

Included within: Interviews

with Small Factory, the Jesus Lizard,

**The Mac Daddy
WMCN Fall
1995 Program
Guide**

guide to bars and bands, and more...

Grifters, Dwindle, a WMCN



W M C N
91.7 FM

STEP OFF SUCKER

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Who we are and what we do: a listener's guide

Hi. I'm **Chris Herrington**, the general manager of WMCN, and I'd like to welcome you to another great year of broadcasting at the best, if least recognized, radio station in the Twin Cities. A brief overview and statement of principles: We're in St. Paul, and we like it that way. We are the entirely student-run radio station at **Macalester College** and we are entirely free-form. Nobody tells our DJs what to play. We believe the best formula for radio is to put people who know and care about music in the booth and let them go. We believe that if you give us a decent listen you'll agree. We are an optimistic bunch. We believe that we can provide all the benefits of free-form programming with little, if any, of the drawbacks—all good music from knowledgeable DJs, no bullshit. We are not an alterna-rock station. We have no designs on being a junior version of The Edge or Rev 105. Those stations may have their place, and one may do it well and the other not so well (I'll let you figure out which is which—a hint, ignore the ratings.), but it's not what we do or want to do. We bore far too easily for that type of programming. If you want a steady diet of "college rock" go somewhere else. If you want an overwhelming variety of music, underplayed new music of all genres, high standards and real DJs who don't give a shit about what's getting played on "120 Minutes," then 91.7 FM is where to set your dial.

With a new year upon us we are faced with some significant losses. We'd like to say a special goodbye to **Fred Carroll's "Rockabilly Rumbblings,"** **Jesse Miner's "Kickin' Skalistics"** and **Kenny Gunderman's** series of working class manifestos. **Dave Ashton's** near classic **"The Beatdown Hour,"** the best two hours of hip hop on Twin Cities radio, is on a semester hiatus, but despite that, and other important hip hop losses, we're coming back strong. We offer the best hip hop programming in the Cities, bar none, 10-midnight, Monday-Saturday. Returning hip hop heads **Matt Arlyck, Mandla Shongwe** and **Nick Deming** will be coming at you with more fat vinyl beats than you can stand and will be joined by an excellent crop of new hip hop DJs.

Weeknights 8-10 p.m. and again from midnight-2 a.m. we offer the best in new rock and roll—from true independent (remember "indie" actually means something) rock, to club music, to local music we offer the best new rock in the land. New music directors **Joanna Curtis, Kara Fiegenschuh** and **Eric Hausken** will be joined by a great group of all veteran DJs including the return of **Pete Bayard's** popular **Grooveyard** series from midnight-2 a.m. every Thursday night.

Our other special block is World/R&B from 6-8 p.m. weekdays. From Dancehall to African to Caribbean to Ska to R&B, it's all here. **Kyan Thornton's "Dancehall Vibrations"** returns Mondays to kick it all off.

Everywhere else we have great shows in a variety of genres (rock, r&b, jazz, blues, country, metal, ambient, classical, punk, etc.). This could be a big year for jazz and blues at WMCN. With a record 8 shows on the board jazz/blues director **"Cadillac" Abe Wheeler** looks to be busy this year, but we're sure he'll have time to join **Shannon "Shasta" Locke** 8-10 p.m. Sunday nights for **"Where the Southern Crosses the Dog."** **"Cadillac" Abe** brings an encyclopedic knowledge of American roots music to the task of rescuing jazz and blues from the museums and PBS stations and returning them to the people. Tune in for the excitement.

If you think new country music consists of only the crap you see on TNN, we're here to prove you wrong. **Nate Sparks' "Real American Music"** Mondays 4-6 p.m., **Dan Bain's "It Ain't Dancehall if it Ain't Got Sawdust"** Fridays 4-6 p.m. and **Morrey Nellis's** great roots music show **"Revival Meeting"** 10-noon Wednesdays will go beyond Nashville to bring you real country music. No line dancing, no hat groups.

We offer great specialty shows on the weekends with **Tim Oberweger** and **Jake Avidon's "Plethora of Balls"**—no holds barred sports talk 6-8 p.m. Sundays, and two hours of live band info and live bands on Saturday's with **"Got Live if You Want it"** 6-7 p.m. and **Tigger Lunney's "Radio Free 1716 Selby"** 7-8 p.m. Speaking of live music, check out newcomer **Addison Engelking's "Immortal, Important and a Mess"** midnight-2 a.m. Sunday nights. Addison will be playing all the best live rock and roll recordings he can get his hands on.

