffing,
Politically Challenged,
Ghouls Night

11

BAL Lenola, Fuxa
BLU Grimace
CHA 80's Dance Party
DRE Phineas Gage, Star To Sun,
Outlaw Pandas, Deadlyne
GIN TBA
INF Vision Quest
JSB Bob Dickenson Band
LAT Bliss
REX Kid Midas. Haze#4

RTS Hot Rocks
SAB Poppy, Mae Pang, Spitshine
TIN Sonya, Mia Johnson
TRO God Street Wine
XYZ Ska Blazers, The Upstanders
Dreas Bande, Five Point 0

17

BLU Hexbelt
CHA Steamroller Picnic, Oregono
DRE Unseen Holocaust
GIN Road House Blues Band
JSB Ten Spiders
LAT B. Weavers
REX WNOC
RTS LMA Showcase
SAB The Verge, Junk Slowdown
Deluxe

TIN David Lindley, Wally Ingram
XYZ The Arch Bishop, Vidam Viol
This Country's Pride
Dubbed In English

18

BAL Walt Mink, TBA
BLU Burning Bus
CHA Shaken Not Stirred
Club Night
DRE After The Fall, Moybus Trip
Heat, TBA
GIN TBA
INF Don Meyer
JSB Vineyard Sun
LAT No Exit

REX Tall Man
Super Highway CarFire
RTS Elmer Funk
RUS The Gilroys
SAB Leisure Kings, The Marts
TIN Maia Sharp
XYZ Decontrol, FOD, More Fiends
The Town Managers

24

BLU Oregono
CHA Strange As Angels
Emily's Toybox
DRE Deathification
Post Office Homicide
GIN Modern Ruins
INF Ellen Lerner
JSB Norm & Cindy
LAT Pastor Frank
REX Rex's 3rd 70's Disco Party

RTS Headfirst
SAB Thee Misfit Toys
Tidewater Grain, Shaft
TIN June Rich

25

BAL Wastoid
BLU Jet Silver
CHA Burning Bus, Hexbelt
Maggie, Pierce & EJ
GIN Bloom Box
INF Happy Halloween
JSB Charlie Degenhart
LAT Scary Poetry, Scary Films
Scary Music
REX The Elvis Experience

RTS Five Head, Dollhaus Puppet,
Grinn, This Creature
SAB Love American Style, ROI
New Peter Fonda Experience
TRO Type O Negative
Coal Chamber
Electric Hellfire Club
XYZ Dead Rock Stars
Halloween Party

31

BAL • The Balcony • 215-922-LIVE

BLU • Blue Star • 717-397-9592

CHA • Chameleon • 717-299-9684

DRE • Dreams • 215-533-9454

GIN • The Gingerbread Man • 717-845-1555

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JSB • Jitters Sports Bar • 610-696-0427

LAT • La Tazza • 215-487-6522

REX • Rex's • 610-696-7769

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RUS • The Rusty Nail • (610) 342-3870

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TIN • Tin Angel • (215) 928-8668

TRO • Trocadero • 215-922-LIVE

XYZ • XYZ • 609-332-0210

concert calendar

Weds. Oct. 1

CHARLATANS UK
DANDY WARHOLS
TLA(Phila)

THIRD EYE BLIND
9:30 Club (DC)

Friday Oct.. 3

DAVID BOWIE
Electric Factory (Phila)

LOCAL H
Chameleon (Lancaster)

Saturday Oct. 4

STIFF LITTLE FINGERS
Trocadero (Phila)

Saturday Oct. 11

VANESSA WILLIAMS
LUTHER VANDROSS
Corestates (Phila)

THEY MIGHT BE GIANTS
9:30 Club (DC)

Monday Oct. 13

MACHINE HEAD/SNOT
Trocadero (Phila)

DAVID BYRNE
Bohager's (Baltimore)

Saturday Oct. 18

GOD STREET WINE
9:30 Club (DC)

POWERMAN 5000/PRIMUS
Electric Factory (Phila)

Tuesday Oct. 21

CHEAP TRICK
MOTLEY CRÜE
Hershey Arena (Hershey)

Thursday Oct. 23

INCUBUS
Bayou (DC)

Friday Oct. 31

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Thurs. Oct. 9 SON VOLT Buick MacKane All Ages/Doors 7pm	Sat. Oct. 11 PUBLIC SERVICE REGATTA 69 THE UPSTANDERS Matinee Show! 4pm	Sun. Oct. 12 VISION OF DISORDER ENSIGN FARENHEIT 451 ONE KING DOWN All Ages/Doors 7pm	Mon. Oct. 13 MACHINEHEAD SNOT DEADBOLT VICIOUS CIRCLE All Ages/Doors 7pm
Fri. Oct. 17 GOD STREET WINE All Ages/Doors 7pm	Thurs. Oct. 23 BOB MOULD All Ages/Doors 7pm	Fri. Oct. 24 DANCE HALL CRASHERS MXPX WESTON All Ages/Doors 7pm	Sun. Oct. 26 LINK WRAY DIESELHED Los Straitjackets All Ages/Doors 7pm
Thurs. Oct. 30 SUPERCHUNK All Ages/Doors 7pm	Fri. Oct. 31 TYPE O NEGATIVE Coal Chamber Halloween! All Ages/Doors 7pm	Every Wednesday ENDURE Gothic/Industrial Dance w/ DJ Knobhead All Ages/9pm	For More Information: (215) 922-LIVE

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10/1 Gothic/Industrial /DJ Knobhead
10/2 Lotion/Son Of Lavadome
Nerve Generator
10/5 Purple Ivy Shadows/The Lucys
Manta Ray/Reizoko
10/6 Groove On-DJ Roland
10/7 Flotsam & Jetsam After Party
10/8 Gothic/Industrial /DJ Knobhead
10/9 Steve Wynn &
The Continental Drifters
10/10 MilkBoy Recording Night

10/12 V.O.D. After Party
10/13 Groove On-DJ Roland
10/14 Fuel/Film Festival
Mullen/Haywood
Kahn Park/Semi-Gloss
10/15 Gothic/Industrial /DJ Knobhead
10/16 Poster Children/Panama/El Vega
10/17 Leonola (CD Release)/Fuxa (MI)
10/19 Aden Ladybug Transistors
Ashtray Boy/Clock Strikes 13
10/20 Groove On-DJ Roland

10/21 Salary Man/DJ Crasta
10/22 Gothic/Industrial /DJ Knobhead
10/23 Lee Charleston &
The Binary System
10/24 Waltmink-
10/26 Crop Circle
10/28 Sonic Studio Night
Philabundance Benefit
10/29 Gothic/Industrial /DJ Knobhead
10/30 Lee Harvey Kmetel Band/Ink & Danger
10/31 Wastoid

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Every Thursday: Original Band Night

Fri. 3

Finnian's Gauge

Sat. 4

Swann Song-Led Zeppelin Tribute

Fri. 10

Sabbra Cadabra-
Black Sabbath Tribute + Disruption

Sat. 11

Splintered Sunlight:
Grateful Dead Tribute

Fri. 17

Hot Rocks-Rolling Stones Tribute

Sat. 18

Local Musicians Alliance Showcase
8 bands-Call club for info.

Fri. 24

Elmer Funk

Sat. 25

Headfirst

Fri. 31

Halloween Party
w/ 5 Head, Grinn, This Creature,
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Mirabel
Inca Campers
Jesse Nighthawk

Tix \$5.
Over 21/doors 8pm

Fri., Oct. 3

Local H
Figdish
Triple Fast
Action

Tix \$10.
All ages/doors 8pm

Mon., Oct. 13

Maceo
Parker
Jook

Tix \$12 Adv./\$14. @ door
Over 21/doors 8pm

Mon., Oct. 20

Portion
Mightyhead
Cloud Party

Tix \$5.
All ages/doors 7:30pm

Tues., Oct. 21

Junior
Brown
Jack Ingram

Tix \$12 Adv.
Over 21/doors 8pm

Wed., Oct. 22

Goldfinger
Save Ferris
Kara's Flowers

Tix \$8 Adv.
Over 21/doors 7:30pm

Thurs., Oct. 23

Fuel
Martini
Brothers
Mary Prankster

Tix \$6.
All ages/doors 8pm

Fri., Oct. 24

Shaken Not
Stirred Club
Night

Tix \$5. 21+/ \$7. 18-20
doors 9:30pm

Mon., Oct. 27

Robert Cray
+ Special Guest

Tix \$30.
Over 21/doors 8pm

Fri., Oct. 31

Halloween Party
with
Burning Bus
Maggie,
Pierce & E.J.
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17	Phineas Gage Star to Sun Outlaw Pandas Deadlyne	18	Unseen Holocaust TBA
24	After The Fall Moibus Trip Heat TBA	25	Deathification Post Office Homicide TBA

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cloud party

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10th-Ugly Oyster

Reading, PA

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Lancaster, PA (All Ages)

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CHELSEA IN ORBIT

TLA, Philadelphia Sept. 18 1997

The Autumn Air Care Jam 2, a clean air activist benefit put on by the Philadelphia Art Institute with a steep cover charge of \$10 (art students? \$10 cover? C'mon now!), had a fairly migratory crowd walking in and out of the TLA for the entire evening. Some stayed long enough for an entire set, others left out the front door to South Street after a few songs to discuss their piercings and wardrobe. South Jersey's Chelsea In Orbit's enthusiastic set was marred by a spotty mix which had lead guitarist Gregg Biesiada's guitar buried for the most part. This was a shame since the ethereal and spacey vibe so prevalent on the South Jersey quartet's last album, *Luminous*, was nearly impossible to discern. Thankfully though, since the band's live sound is packed with a heavy rhythmic crunch, it still came off thumpin'.

While only playing a handful of songs from the last album, the newer material sounded impressive. Frontman Juan Parejo (rhythm guitar/lead vocals) possesses a qualified stage presence, and the

entire band seemed comfortable, apparently having a great time on stage. Bassist "Four" was bobbing, weaving and generally bulldozing throughout, seemingly tapped into his own personal verve gland.

Complete with a mini-light show, blinding at times, and dry ice, the sound (hard, chugging, English-like pop) and look of the band's live show certainly hearkens back to a pre-grunge era. Towards the end, the

light show must have gotten to drummer Rick Eddy since he donned sunglasses for the last three songs, pounding away in total hipness. When all was said and done, it was a good night for Chelsea In Orbit. The band laid down a solid set, which seemed to indicate a summer's worth of gigs had only strengthened this already strong outfit. Good band.

—Gary Lighthall

UPTALK

By Elisa Ludwig & Cynthia Gentile

THE LUCYS

This is the first in an ongoing collaborative series of live reviews by contributing writers Elisa Ludwig and Cynthia Gentile.

Watch for these two perky five-foot-tall aspiring music critics at a show near you. The Lucys are a local trio composed of drummer Brett Tobias, bassist Joey Sweeney and guitarist/vocalist Jesse Jameson. The band held a CD release party for its new album, *Anselmo*, Friday, Sept. 11, at The Balcony.

CG: Well, they didn't knock me over.

EL: Right. They weren't presenting any great innovation. But I thought, musically, they were very tight. I mean, it sounds like

they rehearse a lot.

CG: Yeah. And each individual member of the band was really good.

EL: I really like the first song they played, "A Time Ago."

CG: Is that the first one on *Anselmo*?

EL: Yeah.

CG: Jesse's voice is really good on that song. It's an inviting voice, you don't shriek away from it.

EL: He sounds kinda British or something.

CG: Yeah, it's like an affected voice.

EL: It's that '80s band thing. But I liked his manner, he was really modest in the way he stood up there, his shirt all buttoned down. He barely looked up.

CG: Yeah he looked dejected and rejected but in a cute kind of huggable way.

EL: Indie rock has moved away from that though. All the indie bands used to be geeky and quietly yearning, but now it's cool people.

CG: Yeah, now they attract all those sorority girl types that wouldn't give them a second look in high school. You know, speaking of high school, your radio here looks like my Converse from about the 10th grade.

EL: I had those pink and gray ones that folded down...

CG: Ah...

EL: Anyway. There were a lot of people who came out for the Lucys- you had your chicks with the makeup and tight jeans, but you also had your typical black-framed-glasses-wearing boys. That's a whole other phenomenon going on. I find it really disturbing.

CG: How many of them do you think are real glasses, like corrective eye wear glasses?

EL: Not many.

CG: So, is this your pet mosquito?

EL: Yeah, that's a mammal with wings over there. You're avoiding the subject.

CG: Oh yeah, the Lucys. Are they on a label?

EL: Yeah, Compulsiv, Philly label. I think they'll go somewhere because they're poppy and intelligent.

CG: They fit a niche. It's just a question if the niche is too overcrowded.

EL: Yeah, with boys wearing black glasses.

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JUST BE THERE

David Bowie

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Forget about when David Bowie played with Nine Inch Nails in tow. That show was, to quote John Lydon from his Sex Pistols days, "Boring, boring, boring." Not only did Trent Reznor blow

Bowie's ass clear to Mars and back, but, as most people will recall, The Man Who Sold The World refused to play any hits on that tour. That aside, Bowie has always been nothing short of captivating in concert. He could have easily played (and sold out) a much larger venue than The Electric Factory, but inspired by the intimacy of playing ballrooms on the east coast last year while recording his latest CD, *Earthling*, he's chosen to stick to clubs, ballrooms and theaters on this six-week U.S. tour. Bowie's current band



DAVID BOWIE

includes guitarist Reeves Gabrels, bassist Gail Ann Dorsey, keyboardist Mike Garson and drummer Zachary Alford. But it's Bowie who fans can't wait to see. So long as he wears that fabulous Union Jack coat he's sporting in promo ads and leaves out "Joe The Lion" from his set list, everything's gonna be just hunky dory. —L.G.

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Lori Carson

Tin Angel, Philadelphia
Oct. 16

As if it weren't hard enough to be a woman in general, it's even tougher to be a female musician these days. In an era where many female performers have taken to screaming neo-feminist angst in order to get a message across, still others tread the rehashed territory of the sex-kitten chanteuse. Somewhere along the way, the most important thing was obscured by these machinations: the songs.