My favorite show to listen to has to be **Josh Grenier** and **Corwin Butterworth's "Legends of Super Rock."** **Corwin** and **Josh** will be indulging their rock and roll fantasies every Sunday afternoon from 2-4, so turn down the volume on the football game and kick back with some **Super Rock.**

I guess I'll leave you with a plug for my show, **"Slim Jenkin's Place."** I'll man the booth every Sunday night to bring you new rock and roll with a decidedly down home flavor. We put a lot of energy and love into our programming and I hope it shows. If you have any comments or advice we'd love to hear it, so give us a call. Our request line is **696-6312**, our office line is **696-6082**—ask for me, I'm usually around. Goodnight and God bless.

The Grifters...

WMCN General Manager and native Memphian Chris Herrington had a chance to sit down with Scott Taylor and Tripp Lampkins of the Grifters, currently the city's most prominent musical export, before their recent show at First Ave. These three southern gents discussed the changing state of the local scene, Memphis barbecue and other sacred, down home subjects.

Chris: It seems like the music scene in Memphis has exploded over the last few years. Or is that a misperception on my part? Bands coming to record... it seems like every other record that comes into the station was recorded at either Easley or Ardent.

Scott: Well, there's always been about the same amount of bands in Memphis. Recording's pretty cheap...I guess Chilton started it by bringing a couple of people there.

CH: Like who?

ST: Well, Lydia Lunch and Roland S. Howard at Ardent a few years ago, right when they first got their new building...and after that Jon Spencer.

CH: Come, Wilco, Guided By Voices...

ST: Sonic Youth just left a couple of weeks ago. The Breeders, Pavement, The Silver Jews.

CH: How has that influx of talent coming in affected the Grifters?

ST: Oh, it's great. Most of them are people we've played with somewhere along the way and it's really good to get to show them around town. Sonic Youth went out with us and did a lot of stuff. We took them to the juke joints and the bars. They really got a good feel for Memphis.

CH: And it's not just Memphis, the whole area seems to be really active. I see a lot of bands coming out of Mississippi: Blue Mountain, The August Sons.

Tripp: Two very good bands.

CH: And I noticed that The Silver Jews did a lot of their stuff in Mississippi.

TL: Well, David Berman lives in Oxford.

CH: What do you think is responsible for so many bands coming to Memphis? Is it the city's reputation or the affordability?

ST: Well, I think the reputation has a lot to do with it,

and the reputation is well deserved. It's not like just a bunch of cool bands came out of here. There have been three or four major musical revolutions that have happened in Memphis. It's because of the ground.

CH: What kind of affect has all of this had on the some of the local bands in town? You guys are probably the most well known band in town now, but some of the other bands-I'm thinking of the Simple (t)Ones, Impala, Big Ass Truck-have begun to make a name for themselves outside of Memphis.

ST: It's not giving anybody a big head. It's not like you really see it. There's no change in the amount of people who show up for a show.

CH: As far as the local reception, is it still, I don't know if I'd say "underground?"

TL: A lot of bands avoid Memphis.

CH: Do most shows still happen at the Antenna? I've seen that Barristers is starting to have shows.

ST: Barristers is under new management, and they're doing shows, but it's real small and a lot of people don't like to see shows there. Especially the non-smokers. It's real claustrophobic. The Antenna Club's cool, good sound and everything, but its a hole in the wall and the manager

doesn't really believe in paying bands. He's a good ol' boy, but he'll give you a few dollars and Schlitz at the bar.

CH: What about the New Daisy, which is probably the largest club in town?

TL: Yeah, it's on Beale Street.

CH: I don't remember many local bands playing there.

TL: We've played there a few times and hated it every time. The New Daisy's for if you've outgrown the Antenna but aren't ready for the arenas. It's a good size club, but the people who run it are hard to deal with. It's about the size of First Ave. but the people here have really taken care of us, too. they're being real cool and nice whereas the people at the Daisy can be like "Here's a six pack of Bud and a cup of coffee." The Simple Ones played there once, opening for the Hoodoo Gurus, and they were guaranteed fifty dollars to open up and they weren't even given that. They had to get into a huge yelling fight with the

He's a good ol' boy,
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Schlitz at the bar.

Memphis Soul Stew

management just to get twenty-five dollars. People were throwing garbage cans and stuff.

CH: *The Simple Ones should have their first full-length out soon, shouldn't they?*

ST: It should be out now.

TL: I got producer credit on it. It's coming out on Shangri-La and the record's going to have

a lot of new stuff and a lot of their old stuff, because not a lot of people have heard the old stuff, although it's really good.

CH: *How many 7-inches have they put out?*

ST: They've put out four or five 7-inches, some are two song singles, some are eps.

CH: *How long have you guys been together as a band?*

ST: Six years.

CH: *And you were originally A Band Called Bud?*

ST: We were originally just "Bud"

CH: *What dictated the name change?*

ST: We just got tired of it. We figured if we were "Bud" and we took it somewhere we would get legal hassles from Budweiser so we changed it to A Band Called Bud and after awhile we just got tired of the novelty of it so we changed it. We used to practice in a flower shop. We practiced a few times and started getting gigs. We didn't really know what we were doing.

CH: *How did you come to play in a flower shop?*

TL: David worked there. He routed the delivery drivers, he worked there for a long time. We used to practice in his apartment and play really quiet, but the neighbors still complained and we needed someplace to go so we started going to the flower shop after hours. It was cool because we'd play real loud and nobody would really bother us. The drunk people from the bar & grill next door would come by. We were like the house band on Thursday nights.

CH: *Where do you record most of your stuff now? Like, say the Eureka EP?*

ST: That was recorded at Shangri La.

CH: *In the store itself?*

ST/ TL: In the backroom.

CH: *The Seventies Museum?*

ST: Yeah, we would record the basic tracks there then take them to Easley to mix them down. This record was actually pretty lavishly produced for the Grifters.

CH: *What about Crappin' You Negative?*

ST: Some of it was done in my basement. Some at Shangri-La, but mostly at Easley. A lot of the basic instrumental tracks are done on four track in my basement.

CH: *Yeah, I noticed a song on the last Hot Monkey ep, "Four Eyes" was the instrumental track for "Cinnamon" on Crappin' You Negative.*

ST: Right, that was written about the Simple Ones, Actually.

CH: *Have you played in the Cities before?*

ST: Yeah, we've played the Uptown a couple of times and we've played the 7th Street Entry once. We've also played at the Motor Oil cafe and the Speedboat Gallery. We like playing here.

CH: *But, now for the important question, who do you think serves the best pork sandwich in Memphis?*

ST: That's hard to say. In town, Payne's Barbecue probably has the all-around best meat and sauce. Interstate Barbecue way down on Third Street has the best sauce, but the meat's not as good. Um. let me see...Leonard's is still pretty good barbecue. It all depends on your taste. If you like really dry ribs there's the Rendezvous. The best all-around restaurant is a place called Ellen's Soul Food, on South Parkway. That's the shit. I eat there every Saturday. You go in there about two o'clock and eat lunch and that's it for the day.

CH: *Yeah, the food is definitely what I miss most about Memphis.*

ST: Yeah, you can't get vegetables up here. They don't even have grits.

CH: *Only at Cracker Barrel.*

ST: They have those up here?

CH: *Yep, they finally got 'em.*

ST: Hell, we're going there tomorrow.

We took [Sonic Youth] to the juke joints and the bars. They really got a good feel for Memphis.

WMCN Fall 1995

Monday:

8-10 a.m. "Driveway" Evan Gross

Two hours of purely guitar pop rock. Older bands, newer bands and quite a few unheard of bands. Here your indie favorites while being introduced to relatively undiscovered stuff.

10-Noon "Meditations on Integration" Alex Danovitch

Chill out to some cool jazz. Explore a different group, style, movement or genre each week.

12-2 p.m. "Fast Forward" Jim Tressel

Listen to Jim play good eclectic rock music on tape. Demos of Mac bands and requests in full effect.

2-4 p.m. "The Quiet Storm" Roselyn Trice

Roselyn will feature a variety of R&B artists ranging from Luther Vandross to Brownstone. The old school as well as the newer stuff will be played so tune in and sample the flava!

4-6 p.m. "Real American Music" Nate Sparks

Classic country and western music to enjoy while gazing at Old Glory.

6-8 p.m. "Dancehall Vibrations" Kyan Celise Thornton

Callin' all massive an' crew! Fi tek in 'nuff ruffneck dancehall and criss lovers reggae, run come check de wickedest female selector in dis yah Twin Cities. 'Nuff niceness ev'ry time.

8-10 p.m. Kara Fiegenschuh "The Glory Box"

New music—shoegazers, slackers, acid jazz, indie rock from the 50 states and Europe.

10-Midnight "B-boys and B-sides" Derek Keltgen and Matt Epps

Various hip-hop artists, both new and old. Also featuring up and coming artists that are local to the Twin Cities. They've even got some reggae to mix it up with.

Midnight-2 a.m. "No World View" Dan Fierman

Mostly new rock and roll for the kids with occasional blocks devoted to exploring the connection between indie and hip-hop.

2-4 a.m. "Outlet" Gregory Moss

Loud, energetic, punk/post-punk. A beat that THUMPS with a tune that drives. Gregory will play the best of what noise-rock has to offer from the U.S. and the world.