Luckily for fans of quality songwriting, Lori Carson is coming to town. Best known for her work with the Golden Palminios, she now has two successful solo albums to her credit. Touring behind her most recent, *Everything I Touch Runs Wild*, Carson brings her understated style of jazzy alterna-rock to the Tin Angel on October 16. —E.C.



LORI CARSON

BIGMOUTH

Bigmouth [Wild Pitch]

Ever been to a show where the opener was so intolerable you felt like skipping the headliner you came out to see? That must have been how the audience who went to see UB40 and Spacehog felt when Bigmouth took the stage as the opening act. Lead singer Christopher Hicken, guitarist Brett Hammond, bassist Martin Ewens and drummer Derek Finan strive for their own sound and identity, but end up coming off as a Value City version of Spacehog or Third Eye Blind (as if being either of those bands wasn't bad enough). All too often songs on Bigmouth's self-titled album will start off with an acoustic guitar riff in a desperate attempt to make what follows sound authentic or full of substance. Note to Bigmouth: Blind Melon already tried this; it didn't work. Tunes like "Better Man," "Circus" and "Lullabye of Infatuation" come close to the energy and even the sound of, say, a Black 47. But every time Bigmouth shoots for trend over heart and ends up delving into putrid alterna-muck.

—Peter Bothum

BJORK

Homogenic [Elektra]

The third solo album by the Icelandic muse Bjork is, even at its weakest point, the true future of techno-pop. *Homogenic* takes all of the rambling chaos of *Post* and *Telegram* several steps further into the realm of the senses. To her credit, this is Bjork's first self-produced work and easily her most complex and developed. The album seamlessly soars through tracks like "Hunter" and the disc's first single, "Jóga," without a moment to lose. What is most notable about *Homogenic* is its graceful moticms between hard-edged break beats and delicate ballads. And throughout it all, the unifying factor is Bjork's unyielding voice.

—Cynthia Gentile

THE BOMB BASSETS

Take A Trip With... [Lookout]

For guitar-driven pop punkability with distortion as opposed to jangle. Tight-as-hell old-school three-chord laments from some disarmingly sensitive guys. An album of confectionery songs (none clocking in at over 3:34) with sincere and at times slightly goofy lyrics, *Take A Trip With...* is the perfect album for driving cross-country in a Cadacy convertible when you're thinkin' 'bout the one that done you wrong. Best cuts: "Under the Moon," "Take a Trip" and the charming "All I Say Is 'Duh.'"

—Sam Johnson

CAST IRON HIKE

Watch It Burn [Victory]

Hailing from Boston, Cast Iron Hike mainly take the hardcore highway with occasional veerings into the melody lane. A super-bulky, sometimes wailing guitar coupled with plenty of angst-fueled lyrics serves to create, at

times, near Sabbath-ish atmospheric backgrounds. Like a lot of hardcore though, it can get a bit amorphous after a while. But like good whiskey, it's great in small shots. Wear your seatbelt and watch for cops.

—Gary Lighthall

CHOPPER ONE

Now Playing [Restless]

Chopper One's debut release has a certain can't-miss pedigree due to Jason Cropper's previous gig as Weezer's guitarist. *Now Playing* offers the fuzz-induced guitar hooks and sugary harmonies that Weezer fans know and love. However, *Now Playing* falls a little short of the mark. Unfortunately, each of the 14 songs on this CD goes on about one minute too long. There are many great songs here, including "Cherry Crush," "Free Lunch" and "My Star," and if this CD clocked in at around 35 minutes, it would be an instant favorite. Unfortunately, the last 10 minutes of this CD offer nothing more than choruses that keep going and going and going.

—Ed Yashinsky

CLARISSA

Blood and Commons [Mammoth]

North Carolina rockers Clarissa show solid promise on *Blood and Commons*. Particularly interesting are the songs "Words of the Pilot" and "Waterfield" where breathy vocals highlight (surprise) good, honest lyrics. On the instrumental end, there is nothing spectacular here, no gimmicks or fancy tricks. Perhaps simplicity is the secret to Clarissa's success. The result is a pleasing, though slightly melancholy album that flags the arrival of new talent.

—Elisa Ludwig

DARK FUNERAL

The Secrets Of The Black Arts [Death]

In an effort to update Americans on what's been happening in underground metal over the past few years, while domestic companies have all but abandoned the genre, several independents are releasing discs already available overseas for some time. Case in point, this 1995 disc from Sweden's Dark Funeral. Eleven tracks of indecipherable, scratchy-throated screaming and hypersonic blaze of guitars with little in the way of variation or conventional melody structures. Once Dark Funeral steps on the accelerator, there's no letting up until the finish line. "My Dark Desires" manages a (slightly) slower tempo, catchy guitar rhythm and a brief voice-over, a technique used to greater advantage on "The Dawn No More Rises." Strictly for black metal fanatics, most of whom undoubtedly bought the import.

—Mark Gromen

EARTHWORM

Sex and Anxiety [Egg]

The girl in your ceramics class

with the black fingernail polish and tribal tattoo is going to love this CD.

Your misunderstood niece in the Hole t-shirt will, too, and your little cousin, you know, the one you keep trying to get to listen to something other than Meredith Brooks... well, she won't get it, but at least it's a better expression of no-holds-barred woman-rage than that awful "Bitch" song. Singer Carla Buffa sounds a little like a Sunset Strip P.J. Harvey, and the band sonically resembles Concrete Blonde. The lyrics are expressive, overall, but engaging enough to make you hope Carla finds a man who treats her right before the next album. The one absolute stand-out track is "Feel the Flower." It kicks ass, it's just so bumpin'. Absolutely worth the price of the CD and a welcome addition to the mix tapes you make for all the righteous babes in your life.

—Sam Johnson

EXTREME NOISE TERROR

Damage 381 [Earache]

There may not exist a more aptly-named band than Extreme Noise Terror. Anyone familiar with Earache Records should know the kind of bru-

tal, extreme bands associated with the label. The distorted guitars, the relentless double-bass pedal, the impossibly fast tempos and the gritty, evil-sounding vocals are characteristic of the songs on *Damage 381*. "Extreme" and "Noise" are descriptive enough of the band's sound. As for "Terror," that's a creative way of putting it.

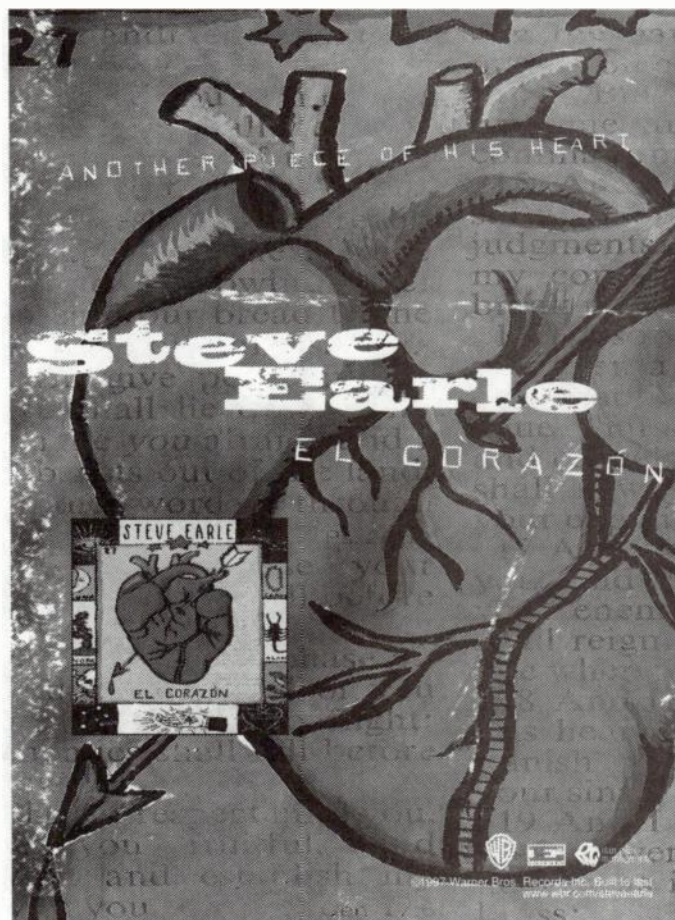
—Domenic DiSpaldo

FLAMBOOKEY

Flambookey [Noise]

Flambookey is a real, raw, hard-rocking metal band with attitude whose talent lies in creating heavy, riff-based songs with rap vocals à la Rage Against The Machine. The tempos swell, the mosh pits form and the adrenaline gets pumping. It's all in the attitude.

—Domenic DiSpaldo



JULIA FORDHAM

East West [Virgin]

It's been eight years since Julia Fordham's terrific debut album and six since her masterpiece, the brilliant torch song series *Porcelain*. In that time, Fordham has kept a pretty low profile, releasing two more albums, but never quite catching the spark of the first two. With her latest, *East West*, Fordham has gone back to basics, removing much of the jazzy sheen of her earlier work and replacing it with a more folk-based feel. This stripping down has the desired effect, returning the awe of earlier tracks. The album starts off on solid footing, with the gorgeous love song "Killing Me Slowly." Even when she ventures into jazzy areas, like on "Stay," the music is gentler and subtler than her previous work. Fordham has always had a brilliant voice, and by letting it shoulder a little more of the burden on this album she has resurrected her promise.

—Jay S. Jacobs

FULL FREQUENCY

Momentum [Gonzo! Records]

By the year 2000, industrial music will be heard in Bloomingdale's. The scene has become so fragmented, and there's so much of this stuff out there now, it's getting harder and harder to differentiate Jim Dandy from Jim "Foetus" Thirlwell. Compounding matters are the many different levels of industrial, the likes of which even so-

called fans are unaware. That said, file Full Frequency in the same category as Nine Inch Nails, and place Throbbing Gristle in the same category as Cabaret Voltaire. Infectious, danceable beats, anthemic choruses and audible vocals are all in Full Frequency's favor. Instrumentation (guitar and drums) makes itself known through a wall of sequencing and programming.

—Lorraine Gennaro

DAVID RYAN HARRIS

David Ryan Harris [Columbia]

This eclectic debut serves as a showcase for the multi-talented singer/songwriter/musician. Harris, in addition to producing the record and writing all of its tunes, plays a wealth of instruments, including guitars, keyboards, strings and percussion. Most of the songs are soulful groove ballads, with a few blues-tinged, mid-tempo rockers thrown in for good measure. Harris sounds a lot like Lenny Kravitz in some spots and resembles Terence Trent D'Arby in others, but over the course of the record this newcomer seems to fashion his own style through passionate songs about life, love and longing.

—Gregg McQueen

JUNKSTER

Junkster [RCA]

A dancy and very radio friendly offering from an Irish band. There are a couple of good tracks, "Mr. Blue"

and "Feed On Me," but the album sounds like it was created by out-of-touch record execs. Even the excellent vocals of lead singer Deirdre O'Neill can't save this from obvious radio whoredom. Thank God there was no Bono collaboration.

—Gary Lighthall

LOWERCASE

Kill The Lights [AmRep]

When a band puts out a full-length release, it usually means the listener will receive roughly 13, three-minute ditties—half solid, a quarter mediocre and a quarter throwaways. So it is a little surprising to find California-based Lowercase's second full-length disc, *Kill The Lights*, is only seven songs long. The album is a satisfying serving nonetheless, because five of the songs clock in at more than five minutes. The spellbinding closer, "You're A King," is a whopping 12 minutes and three seconds. Guitarist/vocalist Imaad Wasif, drummer Brian Girgus and bassist Justin Halterlein get away with this by creating trippy, wide-open spaces chock-full of Wasif's circling guitar riffs. And although Wasif is the backbone of Lowercase, plodding but impressive tunes like "Rare Anger" and "Neurasthenia" could never be pulled off without the timing and patience of Girgus and Halterlein.

—Peter Bothum

MAN RAY

Casual Thinking [Mercury]

Man Ray, an all male quartet out of Seattle, throws a surrealist spin on the usual grunge formula. *Casual Thinking* showcases tightly arranged, rhythmically daring songs. However, Josh White's (Peter Murphy's?) vocals are onerous and tend to overwhelm interesting instrumentals. His lyrics, too, are often uninspiring, as on "Melancholy Tears". (Melancholy tears splash down on the earth/Absorbed by the dirt.) Other tracks are more successful, namely, "Forever Lethargic," "Please Don't Leave" and the unfortunately named "Phallus." All told, Man Ray is at its best when the music reflects a collaborative effort, not the ego of the front man.

—Elisa Ludwig

THE MISFITS

American Psycho [Geffen]

The masters of macabre punk return with their first new material in 14 years. This falls short of a full-fledged reunion, as original vocalist Glenn Danzig is conspicuously absent, but *American Psycho* manages to revive the horror-themed allure of this extremely influential hardcore group. Tracks like "Speak Of The Devil" and "Dig Up Her Bones" boast a surprising sense of melody, but the majority of the songs are pure metallic thrash played at a furious pace. The band has lost none of its trademark ferocity, and the major label production of this release far surpasses the muddy

sound quality of early Misfits records. New frontman Michale Graves has more soulful pipes than Danzig and proves just as adept at handling the band's trademark motifs of death, dismemberment and evil. Diehard followers will probably pine for Danzig, but this release has something to offer both new and old fans.

—Gregg McQueen

MOGSTUNTEAM 5

King Of The Retards [AmRep]

Some folks have the wrong impression of AmRep. While most of the label's bands are tagged as pretty noisy and abrasive, Mogstunteam 5 is a notable example of AmRep's diversity. This band has a groovy pop punk rock ethic in its tunes, sort of like a twisted version of Cheap Trick. Not to say that MST5 isn't a bit clanky and distorted, but it's quite listenable and memorable just the same. Particularly interesting is a squelchy cover of Kiss' "Parasite." Quality good time music.

—Erik Caplan

MORNING GLORIES

Let the Body Hang [Cargo Music]

With monosyllabic lyrics, which haphazardly attach themselves to underdeveloped chord structures and poorly placed percussion, the Morning Glories crawl through a second full length album with the motor skills of a newborn. Waving blatant inspirations like a flag, the threesome staggers between Pavement rip-offs and wanna-be heavy guitar parts to create a wholly lacking endeavor to rival even the most banal indie-pop.

—Cynthia Gentile

MORRISSEY

Maladjusted [Mercury]

It can't be easy for Morrissey. Since the breakup of The Smiths about 10 years ago, he has been replaced several times as the king of mope rock. While he has released some very good singles and one true masterpiece of a solo album, 1988's *Viva Hate*, he's never replaced Johnny Marr's vital guitar brilliance. Instead, he's fallen deeper and deeper into navel gazing. *Maladjusted* falls into this trap. Musically, it's fine, but where he once wallowed in misery with a twinkle in his eye, like in "Girlfriend In A Coma," "Suedehead" and "Hairdresser On Fire," now one gets the feeling he really does feel mistreated in tunes like the title track, "Sorrow Will Come In The End" and "Trouble Loves Me." Morrissey has forgotten that only irony makes this stuff bearable, turning him into the musical equivalent of that annoying person who just sits in the corner glowering into his whiskey.

—Jay S. Jacobs

MY DRUG HELL

This Is My Drug Hell

[Countdown]

It would be tragic if record store patrons were turned off by My Drug

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Hell's ecg name or the slightly abundant title of its album, *This Is My Drug*. Well. Drugs play little or no outward role in the lyrical content of the record, and they would be missing out on 10 perfectly executed minimalist pop gems. Vocalist/guitarist Jim Brinn's Westerberg-esque vocals and a Peter Dinklage-style guitar work fit in very nicely with the simple harmonies and rhythm patterns he and bassist Paul Donnelly and drummer Joe Eulitudo create. And despite an obvious lack of originality, it's a joy to ride along with the boys. "Teen Psycho Nightmare No. 99" is Dylan on a bad trip. "Girl At The Bus Stop" is a homage to Lou Reed outtake and "She Flies So High" could be Hendrix or the Rolling Stones minus the guitar brilliance.

—Peter Bothum

JEFF LOY NICHOLS

Lovers Knot [Capitol]

Lovers Knot comes to life with lazy licks, maddy guitar and a horn line that could have been lifted from a B40 song. Then Jeff Loy Nichols' thin, nasal voice snakes into the room, offering the perfect foil for the music carrying this memorable release. Nichols, a native of Montana, grew up listening to bluegrass and loving soul music, but his musical horizons really expanded after extended stays in New York City and London. "Dark Follow" thrives on a simple banjo riff atop of a hip-hop backbeat, while the dub-like drum and bass on "Yesterday's a Long Time Ago" blends reggae with just a dash of Nashville or good measure. Rarely does a CD appear that discovers the perfect way to mesh so many dissimilar musical tastes. Unfortunately, because it's so hard to categorize, *Lovers Knot* will be easily overlooked by the masses. It's a fair loss.

—Ed Yashinsky

TED NUGENT

Live At The Hammersmith [Epic]

Captured live at his last shows, free on one day at the Hammersmith in London in May of 1979 during a proper tour, this offering from the cult of the *King Biscuit Flower Hour* shows the once-mighty Ted Nugent fully in his element—live, crazed and getting exactly what he has killed. Though his classic line-up is only half intact (Derek St. Holmes, his high-underrated rhythm guitarist and lead singer is replaced by Charlie Huhn) the energy and musicianship is still there. And his compadres rip and tear through one classic love song after another, proving the Nuge was definitely one of America's most deserving metal ambassadors in the pre-metallic landscape. Anybody who is never picked up *Double Live* should be advised *Live At Hammersmith '79* would be the best concert choice behind the classic *W.A.T.E.R.*ing double live album.

—Gary Lighthall

OASIS

Be Here Now [Epic]

Since Oasis reached household-name status over the last few years, the band has been both praised and criticized for sounding like The Beatles. On Oasis' latest, *Be Here Now*, the band shows its musical tastes stem from a broader, wider range of neo-psychedelic blasts not necessarily attributed to any one artist. Catchy vocal melodies, pulsing tempos and the band's bold, dense wall of sound. Multi-layered acoustic and electric guitars reverberate, flange and distort into a unified whole, characterizing the songs on *Be Here Now*. Vibrant and passionate, Oasis plays with conviction.

—Domenic DiSpaldo

SINEAD O'CONNOR

Gospel Oak [Chrysalis]

There is no doubt Sinead O'Connor destroyed any chance she had for long-term success in America several years ago when she tore up a picture of Pope John Paul II on Saturday Night Live. But that doesn't mean her soaring voice has become any less powerful. O'Connor's latest release, *Gospel Oak*, presents touching lyrics deftly wrapped around subdued arrangements, with a hint of Middle Eastern influence. The six-song EP's first track, "This is to Mother You," is a simple lullaby, while "This is a Rebel Song" uses a couple's troubled relationship to shed light on Irish-English relations. The missteps of O'Connor's youth may haunt her many years to come, but you cannot deny she is one of the most spirited voices in modern music. The only shortcoming of *Gospel Oak* is it is not a full-length release.

—Ed Yashinsky

PRUNELLA SCALES

Dressing Up The Idiot [Mutiny]

Quick quiz: Who remembers the bassist from Skid Row? If the name Rachel Bolan pops up in your mind, you may come to the front of the class. And then you should probably wake up and smell the coffee, because that lame-ass '80s shit is dead. Even Mr. Bolan knows this, 'cause he's cut his hair, taken out the nose ring and bought some baggy pants. Now he's got a new band, and amazingly enough, this Prunella Scales stuff is pretty cool. The general feel is a punked-out Monster Magnet type of thing, and it's actually a lot of fun. See, there's hope for all of you hairspray-coated morons. It's called a well-written, unpretentious song. If Rachel learned it, so could you.

—Erik Caplan

PURGED

Form Of Release [Metal Blade]

Anyone who caught the Pantera/Machine Head tour this fall would be interested in Australia's latest export. Tunes like "Cold" could be outtakes from the last Machine Head record. Purg'd is a cleaner version of

the Frisco band, both in terms of execution and profanity, yet at the same manic pace, guitar squelch and pummeling double bass. "Feed Your Fear" inhabits the same realm. As these 10 tracks wind towards an end, more Pantera-styled staccato riffing takes over, ending strongly with the duo of "Broken Oath" and "Blackened Seed."

—Mark Gromen

RADIOHEAD

OK Computer [Capitol]

Radiohead's third full-length album, *OK Computer*, is worlds away from the whiney croonings of the band's first hit single, "Creep." Instead, *OK Computer* spans the musical globe, generously using samples, guitars which move from driving riffs to sporadic sound structures, and joltingly powerful vocals which seem to wax and wane in a wholly separate world. Each of the songs are linked by haunting variations in tone, binding them together into a larger entity contingent upon the structure of its predecessors.

—Cynthia Gentile

RASPUTINA

Transylvanian Regurgitations [Columbia]

Rasputina has taken the Nestea plunge—straight into a pool of blood—with three, count 'em, three, remixes of "Transylvanian Concubine." "You know what flows

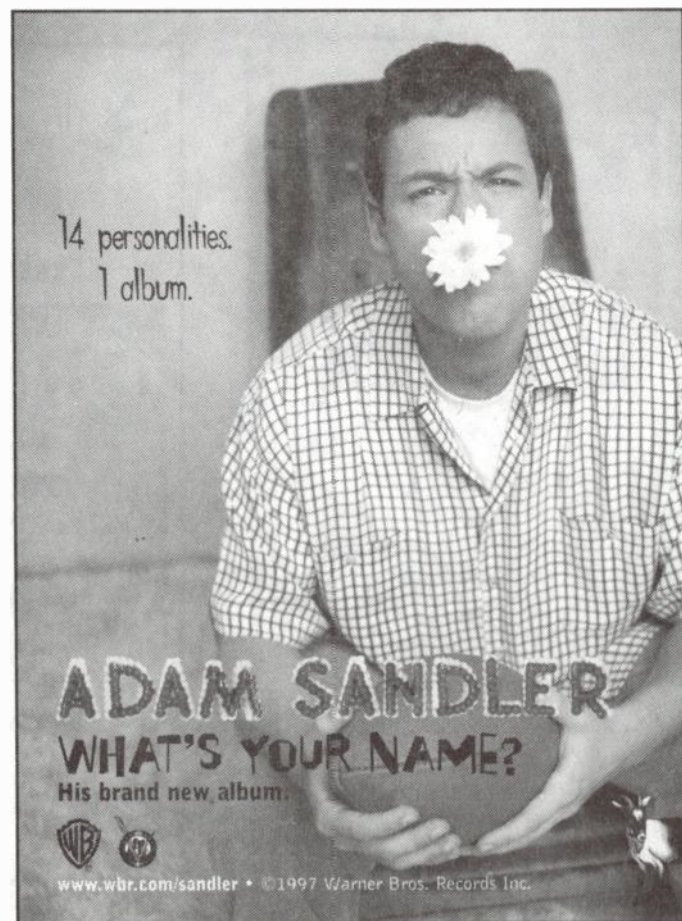
there like wine," is among the silly-assed lyrics. Contrived vampirism was the only (and totally predictable) direction to go given this female trio's Anne Rice-meets-Anna Sui-inspired wardrobe and newly acquired goth audience. Said song and most of the others on this six-song release (three, considering one shows up three times) are from the 1996 debut, *Thanks For The Ether*. Rasputina's infamous opening slot on the recent Marilyn Manson tour must have gone better than well because Mr. Manson and fellow freak Twiggy Ramirez contribute keyboards and guitar/bass, respectively. Just when things couldn't possibly get any more redundant, this CD features a cover of what is indisputably the stupidest and worst song ever written, "Brand New Key." ("Ohhhhh, I've got a brand new pair of roller skates, you've got a brand new key/I think that we should get together and..." How 'bout drive a stake through Rasputina's cello.

—Lorraine Gennaro

REDD KROSS

Show World [Mercury]

Fans of this band's earlier punkish output might not exactly care for the direction cult favorite Redd Kross has taken. There's still a wry sense of humor, but the sound is definitely more pop than punk, similar to an American version of the Hoodoo Gurus. *Show World* is a gem-laden



hard-pop album complete with charismatic hooks galore, solid playing and kooky themes. "Follow The Leader" sounds as if it had been lifted from the Rubber Soul sessions. It's no wonder these guys aren't huge. This band is too good.

—Gary Lighthall

THE ROLLING STONES

Bridges To Babylon [Virgin]
Bridges To Babylon gets its rocks off first and foremost with "Flip The Switch." From the bittersweet, sultry refrains of "Anybody Seen My Baby?" to the reggae lilt of "You Don't Have To Mean It," this record has everything Stones fans have come to know and love, including healthy portions of R&B and blues. Keith Richards' signature riffage still sounds oh-so-sweet, and as usual, he takes the mic on a couple tracks. Missing in action is longtime Stones bassist Bill Wyman, replaced once again by Darryl Jones. Other guest artists and collaborators include bassist Me'Shell Ndegeocello, organist Billy Preston, guitarist Waddy Wachtel and legendary saxophonist Wayne Shorter. Most of *Bridges to Babylon* was produced by "The Glimmer Twins" (that's Mick and Keith) and Don Was, while The Dust Brothers and Danny Saber lent their expertise as well.

—Lorraine Gennaro

SHELTER

Beyond Planet Earth [Roadrunner]

Many hardcore fans remember Shelter as a Hare Krishna straight-edge band. Well, these days the band is less hardcore, less Krishna and more melodic. Even though there's still a speedy edge to Shelter, a new sense of harmonized melodicism runs throughout the 13 tracks on *Beyond Planet Earth*. Unfortunately, Shelter is bound to be lost among the wellspring of new acts in the same genre. These days the punk/ska thing has gotten so bloated, the original acts get lumped in with the young upstarts and may be dismissed as bandwagon jumpers.

—Erik Caplan

THE STEP KINGS

Seven Easy Steps
[Fantastic Plastic Records]

Jersey has more than freeways, strip malls and refinery plants to offer these days. The Step Kings, one of the Garden State's better recent exports, has assembled a powerful and tight debut. Basically hardcore with some subtle dance hall shadings thrown in to liven up the mix, this Newark three-piece really packs a punch. "I Come From Don Corleone," an excellent *Godfather* homage complete with sound bites galore, should endear this band to all Hollywood gangster/pop culture fans.

—Gary Lighthall

SIX FEET UNDER

Warpath [Metal Blade]

Those drawn to *Warpath* through Chris Barnes' past in Cannibal Corpse will be surprised to find a decided lack of speed or aggression, the possible effects of an overindulgence in marijuana. The lone exception is the punky "Revenge Of The Zombie." The opening "War Is Coming" is a doom-paced grinder with gruff, yet intelligible vocals. Instead of gorefest lyrics, the band seems pre-occupied with personal liberties. A bouncy guitar is the backbone on which "Death Or Glory" is built, and "4:20" is in praise of the reported global equivalent of tea time for the cannabis crowd. Stoner death metal?

—Mark Gromen

THE SUNDAYS

Static and Silence [Geffen]

The long-awaited third release from this British sweet-as-candy threesome shows a matured musicality coupled with the beautiful vocals of Harriet Wheeler. It has been four years since the band's last release, *Blind*, and in the interim, there have been numerous rumors forecasting famine, fire and flood for the band, leaving a devoted audience starved for attention and wondering what would become of the Sundays. *Static and Silence* clearly illustrates what well-spent time off can accomplish.

Not only did Wheeler and guitarist David Gavurin have their first child, but they managed to build the recording studio in which the album was recorded. The first single, "Summertime," is catchy in the band's classic style, and serves as an inviting ambassador for the rest of the album.

—Cynthia Gentile

TAB TWO

Tab Two [Virgin]

The self-titled release by the German duo Tab Two invites the listener to trip through the cool sultry world of acid jazz, where sultry and melodic horns effortlessly groove upon hip-hop beats and funky bass loops. Tab Two's music shuffles between various influences that range from cool, smoky jazz melodies, to electronic driven bass beats, to Latin mambo rhythms. The combinations of musical styles mesh to create captivating musical moods. From the mambo club impression of "Belle Affair," to the beautifully somber horn harmonies of "Sad News," to the electronically energized Muzak funk of "Whatchagonnado," or the placid guitar melodies of "Lieblingslied," this disc is perfect for chilling out.