Tuesday:

8-10 a.m. "Kuhu Lahed" Daniel Moore

Jazz music to soothe the ear, stimulate the mind and soul. Featuring classics and moderns throughout the

lifetime of jazz.

10-Noon "Suave Rock" Alexis Cairns

A me'lange of Rock phenoms who invented the formula for Cool.

Noon-2 p.m. "A Shameless Display of Youth" Benjamin Roberts

Hardcore and Punk favorites from yesterday and today. Music that allows you to be a tough guy in the safety of your own home.

2-4 p.m. "Jazz Giants" Leif Johnson

Giant, mythic, heroic figures in Jazz from its conception to 1965. From Armstrong, Basie, Ellington, and Coleman Hawkins up through Coltrane. Nothing obscure, just the monumental players' best work.

4-6 p.m. "Let's Get it On" Mike Story

The four to six soul buffet.

6-8 p.m. "Conexion Afro-Latina" Tonija Hope and Anthony Agadzi

A mix of African, Latin and Caribbean sounds. A showcase of the rhythms that unite there vibrant cultures.

8-10 p.m. "Charlie's Angels" Sonia Grover

Two hours of cool new rock. And they were each assigned *very* hazardous duties.

10-Midnight "Old to the New" Nick Deming

All the best hip-hop joints from the old school to the new school. Requests and live Mcs. The show that knows hip-hop like Mike Tyson knows booty grabbing.

Midnight-2 a.m. "Swingin' Party with Jenni and Michelle" Jenni Undis and Michelle Hayes

Bring your own lampshade—no bullshit about music you won't hear anywhere else—we're not that original. Elvis Costello, REM, The Replacements, Jonathon Richman—here it's never ending, can't remember where it started...

2-4 a.m. "Kick'em to the Curb" Jon Dehning

Richard Bey and Montel Williams give their approval. Topics include "12 yr old grandmothers" and "Queen o' the Trailer Park." Audience participation will be sought.

Wednesday:

8-10 a.m. "Women Who Rock" Patti Cleary

Female punk and indie rock, all or some female members with a lot of attitude.

10-Noon "Revival Meeting" Morrey Nellis

Music that will save your soul. Roots music from everywhere.

Noon-2 p.m. "Mothership Funk" Toby Query

Program Guide

Take a ride on the mothership and you will feel funky grooves that will keep your booty shakin'. You'll soon be so funky, you'll smell like your mama's armpits.

2-4 p.m. "Classical and Then Some" Josh Miles

What some people consider classical music. All the hits from 1600 to present! Yeah, Cool. Josh Miles, conducting.

4-6 p.m. "Metal Babes Galore" Mike Hourigan

Remember big hair, acid wash and tattoos? They're back and personally endorsed by Dee Snyder.

6-8 p.m. "2-Tone Radio" Angela Kollmann

A show devoted purely to ska music. Everything from the Jamician first wave to the English second wave to the present third wave. Tune is for skanking rudie fun!

8-10 p.m. "Radio Apeshot" Eric Hausken

Join Eric at the County Fair: Blue Ribbon new music, demolition derbies nightly, and enough corndogs to make a grown man vomit.

10-Midnight "Mandla's Show" Mandla Shongwe

Hip-hop's most celebrated/famous of New-school rap and an occasional taste of back in the day. Rappin on R&B—on the smooth tip.

Midnight-2 a.m. "Delectable Gumdrops" Nina Aronson

A mix of a wide range of music, mostly new, with splashes of dance, ambient, and funk. For the pleasure of listeners' earlobes!

2 - 4 a.m. "Passive-Aggressive" Darren Clarke

Equal parts punk and dream, combined for a mixture that will keep you off balance.

Thursday:

8-10 a.m. "The Bungee Jumping Northwest"

Michael Wolfe

Michael plays indie Pacific Northwest music, but fills any requests. Especially those that amuse him. (Love) Battery is included.

10-Noon "Cocktails and Coattails" Robin Moore

Vocal jazz with a sweet swing and cheesy aftertaste. In all things, one must be fabulous.

Noon-2 p.m. "Better Off With the Blues" Jake Rudnitsky

A concentration on what the Blues were like before they hit the cities.

2 - 4 p.m. "Blues Based" Hjalmar Tjan

A mix of founding Blues acts with those who were in some way influenced by the Blues— including R&B, Soul, Jazz, and Rock.

4 - 6 p.m. "Tobin's Titillating Tuneage" John Roeser

Good Rock songs from mostly newer bands and a few older gems. Good songs, not just cool bands.