—Michael Grossman

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The packaging and design of this CD is the most exciting thing about it. The Tories produces a sort of oppressively happy, '70s rock-influenced type of pop, missing the necessary irony to be intelligent. This band is so wholesome and sincere, the PMRC just may hire it to write the organization's theme song.

—Elisa Ludwig

TREPONEM PAL

Higher [Mercury]

Named after a syphilis virus, it's been asserted by a few press-type persons Treponem Pal is France's answer to KMFDM. Through the years, these two bands have enjoyed each other's company both on the road and in the studio. KMFDM's Sascha Konietzko produced *Higher*, and Treponem Pal guitarist Michel Bassin contributed his talents to the new KMFDM record. Though not as ferocious and unrelenting as *NIHIL*, the guitar-laden onslaught KMFDM released a few years ago, *Higher* sounds like a close cousin, with heavy metal guitars and driving rhythms. Some of the tracks blow in the opposite direction, however, deriving inspiration from reggae, of all things. This third record carries on Treponem Pal's affinity for combining tribal drumming with techno dance beats.

—Lorraine Gennaro

UNIT 187

Loaded [21st Circuitry]

Unit 187 takes the KMFDM formula and pushes it to another level of industrial madness. All of the proper elements are in place—bloopy synths, hyped-up drum loops, distorted vocals and maniac guitars. The cool thing about Unit 187 is this band seems to enjoy making an electronic mess and makes no apologies about this fact. As the electronic shit hits the fan, one can easily imagine these four guys gleefully planning the next sonic disaster. Not to mention a really twisted version of The B-52's "Planet Claire."

—Erik Caplan

VARIOUS ARTISTS

House On Fire: Volume Two [Red House]

A collection of various artists who don't appear to be afraid of anything, this compilation comes off as a bastard hybrid of Adult Contemporary mixed with Bluegrass, and sounds like the background music in a health food store. Naturally, graying ex-hippie baby boomers concerned about their "chi" will love it. The only really engaging track is by Kate MacKenzie, formerly of Stoney Lonesome. "Age of Innocence," the title track to her latest CD, is a powerful, visceral bluegrass number that hits you in the same place Lone Justice used to.

—Sam Johnston

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DEAD FAMILY

We Are Family

There are a few potential musical ideas and melodies on Dead Family's *We Are A Dead Family*, which, if arranged properly, could produce some decent tunes. The big downside is the vocals, sung in a nasal drone, which become even worse when all four members join together in ragged unison. And the lyrics don't do them any favors either, with choruses like "Yabba dabba doo/what can you do?" Listen at your own risk.

—Domenic DiSpaldo

DEADLYNE

Face The Music

Not to be confused with the ELO album of the same name, Deadlyne's *Face The Music* is the result of blending elements of metal and modern rock to create a sound that's just as versatile as it is

heavy. The band's cover of "I Am The Walrus" is a quite interesting, much heavier version of the Beatles' classic. The other songs cover a lot of musical textures and tempos: fast, dense, slow, grinding, gentle, and melodic, to give some examples. It is the variety of music on *Face The Music* that keeps it interesting all the way through.

—Domenic DiSpaldo

FUNKIN' DOME

Near Deaf Experience

A staple on the Philadelphia music scene, Funkin' Dome is back with a nine-song CD. It's interesting (among other words) to note how this band has evolved through the years. Things have gotten decidedly more angry and aggressive on *Near Deaf Experience*, with vocals more intoned than sung, per se, while the lyrics have matured and taken a somewhat political turn. Most of the time the music swims in dense and dirgey waters, but every so often wanders off onto carefree, sunny shores. A strong experience with a cool title, albeit shadows of Tool lurk not too far behind.

—Lorraine Gennaro

LAST CALL

American Machine

It's amazing, from one section of music to the next, these songs have nothing to do with one another. From the intro to the chorus to the bridge to whatever section of music you want to call one from the other, the tempos switch along with the parts, which leads to a chaotic listen. Incorporating some political and social commentary into the music doesn't make it more relevant, as there are only vague references to being unhappy with the American system and government. Other than the fact there are keyboards layered in, this is basically

angry rock/metal, which isn't a bad thing, but there is nothing new or interesting being put on the table. The performances are all over the map, which doesn't help matters any.

—Kim Crawford

LUNCH BOX HEROES

Lunch Box Heroes

Lunch Box Heroes have a flair for writing tasteful, basic rock songs with some definite funk influences. Three of the musicians in this quintet, including Deana Kaley, the only female, share vocal duties. A variety of instruments, including light percussion, upright bass, and especially saxophone, give the songs a broad, full-range sound. Lunch Box Heroes blends solid musicianship with good songwriting to produce an enjoyable, entertaining CD.

—Domenic DiSpaldo

MARLA BB

Mercy!

This live album was recorded in New York at Chicago Blues in December 1996, and for a home-grown, live recording, the mix is actually pretty good. The problem is the performances and the material are just passable. In a blues band featuring traditional arrangements including harmonica, piano, bass and guitar, Marla BB is the central focus. Marla's voice, at rare moments, sounds a bit like Billy Holiday and Ann Wilson, though she possesses little of the soulful energy of either artist. Her range is a bit more limited, and while she tries her best to wail along, somehow she seems displaced by the blues. The band has chances to bring some energy to the room, but there are no spots on the album that are really moving. It's just another blues band going through the usual repertoire.

—Kim Crawford

NOLUNO

Noluno

It would have been nice, not to mention helpful, had Noluno listed the songs somewhere on the CD packaging instead of the disc, itself. How many people do you think would buy something, anything, without knowing what it is? Apocalyptic doom is in the air with this four-song CD, which draws inspiration from many musical styles. Punctuated with tribal percussion and often intoned/spoken dramatic vocals, Noluno makes its point musically, while electronica is used to accentuate. In these days when most bands of this ilk have come to rely way too heavily on machines, it's nice to see an electronic band that understands the meaning of "Less is more."

—Lorraine Gennaro

ORAL GROOVE

Collisionville NYC


The first word that comes to mind with this music is safe. Safe is not necessarily a bad thing, it just doesn't leave room for excitement. Nothing offensive here, just ordinary fluff lyrics and pop grooves. Hootie & The Blowfish sounds like Pantera compared to Oral Groove. Given the vocal harmonies and guitar-pop-ola oozing out of every pore on this record, it's easy to think John, Paul, George and Ringo are pretty high on this band's list of heroes. Yet, ironically, the song, "England's Dreaming," isn't exactly an ode to the land ruled by QE2. Instead, Oral Groove proposes England as a thing or two to learn (at least musically) from the The States.

—Lorraine Gennaro

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JIM BEST

Hoo-boy. This is kinda like cheesy Motley Crue with horns, or the soundtrack to a low budget strip-per comedy. Is there anything more to say? Not really, the band's good and tight, the sounds are right on, but the material blows. Sorry Jimmy. You really ain't best.

THE CHAMELEONS

The Chameleons have a tongue-in-cheek pop/punk thing that's pretty endearing. The band is tight and the vocals, although sort of on the safe side, are right in tune and delivered with relative conviction. Nothing risky or amazing happening, but not bad either. A nice effort.

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DUF DAVIS & THE BOOK CLUB

Duf, what books have you been reading with that club of yours? Probably the *Learn To*

Impersonate Iggy And The Stooges Handbook. That was last week. The week before, it was *Water Down The Classic Rock Sound For Fun And Poverty*. Man, these guys didn't just read up on this stuff, Duf and the band wrote new chapters for each. Next time you are around Duf with a club, hit him with it. (609) 921-3168

HOME BAKED HABITAT

Not only is everything here a mess, the sound is so dreary it inspires apathy. Ranging from Grateful Dead-like twiddling to some other kind of disorganized crap, it just sounds like there was really no good reason to record any of this material. Self-indulgent music only works when the musicians are talented enough to pull the listener into a sympathetic mood. This just makes one wish for the end. (610) 935-7408

I WILL I

OK, kids, get your black velvet capes. It's time to play the Goth game. The game goes like this: You put on your black lipstick and lace, hang out near the graveyard with your friends from high school and talk about how cool it would have been to live in the 17th century. All pretensions aside, I Will I seems to have some actual sounds happening, and if it weren't for ridiculous song titles like "The Ever Dawn" and "The Failed Resurrection Of Koadalan," the band might actually be on to something. But come on, "Midwife, oh midwife/Oh, fickle creature man?" Spare us.

LOU KRAMER

Lou, you wacky guy. How many times can you re-tread those old Bruce Springsteen tires? Mr. Kramer does an admirable job with songwriting and delivery, but honestly, this stuff was boring to the E-Street band 15 years ago. Lou Kramer can probably tear it up on open mic night at the neighborhood bar, but beyond that, this stuff is strictly an Eddie And The Cruisers snooze-fest. (215) 632-7968

TARA LYNNE

Tara Lynne can sing. And her songs are pretty good, in a Tori Amos way. Tara must know this, too, because among this live collection of originals is a fairly decent version of Amos' "Crucify." It kind of sounds like Ms. Lynne could use a band to fill out her solo piano sound. And perhaps some additional input to put a leash on those extremely long songs. All in all, Tara has got some cool shit happening.

SLOTTERDIJK

What starts out as a potentially interesting industrial project soon disintegrates into synthetic drum-loop Casio hell. The reverb-washed vocals and generally crappy tones suck this mess deeper into an abyss of annoying delay and general chaos. Save the experiments for your chemistry set, pal. (609) 298-3894

STONE COLD

During projects like this, the engineer at the studio must sit there and mutter things like, "I need the money, I need the money," to himself as the band tracks take after take of this tuneless drivel. The only way to describe Stone Cold is as a mid-'80s fake pop metal band with seriously bad vocals. Everything on this tape needs help, but the screamingly obvious shortcoming is the basic songwriting, which is totally devoid of life or hooks. No more, please. (215) 637-4749

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This is one of the new projects taken on by South Philly's Indre Studios—a live recording session featuring national bands in an intimate setting and broadcast with minimal editing. As WYSP's Cousin Ed punches up the sizable crowd for Veruca Salt, the vibe in the room is psyched and expectant. The band hits the small stage with a tentative, personable attitude, as if wondering exactly what to expect from such a situation. Several flubbed takes and seven songs later, Veruca Salt "meets and greets" the pleased crowd.

As for the recording, the quality of Indre's 24-track facility is apparent from the first note of the broadcasted session. Veruca Salt, despite being a little out of its element, has the opportunity to allow its songwriting to be showcased by performing acoustically. The engineers at Indre, for their part, let the band's natural sound shine through with exceptional clarity. Songs from these sessions have made semi-regular rotation on WYSP, and with each new recording, Indre adds to its roster of famous bands while the station supplements its archives of live recordings.

Helmet's Indre Session (the show's first fully electric offering) is slated to run in early October.

—by Erik Caplan

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Panasonic SV-3700, SV-3500 DAT recorders; Yamaha CDE 100 2 CD-R; Tascam D6-38.

■ CASSETTE RECORDERS

Yamaha C-800; Denon DR-M2; Sony TC-FX6C

■ ECHO, REVERB & DELAY

Lexicon PCM-70, PLM-42, LXP-5; Ensoniq DP/4; Yamaha SPX 900, SPX 901; T.C. M-5000; Ensoniq DP/4 (2)

■ OTHER & OUTBOARD EQUIPMENT

GML 8200; Drawmer 1960, DL241; Urei 1176 LN; Pultec MEQ-5; API 3129; Demeter VTMP-2A; ADL 1000; Urei LA-3A (2); Aphex Dominator II; more

■ MICROPHONES

Neumann; AKG, Sennheiser; Beyer Dynamic; Shure; Audio-Technica; Electro Voice

■ INSTRUMENTS

Ensoniq A: R-10 sampling workstation, loaded; many tone modules and drum machines backed by Macintosh and Atari computer systems; Fender Stratocaster; Stock Les Paul Custom; Fender amps; much more

■ RATES

Available upon request.

CRYSTAL CLEAR RECORDING STUDIOS

Northeast Philadelphia
(215) 624-7790

■ OWNER

Joey Heie

■ ENGINEERS

Joey Heie

■ ROOMS/DIMENSIONS

Control room, 16x18'; Main room, 10x8x18'

■ MIXING CONSOLES

Soundtraks MIDI PC 32-input console; Mackie 1202, Roland B-16

■ AUDIO RECORDERS

Tascam DA-38s, MMC-38 locked into Power Macintosh 7100 with

Performer 5.5; Audiomedie II; Digital Editing and DAT mastering

■ CASSETTE RECORDERS

Tascam 292, Onkyo

■ ECHO, REVERB & DELAY

Alesis Quadverb, XTd; ART Multiverb, SGX2000; Effectron II; Yamaha SPX-90

■ OTHER OUTBOARD EQUIPMENT

Audio Logic Quad noise gate; DBX 166 compressor/limiter; DA7 DAT machine; Yamaha CDX305U; BBE Sonic Maximizer 402

■ MICROPHONES

Audio Technica 600D, 4033; Shure SM58s, SM57s; CAD Equitek E-100

■ INSTRUMENTS

1967 Gretsch drum kit; Ensoniq SD-1 32-voice; Roland U-220, D-10; Sound Curves; MKB 300; R-70; DR-550; Yamaha DX100; Akai 5950; Alesis SR-16; Rivera guitar amps; Baldwin Studio Upright Piano

DIGITAL DOG STUDIOS

Chestnut Hill, PA
(215) 247-0341; (FAX) 247-0341

■ OWNER/ENGINEER/PRODUCER

Joe Stou

■ ROOMS/DIMENSIONS

Control Room: 20x20'; Main Studio: 20x12'; Isolation A: 5x8.5'; Isolation B: 5x8.5'

■ MIXING CONSOLES

Alesis XG 80-input console w/MAGI 2 automation

■ AUDIO RECORDERS

32 tracks of Alesis ADATs w/BRC; Panasonic SV-3700 DAT deck; Sony DTC-670 DAT deck

■ CASSETTE RECORDERS

Sony TC-4611S; Tascam 202

■ ECHO REVERB & DELAY

Yamaha SPX990; Roland DEP-5 (2); Roland SBF325 stereo flanger; ADA Digitizer 3; Lexicon ALEX; Peavy Delta Twin

■ OTHER OUTBOARD EQUIPMENT

Drawmer 1960 Tube Dual Mic pre/compressor/DI; Urei 1176 limiter; Aphex 611 Expressor; dbx 166, dbx 266, dbx 274, dbx 1531; Hush 2CX; Rane HC3; BBE 462

■ MICROPHONES

Neumann U87a; AKG - C414 BULS; Blue Line C391B (2); C1000; D112; EV N Dym 408's (4); Audio Technica 63HE; Shure SM57's (2), SM58's (3)

■ STUDIO MONITORS

Genelec 1031a's

■ INSTRUMENTS

Macintosh Performa 450 running Performer 5.2; Roland - Rhodes MK-80, D50, VKS 20, U220; Yamaha TG-77; Alesis D4; Voce Micro B; Kurzweil Micro Piano; 76 Gibson Les Paul Custom; Fender Stratocaster; Davison Balladeer; Yamaha 6-piece Rock Tour drum kit; Zildjian - symbols; assorted percussion; Marshall JCM 800 50-watt head w/4x12" cabinet; Fender Concert 60w tube 1x12; Leslie 145

■ RATES

Please call for rates. Block rates, duplication, studio musicians available upon request

DIGITAL SIGNAL RECORDING

442 Bethlehem Pike
Fort Washington, PA 19034
(215) 653-7917; E-mail: DSRRecor@AOL.com

■ OWNER

Frank Dwyer

■ ENGINEERS

Mark Sariak; Shawn Applebee; Frank Dwyer

■ ROOMS/DIMENSIONS

1 room for mixing, mastering

■ MIXING CONSOLES

Mackie 16-4 VL2; Soundcraft Ghost 24-8

■ AUDIO RECORDERS

(3) Alesis ADATs XT; Panasonic SV-3700 DAT; Fostex D-10 DAT;

Tascam, DAP-1 portable DAT; Marantz CDR 610

■ CASSETTE RECORDERS/DUPLICATORS

Tascam 112

■ ECHO, REVERB AND DELAY SYSTEMS

Lexicon PCM 70, LXP-1, LXP-5, LXP-15, MRC; Yamaha SPX90

■ OTHER OUTBOARD EQUIPMENT

Demeter VTMP-2; Focusrite red 8 stereo mic-pre; Tube-Tech LCA2B

Compressor Limiter; Demeter VTMP-2, Drawmer DL241; T.C. Electronic Finalizer; HBB Bit over.

■ MICROPHONES

Neumann M149; (3) AKG 414; (3) SM 57; (2) Audio-Technica 33, 11AT 325 stereo mic; Sennheiser 421; (3) Sony V-6 headphones; (2) Beta 58

■ MUSICAL INSTRUMENTS

Fender guitars, Mesa Boogie amps; proteus MPS.

■ RATES

\$20-\$40 per hour

GOLD KEY STUDIOS

121 N. Chester Pike
Norwood, Pa. 19074
(610) 586-6505

■ OWNERS

Bob Grosso; Sue Grosso

■ ENGINEERS

Bob Grosso; Staveland Andrews

■ ROOMS/DIMENSIONS

1,200 square feet with video monitoring between rooms

■ MIXING CONSOLES

TAC Scorpion II (30x8), 50 inputs available during mixdown

■ AUDIO RECORDERS

Studer A80 MKIV 2" 24 track recorder; (3) Alesis ADAT for 24 tracks of pristine digital audio with BRC and A-1 digital input/output interface;

Ampex 351 1 1/4" 2 track tube recorder; Panasonic PV-3700 DAT deck;

Panasonic SV-3200 DAT deck; Tascam 112 Pro cassette deck; JCV TD-W777 dual cassette deck; Timeline Lynx modules for 48 track lockup

■ CASSETTE RECORDERS

Tascam 112 Pro cassette deck; JVC TD-W777 dual cassette deck,

Timeline Lynx modules for 48 track lockup

■ ECHO, REVERB & DELAY

Eventide H300Se Harmonizer; Lexicon PCM reverb; TC Electronics 2290;

Yamaha REV7 reverb, REV5, SPX 900; Ensoniq DP/4; Drawmer 1960

dual tube mic-pre/compressor, DL241 compressor; Urei LA2A tube

compressor; RSP tube saturator; Symetrix 584e quad expander/gate;

Gate quad gate; Digitech DSP 128 multi effects; Alesis3630 compres-

sor/limiter, Midiverb IV; Behringer compressor/expander;

Aphex Aural Exciter type C2, Aphex 107 dual tube mic-pre; BBE Sonic

maximizer; Summit EQP2000 tube eq.; (2) API 550 eq.; (5) API 550AI eq.;

Rane ME30 1/3 octave eq.; (2) Rane FME15 eq.; DBX 1531X eq., 160X

compressor; Orban 672A Parametric eq.; Altec 436A tube compressor

■ MICROPHONES

AKG 414; AKG 451; (2) AKG D112; AKG D12E; (2) Neumann KM184; (2)

Neumann KM 184; (3) Neumann KM 84; (3) Sennheiser 421; Soundelux

U195; EV PL20; Microtech UM70; CAD 77DX ribbon; RCA BK5 ribbon;

CAD Equitek II; Beyer M400; Beyer M88TG, (4) Shure SM57; Shure

SM58; Shure VP88 stereo mic

■ INSTRUMENTS

Five piece Yamaha Club Custom drum Kit with GMS maple snare; 1976

Gibson Les Paul; Fender American Stratocaster; Gibson EB3 bass,

Madeira 12-string acoustic; Martin D-28 Acoustic; Washburn acoustic;

Peavey Mace guitar amp with 4x12 cabinet; Roland JC120 guitar amp;

Fender Sidekick reverb 25; Intersound guitar pre-amp; Amiga 2000 running

Bars & Pipes Professional; MAC's running digital performer; Vision

and Cubase; PPS-100SMPTe Synchroniser; MX-8 midi patch bay;

Yamaha SY77; Yamaha DXYIIFD; Roland D50; Emu Proteus I; Roland

R8M; Oberheim Matrix 1000; Yamaha RY30; Prophet 2002+; Alesis D-4;

DrumKat 3.0 drum triggering system; Tama rack housing (5) Tiger Kat

11" trigger pads; 5 LP spike triggers and KickKat bass trigger utilizing a

DW5002 double kick pedal; Powermac 8100 48MB/18GB and Mac

Centris 650 24MB/4GB with Yamaha CDR100 CD recorder running

Digidesign ProTools 11/TDM, Q10, L1, S1, C1, DINR, HyperPrism, DECK

2.5, Digital Performer, Studio Vision Pro, Cubase VST, Logic Audio;

Pentium running Cakewalk Pro Haffer Pro 2400 power amp; Yamaha

NS-10; KRK 900B; Minimus 77; PRO-77; Rane HC8 headphone amp;

Symetrix SX204 headphone amp; assorted headphones; Audio Control

HEALEYdisc

Manufacturing

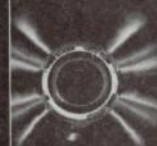
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OWNERS

John Nassar

ENGINEERS

John Nassar, Rick Manwiller, Paul Sinclair

ROOMS/DIMENSIONS

6 rooms

MIXING CONSOLES

Soundcraft 6000; Mackie 2408; Mackie 1004-C2; Soundcraft 6000 52 ch mixer; Alesis ADAT-24 trk digital recorder; Panasonic SV-3700 DAT recorder; Tascam 42/2-Track Recorder; Tascam 122 and 103 3-head

professional cassette deck; Yamaha 3-head pro-cassette decks

AUDIO RECORDERS

6-ADAT (64 tracks); Otari MX80 - 2 inch

CASSETTE RECORDERS/DUPLICATORS

30 Marantz professional pdm-501 for real time duplication

ECHO, REVERB, AND DELAY SYSTEMS

Yamaha Rev 7 Digital Reverb; Roland SRV 330-D Space Reverb; Aphex Aural Exciter Type C; Eventide H910 Harmonizer; Lexicon PCM 70 Digital effects; Processor (version 2&3 software); Lexicon prime-time digital delay; Korg SDD-2000 digital delay; Ibanez DM-2000 digital delay; Ibanez DM-500 digital tech

OTHER OUTBOARD EQUIPMENT

3 Urei 1176LN Limiting Amplifier; Yamaha GC2020 compressor; MXR 136 Dual Stereo Limiter; Aphex 105 Assisted Noise Gates

MICROPHONES

Neuman, Sennheiser, Audio Technica, Shure, Crown PZM,

Electrovoice; Ibanez studio

MUSICAL INSTRUMENTS

Tama Granstar drums; Yamaha acoustic, Baldwin grand piano; Kurzweil 88 PCD, Kawi; professional studio drums; Baldwin Classic grand piano, Kurzweil K-1200 prof. keys, Roland R8 Digital drums

RATES

\$199.00 per day (8hrs) with engineer

INDRE RECORDING STUDIOS

1418 S. Darien St.
Philadelphia, Pa. 19147
(215) 463-3000; (FAX) 463-1322

OWNERS

Michael Comstock; Todd Strine

ENGINEERS

Michael Comstock; Matt From; Scott Bricklin; Brian Bricklin

ROOMS/DIMENSIONS

Studio A (40x70'); Control A (25x17'); Studio B (22x15'); Control B (18x25')

MIXING CONSOLES

(A) Neotek Elen M2 (40 ch, w/automation)-80 inputs on mixdown; (B) Mackie 328

AUDIO RECORDERS

Otari MTR-9011 2" 24-track; Tascam DA-88 (3); Tascam DA-30H; DAT recorder

CASSETTE RECORDERS/DUPLICATORS

Denon 790R (2); Digidesign Mastering Software; Yamaha 4x speed CD recorder

ECHO, REVERB, AND DELAY SYSTEMS

Tc M5000; Lexicon 300; PCM 70, 80, 90; H-3000; REV7; SPX 90; SDE 1000

OTHER OUTBOARD EQUIPMENT

Tube and solid state gear from API; Tube-Tech; ADL; Urei; TL Audio; dbx

MICROPHONES

Vintage and new mics from Neumann; Akg; Sony; Beyer; Shure; RCA

MUSICAL INSTRUMENTS

(3) Pro Drum kits; new and vintage guitar and bass amps; percussion

RATES

Please call

IVORY PRODUCTIONS

212 N. 12th St., Suite 3 (Sigma Sound Bldg.)
Philadelphia, PA 19107
(215) 977-9777; (FAX) 569-4939

OWNER

David Ivory

ENGINEERS

David Ivory; Dan Reider

ROOMS/DIMENSIONS

Three rooms of various proportion available

MIXING CONSOLES

NEVE 8078 52-input w/Messenberg flying faders; Trident 24 (28x24)

w/modified EQ; Mitsubishi 80-input w/Otari Diskmix II

AUDIO RECORDERS

Analog 24 tracks: Otari MTR 9011, Soundcraft 760 Mark III; Digital 32-track: Mitsubishi X850, X-96 (2-track); Sony APR-24 (24-track)

CASSETTE RECORDERS

Real-time duplication on Unkyo decks

ECHO, REVERB & DELAY

Lexicon; Yamaha; EMT plates; Focusrite "Red" preamps; Demeter VTCL-2A tube compressors; Altec 1591A compressors

OTHER OUTBOARD EQUIPMENT

Digidesign Soundtools II; Cubase Audio; MOTU digital performer editing system

MICROPHONES

Neumann; Gefell; Akg; Shure; Beyer; RCA DX775; BK 5; VE7 tube

MUSICAL INSTRUMENTS

Good selection of electric and acoustic guitars, and many vintage amplifiers

RATES

Rates vary depending on scope of project. Available upon request.

KLOSS STUDIOS

1216 Easton Road
Roslyn, PA 19001
(215) 885-1203; (FAX) 572-9263

OWNER

John Kloss

ENGINEERS

John Kloss

ROOMS/DIMENSIONS

Drum room, 12x11x9' ceiling; main room, 22x18' w/vaulted ceilings; Iso

booths (2) 12x14'; control room 17x18'

MIXING CONSOLES

Tascam M324B; Tascam M216

AUDIO RECORDERS

Tascam MSR-16, 16-track, 38-8, 8-track, DA-30, 2-track DAT; Revox 700

1/2-track 1/4"

CASSETTE RECORDERS

Unkyo TA-RW490; Keba Dupl. System; RTDS-4TM, RTDS-4TS;



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Nakamichi MR-1; Sony CCP-200, CCP-202 tape dupl. system; Telex ACC-4000; Soey TC-WR 690 (5)
■ ECHO, REVERB & DELAY
 Alesis Digital Reverb, Quadverb; ADA delay; ART SGE multi-effect; Lexicon LXP-5
■ OUTBOARD EQUIPMENT
 Rocktron Hush II, compressor/limiter; Alesis Microverb, 3630 compressor; enhance .AL M744 quad noise gate; RSP 2200 dynamic processor; dbx 283X de-esser. Monitors: Carwin Vega; JBL MIDI System; Macintosh Plus; Master Tracks Pro 4; Opcode Studio 3; BBE 862 Sonic Maximizer; Macintosh Quadra 650 w/DigiDesign
■ MICROPHONES
 Beyer Dymec; AKG; TOA; Shure; EV; Neumann
■ INSTRUMENTS
 Korg M1, DSS-1 sampler; Alesis HR-16 drum machine; Roland octapad and drum set; Yung Chang acoustic piano; Roland Juno 60
■ RATES
 Block rates: 16-track, \$40 per hour; 8-track, \$35 per hour

THE LAB, INC.