6 - 8 p.m. "Coffee With Cream" Berry Steiner and Tweeps Poli-Phillips

A smooth mix of jazz, dusties, soul, and hip-hop with authentic East Coast Roots. Listen up and get your fix.

8 -10p.m. "More Fun in the New World" Joanna Curtis

Loads and loads of good new rock n' roll.

10 - Midnight "Matt's Show" Matt Arlyck

Hip-hip old and new. Geared toward "underground" rap. Features live freestyles, oldie favorites, and no B.S.

Midnight- 2 a.m. "It Came From The Grooveyard" Pete Bayard

By now all the hip kids know that Thursday night at midnight is the place to be. Pete Bayard returns yet again to play all the new rock you can stomach.

2- 4 a.m. "Music From the Wrong Side of the Bed" Will Sheff

Two hours of interesting, non-traditional music that was never heard on VH-1. From crunching cabaret to countrified decay.

Friday:

8 - 10 a.m. "The Blues Experience" Carleton Gholz

Jazz for your ears, soul, and spirit. A show for everyone and anyone interested in exploring the amazing stretches of Jazz from Jelly Roll Morton to Charlie Hunter to Miles Davis.

10 - Noon "Old Stuff" Chris Schiffer

Classical Music ranging from older recordings of Baroque through modern classical.

Noon- 2 p.m. "Nude Ants" Aaron Merrill

Electronic, ambie-delic soup filled with vegetables from labels like Instinct, Axiom, Virgin, Moonshine, etc. Flavored with Dub, Trance, House, Acid Jazz, Disco, and jungle rhythms and textures. Only fresh ingredients.

2 - 4p.m. "British Indie-Pop" Nick Hopmann

The best from classic to brand new British Indie-Pop. No bloody Yanks allowed!

4 - 6 p.m. "It Ain't Dancehall if You Ain't Got Sawdust" Dan Bain

Well I don't two step, but the music might be right if you wanna.

6 - 8 p.m. "Sounds of Africa" Tafadzwa Nzara & Pam Gozo

African Music from all parts of the continent. Listen

for a featured country every week.

8 -10 p.m. "Undeground, Out of Site"

Good new rock for people that are tired of attitude. Romantic themes for an added bonus.

10 - Midnight "Acid Mix" Sibiu Msomi

A show featuring Acid Jazz, UK Soul, Jazzmattazz, Doo-Bop, Funk, and Trip-Hop.

Midnight-2 a.m. "Burn Down the Malls: Volume III" Bret Kramer

Bret sits and babbles, playing what he thinks is good music. Rambling chats, new music, funky sound effects, and intergalactic weirdness. I take all requests (maybe).

2 - 4 a.m. "The Metropolitan Jingle-Jangle Show" Steve Yantis

Hey you in the corner! Jump up and down, sweat, and generally shake your groove thing while listening to this great show.

Saturday:

10 - Noon "I'm Working" Ethan Torrey

Our engineer fixes broken stuff and stops other stuff from breaking.

Noon-2p.m. "Music to Boink to" Corrine Larson and Jessica Brooks

A two hour mix of industrial/electronic music, with some gothic and punk thrown in for good measure.

2 - 4 p.m. "The Liquor Cabinet" Sam West

Music that sits well with a Jim Beam on the rocks.

4 - 6 p.m. "The Land Down Under" Jenny Ahern

Aussie music of the last three decades and today.

6 - 7p.m. "Got Live if You Want it" WMCN Staff

The WMCN Staff kicks knowledge about upcoming shows and talks shit about other stations.

7 - 8p.m. "Radio Free 1716 Selby"

Same address, different residents, same show. Tigger and cohorts present really cool live in-studio bands

8 - 10 p.m. "The Faint Aroma of Performing Seals" Davin Lagerroos

A lot of music that would be called hardcore or punk and some that wouldn't.

10 - Midnight "You Best Sit Down and Listen, Fool!" Nick Fadden, Cliff Kim & Andy Vanacek

Old School Funk, Hip-Hop from across the country, new funk, two hours of phat jams.

Midnight - 2a.m. "Shadows of Darkness" Nik Heikkala

Metal and Hard Rock, from the late 70's to today. DJ Nik "Death Boy" Heikkala urges you to turn it up to 11 as he and the guest of the week try to maintain their alleged sanity.

2- 4a.m. "Uncle Bosco's Old Ham Radio" K. Bausch & S. Lindquist

It still works! So Uncle Bosco and friends bring you primal world wild beats to tear your soul to bits.

Then the Parish Priests and Second Coming Players present an original radio drama to heal and resurrect your world weary soul.