469 East New St.
 Glassboro, NJ 08028
 (609) 863-1537

■ OWNERS
 Pete Donohue; Tim Toz
■ ENGINEERS
 Tim Toz
■ ROOMS/DIMENSIONS
 Control Room, 11x14'; Studio, 10x20'
■ MIXING CONSOLES
 Tascam M-520 20db, 40 inputs at mixdown
■ AUDIO RECORDERS
 Foretix G-16-S; Panasonic 3700 DAT; Denon DTR-2000 DAT
■ CASSETTE RECORDERS
 Tascam M18 cassette; Nakamichi BX-300
■ ECHO, REVERB & DELAY
 Lexicon PCM 70, PCM 42, LXP1, LXP5 w/MRC controller; Alesis Midiverb II, Effectron II (Delta Lab)
■ OTHER OUTBOARD EQUIPMENT
 Symetrix 522 compressor, 511A noise reduction, 564E Quad Gate; Alesis 3630 compressor/gates (2); MEQ-230 (3); DOD Quad Gate; Yamaha C2001 EQ; DBX 283X (2)
■ MICROPHONES
 AKG; Beyer; Nakamichi; Shure
■ INSTRUMENTS
 Roland S760 sampler w/18 megabytes RAM and CD-ROM; Juno-106; Kurzweil Mi-R Piano; Yamaha DX7II; EM-U Emu sampler; Korg M1R-EX; 7-piece Tama drums
■ RATES
 Call for rates and a free brochure

LONGVIEW STUDIOS, INC.

6932 Ridge Avenue (Annex)
 Manayunk, PA 19128
 Phone/fax: (215)482-9869

■ OWNER
 Steven J. Wellner
■ ENGINEERS
 Steven J. Wellner
■ ROOMS/DIMENSIONS
 800 sq. ft. w/ 16 ft. ceilings
■ MIXING CONSOLES
 MACKIE 48242
■ AUDIO RECORDERS
 (3) ALESIS 4040 XT's; Digidesign Protools and Sound Designer Digital Editor; Panasonic 3700 DAT 2trk; Sony ES 300 DAT 2trk; AKAI MPC 3000 Stereo sampler/sequencer/drum machine
■ ECHO, REVERB AND DELAY SYSTEMS
 (2) Roland SR V2000; (1) Roland 1000 delay; (1) Alesis Quadverb; (1) Yamaha SPX 90; (1) Alesis XT Reverb; (1) DOD analog delay
■ OTHER OUTBOARD EQUIPMENT
 (2) NEVE 12" mic pre's and direct; (2) NEVE 3115 mic pre's w/ EQ; (1) API 550; (2) API 560 graphic EQ's; (1) Focusrite Green Range Voxbox mic pre (w/comp, EQ); (1) Peavey valve-verb tremolo unit; (1) Alesis 3630 comp/gate; (1) Berringer dual gates
■ MICROPHONES
 (1) Neumann TLM 170; (2) Sennheiser MD 421's; (2) AKG 460's; (2) AKG 535's; (1) AKG D112; (1) Shure SM81; (1) AKG 414; (2) Shure SM56; (1) Shure SM7 (6) Shure SM57's; (2) AKG C1000's
■ MUSICAL INSTRUMENTS
 1962 Gretsch full drum kit, various vintage snare drums; 1941 Ludwig 28" (huge) bass drum; '70s Fender Rhoads, '80s Wurliitzer; various amplifiers, exotic percussion; vintage guitars.
■ RATES
 Call to schedule a guided tour and for rate information

MIDI-LAND RECORDING STUDIO

1447 N.55th St.
 Phila., PA. 19131
 (215)473-5527

e-mail: Digital N97@aol.com

■ OWNER
 Leroy "Shu'Baby" Montez" Schuler
■ ENGINEERS
 Leroy "Shu'Baby" Schuler; Martin "Martygrew" Schuler
■ ROOMS/DIMENSIONS
 Control Room-10x8'; Studio-12x10'
■ MIXING CONSOLES
 Mackie 1604; Boss 16 channel (Bussed together)
■ AUDIO RECORDERS
 Tascam DA-30; Akai DR4d, ADAT (Alesis)
■ CASSETTE RECORDERS/DUPPLICATORS
 Yamaha KX-200U

■ ECHO, REVERB AND DELAY SYSTEMS
 Alesis Midiverb3; Mu-Tron2; Symetrix 501 compressor; Akai Midi Delay
■ MICROPHONES
 Cad microphones (3)
■ MUSICAL INSTRUMENTS
 Macintosh 2 w/Performer and Master track sequencer; MOTU-Midi-Time piece 2; Yamaha DX7, DX2; Korg Wavestation; Ensoniq KS-32; Alesis D-4; Mu-Systems Proformance plus; If you need other equipment, we can get it
■ RATES
 \$25/hr

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(215) 924-2777

OWNER

Tommy Joyner; Rich Zapf; J. Meek

ENGINEERS

Tommy Joyner; Rich Zapf; J. Meek

ROOMS/DIMENSIONS

1300 sq. ft. live room with hardwood floors and high ceilings. 200 sq. ft. control room; 200 sq. ft. midi room; 6x4' floating vocal booth; 8x6' iso booth; 4x4' iso booth

MIXING CONSOLES

A Room: 56 input Studiomaster P7 console; B Room: 42 input Allen & Heath console; Yamaha Promix01 Digital Automated Console

AUDIO RECORDERS

A Room: 24 tracks Adat XT; Roland VS-880 Hard Disk Recorder; Otari

MK2 5050 8 track 1/2" Reel; Panasonic SV-3700 Dat Machine. B Room: 16 Track Adat (Fostex R08 format); Tascam DA-30 (x2) Dat Machine; Akai MPC3000 Sampler/Sequencer

CASSETTE RECORDERS/DUPLICATORS

A Room: Denon DN-790R; Tascam 102mkII; B Room: Sony TC-K611S

ECHO, REVERB AND DELAY SYSTEMS

A Room: Ensoniq DP/4, Lexicon Reflex, Alessis Midiverb 3; Roland DEP-5; Furman RV-1 Reverb; Digitech DSP16. B Room: Ensoniq DP/4, Lexicon LXP-15; Alessis Midiverb 4; Digitech Studioquad; Yamaha REV-7; Digitech Midi-Vocalist.

OTHER OUTBOARD EQUIPMENT

Pultec MEQ-5 tube EQ (x2); TLA EQ2 tube mic pre & EQ; Altec tube mic pre; Bellari RP282 tube compressor, Belari RP220 Tube mic pre, Urei LA-4 compressor (x2); Urei 527A graphic EQ (x2); dbx 274 quad gate; Aphex aural exciter; Furman parametric EQ, BBE 422a Sonic Maximizer; Aphex model 107 mic pre; Boss NS-50 noise suppressor; ABI 21S EQ; dbx 266 compressor (x2); ART MDC2001 compressor /exciter. DOD real time analyzer; Alessis AI-1 interface; JBL 4412A big monitors; Yamaha NS-10 & Event 20/20b reference monitors.

MICROPHONES

Neumann KM184; Neumann KM1861; AKG C451; AKG C5600; AKG C535; AKG D112, Sennheiser MD 441; Sennheiser MD 421; Audioteknica

4050 (x3); Audioteknica 4033; Audioteknica AT813R; Audioteknica ATM63; Audioteknica ATM10A; Shure SM57's & 58's.

MUSICAL INSTRUMENTS

Steinway Parlor Grand piano, Steinway upright piano; Fender Super Reverb tube amp 4x10; Pearl Session drum kit; Ensoniq ASR-10 keyboard; Roland XP-50 keyboard; Kurzweil electric piano; Techniques SL-1200mkII Turntable; 3 Octave Electric Vibraphone; 2 Timpani's; 4 ft. chimes; Gibson Les Paul; Fender Telecaster; Guild electric guitar; Yamaha acoustic guitar; Peavey mkIV bass head; Gallen Krueger 4X10 bass cabinet; '58 Leedy snare drum; 73 Slingerland snare drum; 75 Ludwig snare drum; Oberheim Matrix 6R sound module; Roland U-20 keyboard; various pedal effects; tons of gear available for rental through Zapf's Music.

RATES

Special rates for unsigned bands. Block rates available

OMEGA RECORDING STUDIOS

5809 Fishers Lane
Rockville, MD 20852

(301) 230-9100/ (800) 93-OMEGA; FAX: (301) 230-9103

OWNER

Edward "Pete" Petersen

ROOMS/DIMENSIONS

Studio A: 50x40x22'; Studio B: 27x30x12'; Studio C: 27x20

MIXING CONSOLES

NEVE V-3; Flying Faders; SSL 4048E; Total Recall; API 2488

AUDIO RECORDERS

Studer A-80 2-inch 24-track; Mitsubishi X850 32-track; 1/4" two-track Center Time code; 1/2" 4-track; ADAT

ECHO, REVERB & DEL

Yamaha SPX-90; SPX-90II; Lexicon PCM 70

OTHER OUTBOARD EQUIPMENT

SSL stereo compressor; Eventide H3000SE Ultra-Harmonizer; Drawmer DS-201 dual gate; DBX 165; Urei LA-4; Dolby 363 2-channel "SR"; Tektronix LA 2A; 3A

MICROPHONES

Neumann KM-83; KM-83 cap; KM-84; KM-85; AKG-C414; 451; "The Tube"; Electrovoice RE-20; RE-15; Sennheiser 421; Sony C-48; Crown PZM; Shure SM-53, SM-57, SM-58; Audio Technica 350-D; C-Ducer Piano Contact Mic

MUSICAL INSTRUMENTS

Yamaha Studio series drum set; Ludwig Symphony Series Timpani; symphonic chimes; Fender/Rhodes electric piano; Kawai grand; Steinway Model B; complete MIDI suite; keyboards

RATES

Studio A: \$140 per hour; Studio B: \$115 per hour; Studio C: \$85 per hour; Studio D: \$75 per hour; Special block rates available

OZONE RECORDING

P.O. box 5342
Delanco, NJ 08075
(609) 764-5733; FAX: (609) 764-5733

OWNER

Olivier Rouse

ENGINEER

Ron Entwistle

ROOMS/DIMENSIONS

Control Room 10x16'; Live Room 18x12'

MIXING CONSOLES

Soundtracs 24x24

AUDIO RECORDERS

64 track sync-up; 16 tracks of ADAT-XT - 48 tracks of audio on Powermac 9600-233 using digital performer 2.1.1/Steinberg Cubase VST both with realtime signal processing and effects; Tascam DA-20 DAT

CASSETTE RECORDERS

Tascam 102

ECHO, REVERB & DEL

Lexicon LXP-15; Ensoniq DP-2; Sony MRP-5; Roland RV-70; Roland Space Echo Re-201

OTHER OUTBOARD EQUIPMENT

T.L. Audio stereo Mic-Pre/Comp - T.L. Audio Mic-Pre - LA Audio 4C Symetrics; BSS; Aphex

MICROPHONES

Neumann U-87, Sennheiser 441; (3) 421; AKG (2) 414; D112 Audio Technica 4033; 4041; (2) 40331; EV Re20; Shure SM81; (5) SM57

MUSICAL INSTRUMENTS

Tama Starclassic; Premier XPK; Zildjian, Paiste & Sabian cymbals; Gibson Les Paul; Fender Stratocaster; Telecaster; 2 Tom Anderson's; Taylor Acoustic guitar; musicman stingray; '67 Marshall Plexi w/ cab; 71 Hiwatt w/ cab; Mesa Boogie rack w/Rectifier cab; '66 vox. Fender bassman head; Sound City head; Ampeg B4 head; Trace Elliot bass combo; Moth MIDI Timepiece AV; Roland JV-880 w/ vintage keys; proteus 1XR; Roland A30; JX-3P; Korg MS-20

RATES

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DUPLICATION**

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- **OWNER**
Ron Ollano
- **ENGINEERS**
Joe Campbell; Tom Adams
- **ROOMS/DIMENSIONS**
Control room-3x15x16'; Studio 11x30x23'; Iso.#1-8.5x13.5x9'; Iso.#2-7.5x15x9.5'
- **MIXING CONSOLES**
2 Mackie 24x8's; 1 Mackie 16x8
- **AUDIO RECORDERS**
Tascam DA-88's; Ampex 440's; Otari MTR-12; 3m 1-inch; Otari 2 track;
CD recorder; Sony DATS; 1 Tascam DAT
- **CASSETTE RECORDERS/DUPLICATORS**
2 Tascam 122 mk2's; Nakamichi Dragon; Sony decks; 2 full high speed
cassette duplication lines
- **ECHO, REVERB, AND DELAY SYSTEMS**
Yamaha SPX9; Two Vintage EMT plate; Live echo room; Orban stereo
reverb; Alesis 361Aidverb
- **OTHER OUTBOARD EQUIPMENT**
Pro-Tools Edit ng; 2 DBX mic pre/comp/limiters; 3 Pultec Hi-Lo filters;
Orban parametric EQ; BBE Sonic Maximizer; 3 Urei 1176 limiters; 2
Orban stereo limiters; Pultec tube EQ's
- **MICROPHONES**
2 AT 4033's; 4 CAD E100's; AKG D112; 5 Sennheiser 421's; Vintage RCA,
Altec, and Western Electric Ribbon Mics; 2 Shure Beta 57's, SM58's;
EV 666's, 665's
- **MUSICAL INSTRUMENTS**
Marshall JC 900 Half-Stack; Marshall 1975 head, Fender 1960
Vibrolux; Tama Drums; Lester vintage piano; 1950 Hammond M2 organ
- **RATES**
Available upon request

RUMPUS RECORDING

129 Fayette St.
Conshohocken, Pa 19428
(610) 828-3177; Fax (610) 468-5037

- **OWNERS NAME**
Beth Enloe; Scott Stallone
- **MIXING CONSOLES**
Soundcraft Ghost 32x8
- **AUDIO RECORDERS**
(3) ADAT XT w/BRC
- **OUTBOARD EQUIPMENT**
Vintage Neuman and Calrec mic pre-amps
- **MUSICAL INSTRUMENTS**
MIDI production suite
- **RATES**
Call for rates

SIDE DOOR STUDIO, INC.