Sunday:

10 - Noon "Land O' Sky Blue Waters" Mikael Carlson & Nick Helfrich

Two hours of fine homegrown music, that lets you feel like Garrison Keillor, just long enough.

Noon- 2 p.m. "Agony and Ecstasy" Kris Spindler & Djordje Gluhoric

Christ and DJ Orgy—music for true athletes.

2 - 4p.m. "Legends of Super Rock" Corwin Butterworth & Josh Grenier

This is classic rock performed by artists with chicken legs, big lips, and fake drawls.

4 -6 p.m. "Infernal Noise Seminar" Cory Walker

Exploring the evolution of "punk" from its garage days through to post-hardcore. Everything related to the concept qualifies (noise, post-punk, ska, etc.)

6 - 8 p.m. "Plethora of Balls" Jacob Avidon & Tim Oberweger

Sports talk with two guys who like to be involved with sports even though one is athletically challenged and the other talks too much. Join Tim – who thinks Howard Stern rules, and Jake—who likes very few things.

8 - 10 p.m. "Where the Southern Crosses the Dog" Abe Wheeler & Shannon Locke

Don't worry, Abe only kissed that dog. Cross the Dog with us—campus personality Abe "Cadillac" Wheeler and Shannon "Shasta" Locke.

10 - Midnight "Slim Jenkin's Place" Chris Herrington

Chris plays new rock and roll of all shapes and sizes in his tireless attempt to prove that you can still get your kicks on Route 66. Choice oldies, celebrity guests and snotty Lester Bangs wanna-be conversation promised.

Midnight - 2 a.m. "Immortal, Important, and a Mess" Addison Engelking

The old fogies of rock and roll recapture their youth and glory courtesy of this show, a not-quite greatest hits smorgasbord of live tracks from mostly mainstream bands. It's liver than I'll ever be, that's for sure.

2 - 4 a.m. "Celto Punk/Crooked Beat" Abe Goldman-Armstrong

On Celto Punk you can here the best in celtic folk, rock and punk the first and third weeks of the month. On Crooked Beat you can hear the latest in ska/punk, skaca, and ska, the second and fourth weeks.

Bars and Bands: The WMCN/P. Tigger Lunney Guide to Gettin' Your Rocks Off

So, really, I could start this all off by saying that no radio station program guide is perfect without a sum/wrap-up of all things musical in the scene that we of the magic ten watts regard as "local," but it's complete bullshit. Fact is I was supposed to do a band interview or something but all the bands I tried to get a hold of were either unreachable or drunk (or else I was unreachable or drunk, sometimes it amazes me how confusing the hectic day-to-day pace of life can be) so I got to a deadline and found that I had nothing to write about. So, given all that, what better than bullshit for a while about my picks and pecks of these here rock and roll cities? Now, this thing isn't comprehensive at all, but it does list what I consider some of the better places for rock and roll around town. To wit, etcetera, blah blah blah.

Anyway, there are a million places to go have a beer and watch a band in Minneapolis/St. Paul. About 999,990 of them are complete shitholes. The ones that ain't (or at least are paying me to say they ain't), in no distinct order:

◆**First Avenue and Seventh Street Entry:** Frankly, I am a little biased but no matter what it's still the best game in town for music of all kinds. It's rare to find a club the size of 'Da Ave where the people there actually give some sort of shit about the music. Most places in other towns are all about money, profits, and shit like that with rock and roll and booze being last priority. The Ave at least manages to balance music and profit and booze on an even keel. There's live music on the main stage at least every Monday and Thursday (and often other nights of the week) and there's various DJ'ed dance nights the other five nights. There's also live music seven nights a week in the Seventh Street Entry. The Djs' are great. It's a winner. Sundays are all ages, so if you go and meet the person of your messy dreams, make sure they're wearing a wristband or else you will end up in jail with frightening beefy people of either gender. Jail is no fun. First Ave is.

◆**The Uptown Bar:** It never ceases to amaze me how much of a town's history can be wrapped around tiny bars with a lot of heart. Translation: The Uptown is hard as hell. They do the crazy rock thing and do it damned well. Also, if you're lucky, some rock guy will drink enough to fall off the stage in the middle of a set. And they have food. Thumbs up.

◆**The Mirage:** The first time I ever set foot in the Mirage I noticed that they have carpet. I'm usually prejudiced against bars with carpet. But there is a certain irony about a bar with carpet letting the Meatmen play. It's stereotyped as a metal bar and does nothing to deny the stereotype (well, maybe a little bit) but if you dig the music you'll dig the place. Don't get drunk enough to start ordering Bud

Ice. I did. It's a problem.