69 Albe Drive
Newark, DE 19702
(302) 738-8777; FAX: 731-7601

- **OWNER**
Fred P. Layaou Jr.
- **ENGINEERS**
Glenn E. Miller
- **ROOMS/DIMENSIONS**
42x22' w/oak hardwood floors; 18x14'; 12x10'; 10x14'; 10x10'
- **MIXING CONSOLES**
Mackie 32x8
- **AUDIO RECORDERS**
Tascam DA-88 (3); Panasonic SV-3700 (2)
- **CASSETTE RECORDERS**
Tascam 112RMKII cassette deck; Sony cassette deck (2); Marantz CD
recorder
- **ECHO, REVERB & DELAY**
Lexicon PCM-70; Ensoniq DP-4 plus; Alesis Midi Verb 4; Microverb III
- **OTHER OUTBOARD EQUIPMENT**
TL Audio dual valve tube compressor, tube equalizer; Aphex Expressor,
Dominator, Easy Rider compressors, Logic assisted gates; RT Analyser;
Macintosh computer w/ sound designer II; Logic Audio, Ensoniq ASR-

- X; dbx 266
- **MICROPHONES**
Neumann TLM-193, KM184; Sennheiser MD421; Audio Technica AT-4051, ATM1; ATM-33R; AKG-AT4033; Shure SM-57
- **INSTRUMENTS**
DW/Gretsch maple drum kit; Carvin bass guitar; Roland RD-500 digital
piano; Fender Twin Reverb; Stratocaster and Telecaster guitars; various
percussion; Ovation acoustic GTR; Ensoniq ASR-X sampler/sequencer;
MAC w/sound designer II and logic audio; MIDI express interface;
Alesis DM-5 drum module
- **RATES**
Hourly: \$35 (standard); \$50 (mastering); Block: 10-hr @ \$30 hr. (stan-
dard)

SIGMA SOUND STUDIOS

212 N. 12th St.
Philadelphia, PA 19107
(215) 561-3660; (FAX) 496-8321

- **OWNER**
Joseph Tarsia
- **ENGINEERS**
Michael G. Tarsia; John Baker; John R. Anthony; Ron A. Shaffer; David
Ivory; Gordon M. Rice;
- **ROOMS/DIMENSIONS**
Studio 1: 46x28'; Control Room 1: 20x17'; Studio 2: 27x24'; Control Room
2: 26x16'
- **MIXING CONSOLES**
Studio 1: Neve 8078, 52-input w/Massenberg automation; Studio 2:
Mitsubishi 60-input w/Otari Diskmix II automation
- **AUDIO RECORDERS**
Mitsubishi 32-track DX-850 digital recorder; Mitsubishi X-86 digital 2-
track; Otari MTR 90 II analog; Sony APR-24 analog 24-track; Alesis
ADAT; Fostex RD-8; Ampex ATR100; Sharp SXD-200 DAT; Digidesign
Pro-Tools III 16-track digital workstation (2 stations); Panasonic SV-
3700 RDAT; Tascam DA-88, DA-88
- **CASSETTE RECORDERS**
Real-Time with KABA; TC-K1A-ES
- **ECHO, REVERB & DELAY**
Lexicon; EMT 140 stereo plates; Eventide; Bel; Yamaha; Roland; MXR;
Orban; Aphex; D1C tape echo; Ecoplete II stereo plate
- **OTHER OUTBOARD EQUIPMENT**
Orban; Urei; Sontec; Drawmer; Alesis; Effectron; dbx; Rane; Symetric;

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Phil (front left) & Joe Nicolo with Dishwalla

THE BUTCHER BROTHERS

"In all my career, the only band that has ever kicked me around was INXS," says Joe Nicolo. "They called up here yesterday and asked if we had a Rhodes. I let 'em rent the piece, but I sent a message with it, 'I still love you guys, but Joe The Butcher never forgets.' And you can print that."

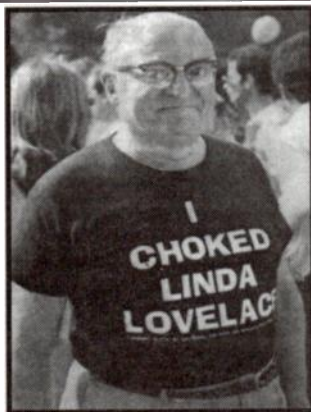
It's obvious the Butcher Brothers—a.k.a. Joe and Phil Nicolo—aren't the type to mince words. Their studio above Ruffhouse Records is a sort of sonic shrine. Imagine a big control room, much like any other studio control room, and then realizing this is the place where the magic behind multi-platinum artists like Cypress Hill, The Fugees, and Billy Joel has been conjured. This is the lair of the Butcher Brothers, the sibling producer team responsible for Ruffhouse Records and some truly groundbreaking recordings. So, what is it that gives these self-described "white boys from the suburbs" the capacity to produce hits for such varied acts as Life Of Agony and Kriss Kross?

"We grew up with the Beatles, The Stones, Black Sabbath, Led Zeppelin, Motown and Frank Zappa," says Joe. "On top of that, my dad was a big opera buff. We listened to opera every Sunday. So, it's great to be able to listen to B-Real deliver an incredible 'Insane In The Membrane' and yet also appreciate Billy Joel cutting a great harmonica solo on a Bob Dylan song. We can't be pigeonholed like, 'The Butcher Brothers, oh, they do rap.' Well, no, they do music."

The bottom line for The Butcher Brothers is quality. If the song has something, they can work with it, regardless of the musical style. "Basically, the idea and the song has to be there. There has to be some sort of nucleus of a great thing. I think what we bring to it is a lot of years of doing this," says Joe. "It's analogous to a seed," adds Phil. "Fortunately, we have the greenhouse, we have the Weed n' Feed, the Miracle Grow, really good soil and nice lighting. You give people the environment to do what they do best. You try to help them develop and use the taste you've developed in the 20 or so years that you've done it and try to give them direction."

Whatever the level of involvement the brothers take in a given project, one of the primary focuses of the team is simplicity. The old adage, "Less is more," tends to be the final result on a Butcher Brothers-produced recording, allowing the elements to be heard without being overcrowded. "It just makes the music more accessible. Even sonically, if there's three things going on, it sounds a lot bigger than if there's seven things going on. Because each thing can be heard in its sonic environment. It sounds bigger because there's less to fill the space," says Joe. "That's the way I record bands, too. I try to keep the sound visual, so that listening to the songs, you feel as if you can touch the musicians, like you're watching a live show."

—by Erik Caplan



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■ MICROPHONES

Altec; AKG; Beyer; Crown; Electro-Voice; Microtech Gefell; Neumann; RCA; Sennheiser; Shure; Sony

■ INSTRUMENTS

Yamaha 7' grand piano; Steinway 7' grand piano; Yamaha DX-7; Hammond-Leslie B-3 organ; Prophet V synthesizer; Premier drum kit; Yamaha drum kit; Rhodes stereo 73-key electric piano

■ RATES

Available upon request

SIGNAL SOUND

P.O. Box 854/163 E. Cherry Road
Quakertown, PA 18951
(215) 536-4660

■ OWNER

Pete Davis

■ ENGINEERS

Rick Statkus; Pete Davis; Chuck Metter; Kjell Benner

■ ROOMS/DIMENSIONS

Tunable reverberant main room: 20x30x16' w/cathedral ceilings; booths: 6x10x12'; control room: 19x20x10'

■ MIXING CONSOLES

48-channel Analog Devices, custom

■ AUDIO RECORDERS

Otari 2-inch 24-track; ADAT 48-track; Sony DAT; DAL 32 channel Workstation

■ CASSETTE RECORDERS

Denon, Sony

■ ECHO, REVERB & DELAY

Lexicon; Yamaha; Eventide; URSA; TC; Korg; Delta; MXR; Roland RSS Surround

■ OTHER OUTBOARD EQUIPMENT

Gates; Valley, LSI; Compressors: Valley, LSI, dbx; De-essers: Valley, LSI; EQ: Orban, Neve, Valley, Aphex, SR; Adams-Smith lock to video; DAL Workstation; Neve pre-amps, in-house typesetting and printing, color darkroom, cassette duplications, Full-color One-Off CDs

■ MICROPHONES

Neumann; AKG Tube; AKG; Shure; Sennheiser; Crown; Sanken; Audio Technica

■ INSTRUMENTS

Kurzweil; Wendel; DAL 32-channel; Workstation; Yamaha CP70

■ RATES

From \$38 per hour

STUDIO CRASH

1020 N. Delaware Ave. 2nd
Philadelphia, Pa. 19125

Tel. (215) 427-0072 Fax (215) 427-0073

■ OWNER'S NAME

Dave Falciani; Ed Hamilton

■ ENGINEERS

Dave Falciani; Ed Hamilton; Barry Carcy

■ ROOMS/DIMENSIONS

Control room A: 16x20; control room B: 16x12; Live room A: 16x13; Live room B: 12x12; Iso booth: 6x5

■ MIXING CONSOLES

Yamaha Pro Mix 02R; Yamaha Pro Mix 01 (2); Mackie 32x8

■ AUDIO RECORDERS

Tascam DA88 (8); DA 30

■ CASSETTE RECORDERS

Tascam 202; MKII Tascam 103

■ ECHO, REVERB AND DELAY SYSTEMS

Eventide, Lexicon, Tc Electronics, Digitech, Roland

■ OTHER OUTBOARD EQUIPMENT

ProTools 4.0 16 ch.; Genelec monitors w/subs; mic pres; Focusrite; ART; DBX compressors; Marshall JMP 1

■ MICROPHONES

Neuman, AKG, EV, Shure, Sennheiser

■ MUSICAL INSTRUMENTS

Kurzweil PC-88; K2000R-64meg; Nord lead; Korg Prophecy; T3; Z1; Wavestation AD; Roland MC303 Groovebox; JD 800; JD 950; 2080; R8; Emu Orbit Dance planet; E64 Sampler; Waldorf microwave w/programmer; Orbanheim Xpander; Matrix 1000; Octapad; Vintage Marshall; Yamaha recording custom drums; Mac Power PC; Quadra 650; Digital performer; E Magic Logic Audio; Toca Percussion

■ RATES

Call for rates/Block time available

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STUDIO D

1003 N. George St.
York, Pa. 17404
Phone/FAX (717) 843-4230

- OWNERS
Jerry Duncan & The Duncan Group Limited, LLP
- ENGINEERS
Ed Debes; P.W. Landis
- ROOMS/DIMENSIONS
Studio: 45x20'
- MIXING CONSOLES
Mackie 32x8'
- AUDIO RECORDERS
ADAT XT - 3 (24 Tracks)
- CASSETTE
Tascam
- ECHO, REVERB AND DELAY SYSTEMS
Lexicon PCM-90 Efx Processor; Lexicon PCM-70 Efx Processor; Alesis Midiverb 4 Efx Processor; Bellari Stereo Tube Compressor; Dbx 206 Compressor; dbx 274 Multigate; Ashley CQX 3102 (eq); Aphex 106 4ch Compressor; Behringer Dualflex Enhancer; Digitech TSR-24 Studio Efx; Digitech GSP 2101 Guitar Efx.
- OTHER OUTBOARD EQUIPMENT
Mackie 32x8 Mixer; 3 Alesis ADAT-XT's (24 digital tracks); Tascam DA-30 MKII Dct cack; Tannoy 8 monitors; Alesis monitor ones
- MUSICAL INSTRUMENTS
Fender, Gibson, Marshall, Ampeg
- RATES
\$40.00 per hour w/ engineer; \$25.00 studio only

ULTIMATE STUDIOS

1443 Snyder Ave.
Philadelphia, Pa. 19145
(215) 465-6570

- OWNER
Joseph M. Molinaro
- ENGINEERS
Joseph M. Molinaro; Kenny Haywood; Anthony Liberto
- ROOMS/DIMENSIONS
Large comfortable control room, performance area & floating isolation booth
- MIXING BOARD
64 input, 8-Buss Mackie mixing console and Mackie Lm 3204 mixer
- AUDIO RECORDERS
(3) ADAT XT Digital recorders; Tascam DA-30 MK-II (DAT); Sony DTC-690 (DAT)n CASSETTE RECORDERS/DUPPLICATORS
Tascam DA-30 MK2; Sony DTC-690; Tascam 112; Tascam 202
- ECHO REVERB AND DELAY SYSTEM
Lexicon LP15; Yamaha SPX 990; Roland SDE 3000; DBX 166A; BBE

- Sonic Maximizer 422A; Behringer Composer; Alesis 3630; Digitech Vocalist II; Furman headphone monitor amps; Furman power; Behringer Composer; Alesis 3630; Digitech Vocalist 2; Yamaha SPX 990; Roland SDE 3000
- OTHER OUTBOARD EQUIPMENT
Cubase Audio; Cubase VST; Time Bandit; Power Macintosh 8100/100 with Audio Media II card from DigitDesign; Unlimited storage of files on Digital Optical HD from vertex; Tannoy DMT II 12" monitors; Yamaha NS-10 M 6" monitors
- MICROPHONES
EV-RE 20; AKG D-110, C-414 B-ULS, D-110, EV-RE 20; Sure Beta Green, Shure Sm-57's
- MUSICAL INSTRUMENTS
Korg T-3, 01RW; Power Macintosh 8100/100 w/ Audio Media 2 card; Cubase Audio, VST; Time Bandit; Studio 4 Midi Interface; Jackson concert EX bass; Fender jazz Bass; ovation Acoustic; Korg T-3; Korg 01RW; Marshall JCM 800 Series; (2) Marshall half stack cabinets; Digitech GSP 2101 Studio Tube preamp; ADA Microcab; Crate B-160; Yamaha NS-10m's; Tannoy DMT 2's
- RATES
Call for quotes on CDs or block time (see ad)

STUDIO 4 RECORDING

129 Fayette St.
Conshohocken, PA 19428
(610) 940-1891
Contact Mark Schultz, manager

- OWNERS
Phillip Nicolo Joseph Nicolo; D. Johnson
- ENGINEERS
Phillip Nicolo Joseph Nicolo; Dirk Grobelny; Mike Malak; Taj Walton
- ROOMS/DIMENSIONS
Room A, 40x29'; Room B, 15x20'
- MIXING CONSOLES
Neve 8048; SSL E/G; Euphonix CS 2000
- AUDIO RECORDERS
Studer & Otari Machines
- CASSETTE RECORDERS
Nakamichi; Panasonic
- ECHO, REVERB & DELAY
EMT; AMS; Lexicon; Roland; Yamaha
- OTHER OUTBOARD EQUIPMENT
"Too numerous to list"
- MICROPHONES
Neumann; AMG; Sony; Sennheiser; Shure; Telefunken; Beyer
- INSTRUMENTS
Steinway grand piano; Yamaha grand piano; Yamaha and Tama drums; Hammond B-3 w/Leslie; miscellaneous amps and keyboards
- RATES
Available upon request

STUDIO 32

474 Buttonwood Ave.
Maple Shade, NJ 08052
(609) 482-5642

- OWNER
Dan Korneff
- ENGINEERS
Dan Korneff; Nick McDonnell
- ROOMS/DIMENSIONS
15x12 control room; 12x20 live room
- MIXING CONSOLES
Yamaha RM 320 24x8
- AUDIO RECORDERS
24 track Fostex D-80; Sony & Panasonic DAT
- CASSETTE RECORDERS/DUPPLICATORS
Tascam MK II
- OUTBOARD GEAR
Aphex & Digitech mic pre-amps; dbx & Symetrix compressors; dbx & Behringer noise reduction; Behringer sonic enhancer; Alesis drum triggers; Zoom effects processors
- MICROPHONES
Shure SM-57, SM-58; AKG D-112, 414; Sennheiser MD421; TOA K-2
- RATES
\$15/Hour; Block rates available.