◆**Studio of the Stars:** The closest thing to the good old days when people actually did punk shows in warehouses instead of their basements for twelve people. I always forget to tell their staff that they should start advertising themselves as a health spa since I've never been there when it wasn't 150 degrees inside the building, but then again it's not really about advertising, is it? They do great punk rock that probably wouldn't have a place to play otherwise. Unfortunately, all the winter shows will be at other locations since they don't have the money for a lease over the winter. Damn.

◆**The Red Sea:** It's small, the bartenders are nice, and it gets crowded REAL quick. They bust culture in a big way. Mondays are hip-hop nights, my big recommendation, even if some of the hippies there dance like they were dropped on their heads when they were small children. The Cabooze might have Dollar Nights but the Red Sea is where it's at on the West Bank.

◆**The Turf Club:** Ok, they have a popcorn machine. My interest is piqued. They haven't been booking bands very long but they are pulling a lot of different styles together to serve us St. Paul types when Rockin' East Side fails. Plus they love booking Macalester bands. Try it. It won't hurt.

◆**The Cage:** The music club for people who still think that rock and roll and evil have to go hand in hand and like it that way. Robert Johnson and all that. Underground as hell. A.C. played there. So have some good punk bands, as well as a whole slew of underground local acts.

◆**The Fine Line:** Much like carpet, I distrust clubs with lots of tables, but they do good bands on a regular basis. It's an interesting viewing environment.

◆**Glam Slam:** Ooooh, Prince owns it. Go and you might meet him, dude. But, hark, BDP played there this summer. Much like the dichotomy of human morality, Glam Slam has its good and its evil. Choose wisely.

◆**Blues Alley:** So my mom was in town a couple weeks ago and wanted to sit and have a beer and this is where I took her. Great blues most nights, one night of non-blues, and the occasional wedding party. My mom loved it and she's cooler than you. Trust her and trust me.

With all that said I'm sure I'm missing something somewhere (like sleep) but those are my recommendations. If you want a complete list of bars and clubs, go look in the City Pages or something. But if you want music you won't go wrong with this list. Snarf snarf, kiddies.

—Tigger Lunney
WMCN Style Consultant

Small Factory

Small Factory, underground indie rockers from Rhode Island, dropped by the WMCN studios for a chat April, 23 in between their show at the WMCN Spring Cleaning Party and their gig later that night at the Uptown Bar. In between bites of Vietnamese take-out, band members Phoebe Summersquash (drums/vocals), Dave Auchenbach (guitar/vocals), and Alex Kemp (bass/vocals) submitted to a little Q & A. What follows are excerpts from that interview. Phoebe and Alex have since parted ways with Dave and will no longer record under the Small Factory moniker. The duo, now calling themselves the God Rays, will continue to record for Vernon Yard records.

WMCN: So, you folks are Small Factory, Hi.

Phoebe: Hi.

WMCN: So, you're from Providence. Did you meet in school?

Phoebe: I'm originally from Providence and I've been living there and I met up with Dave, but you guys can tell them where you're from.

Dave: I'm from Portland, Maine originally and Alex is from New York City. We sorta met I guess more from hanging around there than from going to school together.

WMCN: That's cool. Did you all go to school together?

Alex: Naw, Dave dropped out of RISD about 11 years before I went there. I went there and graduated, I don't know why, and Phoebe graduated from RIC about a semester after I graduated from college.

WMCN: So what's happening with the Providence scene?

Alex: It's good. It's really nice right now. For a while it was sorta dead. There was a period in the mid-eighties when there were a lot of SST bands coming through and there were a lot of clubs and it was a happening scene and then it sorta got dull just about the time that we became a band (Laughs) The big clubs started closing down. A lot of the bands in Providence right now have stuff out and are out touring and doing their own thing, though.

Phoebe: Yeah, Velvet Crush is doing well and they're based in Providence and ... um...

Alex: Combustible Edison.

Dave: And what's the name of that band? Tummy? Oh, Belly, sorry! (Laughs)

Alex: Well, they're from Newport originally, which is a slightly different scene, but there's some crossover there, you know.

Phoebe: But they played in Providence as the Throwing Muses years and years ago, playing with bands that are friends of ours, that was when they were like teenagers, basically.

Dave: But enough about our town.

WMCN: What do you think of the Twin Cities?

Small Factory: (In unison) It's clean!

Phoebe: People are clean; people are very healthy. They have all of those jogging trails, and bicycling trails and roller-blading trails and I don't know what else... and Prince is from here, so how can you go wrong.

Dave: A lot of blond people

WMCN: Yeah, there's a state quota... What about your record, For if you cannot fly. Or does the music speak for itself?