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(215) 923-9999; FAX 923-1280

■ OWNER

Erik Asadoorian

■ STUDIO DIRECTOR

Greg Meany

■ ENGINEERS

Jeff Chetok; Michael Harmon; Don Sabera;

■ ROOMS/DIMENSIONS

Studio V control room: 22x20x12'; Studio V: 34x16x14', booth: 9x7x9'; Studio G control room: 14x12x9'; booth: 6x6x8'; Studio M control room: 16x11x11', Booth: 11x10x8'.

■ MIXING CONSOLES

Studio V: Sony MXP 3036; Studio G: Amek Binstein; Studio M: MACKIE CR-1604.

■ AUDIO RECORDERS

Sony JH-24; 24 trk Alesis ADAT; ProTools III; Sound Tools; Otari MTR-10, MX-5050 4-track; Panasonic SV-3700; Fostex 20 ct.

■ CASSETTE RECORDERS

Tascam 103, 122B, 122 MkII

■ ECHO, REVERB & DELAY

AKG ADR-68K; Eventide H-3000 SE; Lexicon PCM-70, PCM 42, 480L; Yamaha SPX-90 II, SPX-900, FX-900, Rev5, Rev7, Roland GP-16, R-880; TC Electronic TC-2290.

■ OTHER OUTBOARD EQUIPMENT

Aphex 612; compellon; dbx 160x; dual compression/gate; Klark-Teknik DN500, DN514; Valley People Gatebox, Autogate, Kepex II, Maxi-Q

■ MICROPHONES

Neumann TLM-170; AKG 414, 451, D112; Sennheiser 421, 411; Shure SM57, SM58, SM81, Beta 57, Beta 58; EV PL-20, RE-20

■ INSTRUMENTS

Roland R-8M, S-550, D-550, S770, MKS-70, MKS-80, A-80, U220, R-8, GR-50, P-330, VP-70, Juno 106, Jupiter 6, PAD-80, PM-16; Yamaha DX7IIId, SY77, RX-5; TX-812, TG-33, TG-77; Hammond CV organ; Mason & Hamlin grand piano; Moog Mini-moog; Yamaha Power Recording Custom series drums.

■ RATES

Available upon request; discount rates available through VictoryClub

VORTEX SOUND

502 N. Berlin Road
Lindenwold, NJ 08021
(609) 566-9206

E-Mail: vortexsnd@aol.com

■ OWNERS

John Foster; Jim Forbes

■ ENGINEER

Jim Forbes

■ ROOMS/DIMENSIONS

Control Room, 15x12'; Live rooms, 14x12'; 15x12'; 25x20'

■ MIXING CONSOLES

Soundtracs 32-8(64 inputs); Mackie 1604

■ AUDIO RECORDERS

24-track Tascam DA-88s(2) with RC 848 remote; Akai hard disc recorders; Yamaha CDR 400 CD recorder

■ CASSETTE RECORDERS

Onkyo TA-R200; Marantz professional cassette mixdown deck

■ ECHO, REVERB & DELAY

(2) TC 2290; Alesis Midiverb 4; Eventide H3000 D/SX; TC 2290; Lexicon delays, reverbs; Ibanez SDR 1000+; SRD chorus

■ OTHER OUTBOARD EQUIPMENT

ART Pro-MPA tube mic pre-amp; Apex tube midi pre-amp; DBX compressors and gates; RSP Saturator Tube Preamp; Symetrix gates; Furman EQ; Rane headphone amp; Digitech Spectrum Analyzer; Behringer compressors; Apex compressors; BBE Sonic Maximizer; Furman power conditioner; Digitech Spectrum Analyzer; Rane Headphone amp; Digitech RP-1

■ MONITORS

KRiK; Tannoy; Yamaha; Alesis monitor 2s; Tannoy PBM 6.5

■ MICROPHONES

Neumann; Sennheiser; Shure; Audio Technica; AKG; Beyerdynamic

■ INSTRUMENTS

Power Macintosh 7600 80 Meg RAM/4 gig; Seagate Barracuda AV Drive; Sony 17" Monitor; Protocols 4.0 Digital Performer 2.1; Kurzweil K1000; Korg O3RW, Wavestation SR; Roland P-55 piano module; Emu Proteus+Orchestral; Akai S2000 sampler; Oberheim Matrix 1000; Alesis D4 drum module; Ensoniq KS-32; Roland U-20; Emu Soundengine; (2) Midtime Piece2s; Gibson 1970 Explorer; Gibson Thunderbird bass; Fender 70s strat w/EMGs; Carvin Strat w/EMGs; Marshall and Mesa Boogie Guitar amps; Macintosh w/Performer 5.2; Unisyn Editor/Librarian; MIDI Time Piece II; Sonor double bass drum kit

■ RATES

\$35 per hour

WHY ME? RECORDING

Gibbsboro, NJ
(609) 435-6738

■ OWNER

Joe Deluca

■ ENGINEER

Joe Deluca

■ ROOMS/DIMENSIONS

Main room, 32x15'; second room, 16x14'; control room, 16x16'; MIDI

Suite 15x12'; Lounge

■ MIXING CONSOLES

Soundcraft Ghost 32-channel

■ AUDIO RECORDERS

24-track to 16-track analog (Tascam 1") w/8-track digital (Tascam DA-88) lock up; Tascam DA-30 DAT; Tascam 32 (2-track)

■ CASSETTE RECORDERS

Sony

■ ECHO, REVERB & DELAY

Lexicon PCM 60, LXP-1, LXP-5; Yamaha REV-7, SPX-90-2, SPX-90; DEP-5; SDE 1000; Sony HR-MP5; Alesis Midi Verb

■ OTHER OUTBOARD EQUIPMENT

Behringer; DBX; Rane; Gatebox; Symetrix; Tannoy Little Gold monitors; Yamaha NS-10 monitors; Hefner; Crown

■ MICROPHONES

Neumann; Sennheiser; AKG; EV; Shure; RCA; Beyer

■ INSTRUMENTS

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Drummer needed for original three piece rock band. Intense musician only. Don, (610) 725-9466

Modern rock drummer wanted. Ready to record and play out. Infil.: Live, P.J. Harvey, Candlebox. John, (215) 321-4282

Singer/guitarist needed for cover/original metal/alternative band. Nick, (215) 552-0832

Lead vocalist/frontman wanted for Philly-based alternative band. Infil.: Black Sabbath, AC/DC, KISS, Nirvana. Pager, (302) 433-1515

Guitarist seeks bassist, drummer and keyboardist to jam and possibly form an original instrumental rock/fusion band. Infil.: Larry Carlton, Joe Satriani, Eric Johnson. Mature only. Nick, (215) 657-5970

Musicians wanted for freak/industrial/goth band. 16-19. Dedication a must. No pros. Infil.: Electric Hellfire Club, KMFDM, Fear Factory, Tool, Manson. Jesse, (215) 637-1208

Guitarist/drummer/songwriter seeks to form band. Infil.: VU, Big Star, Roky Erickson, CCR, Wire. Must be open minded and democratic. (609) 315-7645

Bassist wanted for original freak/metal band with newly released CD. Great opportunity. Guaranteed pay, shows and contract to the right person. Fun music, great fanbase and shows pending. Mikey, (610) 323-7544

Keyboardist/instrumentalist needed for original rock band. Ambient, crazy, psychedelic. Vocals a big plus. Serious only. Chris, (215) 235-0736

Glam band now auditioning guitarists. Looks, songwriting and dedication a must. Infil.: Kiss, Teeze, Prince, Ramones, The Throbs. R.C.M. Management, (215) 333-1166.

Female guitarist and vocalist looking to start band. Infil.: Sonic Youth, PJ Harvey, Linda Perry. Jen, (215) 564-9606

Bassist wanted for established original alternative band. Individual must be intense and band oriented. Live experience and transportation a must. (215) 885-2529

Bassist wanted for original hard rock band with CD. Infil.: Screaming Trees, Guns N Roses, Pearl Jam, Quicksand, Foo Fighters. Male or female. Transportation and dedication a must. Jason, (610) 328-9153.

Producer with studio forming rock band. Seeking vocals, guitar, bass, keys, sax. Infil.: Aerosmith, The Cult, The Stones, Zeppelin, Beatles. Joe, (609) 415-0574

Drummer wanted. N.E. Philly/Bucks Co. area. Infil.: Sleater-Kinney, Hole, Sonic Youth, Cold Cold Hearts. Zoe, (215) 860-0227

Drummer seeks position in already gigging cover band. Gear and transportation no problem. Have exp. and will play anything that grooves. Over 21. Andrew, (215) 956-5102

Guitarist and bassist seek drummer. 13-15. Infil.: Smashing Pumpkins, Everclear, Violent Femmes. Nick, (215) 247-4466

Drummer and guitarist seek bassist. Serious only. Minimal experience. Age 13-15 only, female preferred. Lancaster county. Infil.: Bush, Zeppelin, Veruca Salt. Ryan, (717) 626-3404

Tasty drummer and bouncy bassist needed for original pop-rock band with musical variety. Serious only. (610) 277-4958

Singer and guitarist seek bass and drums. Intelligent pop, mostly British, but willing to experiment. Infil.: London Suede, Smiths, Bowie, Jeff Buckley, Bunbunymen. Ages 15-25. Writing ability a plus. No time wasters. Ilyssa, (609) 235-3431

Awaken seeks bassist. Infil.: Yes, Queen, Mike Oldfield, Asia, Rush. Have pro equipment. Currently recording. (609) 890-6995

Keyboardist needed for singer/songwriter/guitarist's live gigs. Song oriented rock with jazz/funk influences. (215) 886-2976

The Mood seeks keyboardist for experimental music. All styles. (215) 427-1430

Bassist and guitarist seek drummer for an original funk/rock/metal band. 17-21. Infil.: RHCP, Primus, Korn, Tool, Fishbone, 311. Steve, (609) 222-0723

Guitarist and bassist seek female drummer age 15-

17. Transportation and equipment a must. Minimal experience necessary. Dana, (215) 953-1611

Guitarist and bassist/singer seek drummer. Infil.: Fates Warning, Dream Theater etc. Bob, (609) 309-2263

Guitarist wanted. Must be powerful, melodic, and dedicated with gig and recording experience. Transportation a must. Infil.: The Cult, Jane's Addiction, Tool, Sabbath. Rehearsal space in NE Philly. Christian, (215) 885-6049

Trumpet & alto sax needed for nine piece dance-oriented working cover band. Music ranging from the '70s to '90s. Must be a team player. Vic, (610) 287-1553

Guitarist or drummer needed for Bongo Jones. All original punk/funk/ pop/ska. Have material, product and gigs. Dedication and motivated only. No jerks, drugs or egos. Trenton area. (609) 259-0726

Classic rock band seeks keys. Vocals a plus. Larry, (609) 742-1334

Singer/performer/songwriter seeks alternative hard-edged band to join or form. Regular performances as vocalist for the open mic band at Upstairs At Nick's. 10 pm sharp. Timm, (215) 493-4389

Classic rock cover band seeks guitarist/bassist with vocals. No pros or attitudes. 25 and over. Infil.: Hendrix, Grand funk, Beatles. (215) 342-8879

Singer/songwriter seeks band. Originals and classic rock covers. Serious only. No egos. Infil.: Beatles, Stones, Who, Zeppelin, Van Halen, Aerosmith. All ages, sexes may reply. Dan, (215) 333-9942

Bassist seeks band. Metal/alternative. (215) 552-0832

Guitarist (18) forming deathcore band. All instruments/vocals needed. Infil.: Earth Crisis, V.O.D., Morbid Angel. Dan, (215) 675-6468

Rancor Flux seeks bassist. Infil.: Helmet, Rage, Sabbath, Soundgarden. Advanced only. (215) 425-2730

Final Prayer seeks drummer. Must have gear and transportation. No egos or drugs. Serious only. Infil.: Napalm Death, Testament, Death. Keith, (610) 935-3577

Drummer needed for original rock band. Infil.: Replacements, Superchuck, Nirvana, Pavement, Social Distortion. Jim, (609) 786-3148

Guitarist and bassist needed for punk band. Infil.: The Damned, Exploited, Social D., Misfits. Bob, (215) 925-2310

Guitarist needed. Soulful, rhythmic. Working blues, reggae, R&B, funk band. Len, (215) 726-0354

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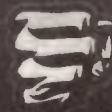
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