Alex: I don't know if the music talks about itself too much. Mostly it talks about other people.

WMCN: Some of those other people?

Alex: Who were some of those songs written about?

Phoebe: Well, there's Howard the bartender, from "Hi Howard I'm Back"

Alex: Yeah, but I don't even want to tell you who some of the other people are.

Phoebe: It's not really important who the song's about; it's more about what's

going on. At the risk of sounding corny it's more of a universal thing.

Dave: Yeah, I don't know if you guys are big Pavement fans, but when the first Pavement record came out, *Slanted and Enchanted*, it took the whole indie world by storm and one of the reasons, I think, was because it was so enigmatic.

Phoebe: You just didn't know what the hell they were talking about!

Alex: But the lyrics were so concrete and so audible. You know they totally had the feeling of substance as you were listening to them.

You didn't think he was saying nothing. It sounded like he was singing about something that he might have even cared about. (Laughs) In a way we try to do the same thing within the context of a love song, or relationship song anyway. People want to hear that same sort of concreteness of lyric as if you're singing about something. Most of the time if it's too specific they can't model it into being about their own life and they won't care about it, whereas if you leave everything nice and vague and open ended...but sounding concrete...

"Wow, that fucking line where you guys say duh-duh-duh-duh-duh, really means something to me." and you're like, wow, I didn't even say that.

WMCN: So what are your feelings about the whole explosion of the "indie rock scene"?

Alex: I'm sorta relieved. Like I said when we first got started, at that time we were playing with acoustic instruments, and we were pretty lo-fi and pretty indie and I just thought, that's it, metal was going to take over the world and guitar-rock in the Beatles tradition just wasn't going to last. And when Nirvana sort of exploded and people like David Geffen realized that you could make money from this and labels started setting up subsidiaries, like the one we're on, Vernon Yard, which is a subsidiary of Virgin, in order to attach themselves to that DIY aspect of the scene. It was really in a way a salvation and at the same time was the doom. You know, it'll last a little bit longer then get really decadent, then fall apart. Just like anything else. There's this great book on antiques that I read...

Phoebe: I love how you string things together, Alex,

Are you saying that we're antiques?

Alex: Well, for a four year-old indie rock band, yeah, we're pretty antique. Anyway this antique book was talking about how different periods of antiques go through these four phases. One, at the beginning where the craftsmen have to sort of misuse tools, or bastardize tools or invent their own tools to be able to do what they want to do. And then there's sort of the phase where those tools are established and they're able to teach apprentices how to make these antiques as well, and then there's the third phase where it's

there's sort of a high level of this period and a low level happening simultaneously, which is probably where indie rock is right now, like the way the Nirvana album was produced by Butch Vig, versus Lois putting out records that Stuart Hallerman produces. And the next phase after that is the "decadent" phase where everything's sort of overdone and over-embellished and garish and no-one really cares anymore.

WMCN: So do you see that coming up pretty quick?

Alex: Not too quick. The way things happen so fast now, maybe it happens so fast that it won't quite let it die. Maybe it goes through those four cycles in a year?

Phoebe: Well it definitely happens when you have bands like Belly and Pavement who, when the new records come out, you're eagerly awaiting, "Oh my God, what's the verdict?" You know what I mean? Is their new record going to sound totally different? Is it going to enter the decadent stage? Or...

Dave: Didn't you really feel that way about the Belly album?

Phoebe: Well, No. I'm thinking maybe the next album. This one is the follow up to the HUGE one. And I'm thinking of the next Belly album, as the college rock babes or whatever, scenesters of this "thing". To see what's going to happen. And now that the new Pavement record's out everyone's talking about that.

WMCN: So, to wrap things up, what are your plans for the future.

Alex: We're gonna all become heroin addicts and then we're gonna break up

Phoebe: We're gonna tour to finish supporting this record and then we'll see what happens.



Small Factory: Dave, Alex and Phoebe

the Jesus Lizard: if y

By Eric Hausken

This summer a friend of mine told me that he wanted the epitaph on his headstone to read "the vomit wipes off, but the memories last forever. R.I.P., jerk." Unfortunately, I think that the same headstone will soon be planted over the Jesus Lizard.

Sure, they're still one of the best live bands on the planet, and their last release, *Down*, has some of their best songs on it. But it has some of their worst ones, too. And recent decisions made by the band point toward the inevitable: the upward slide toward the majors, rock videos, and sucking. Maybe they'll even land an anthem on the radio stations.

Of course, there is the possibility that the band will maintain control over their music at their new home, Capitol Records. Maybe they can continue to cram more energy and emotion into their songs than any other band on the planet. But it's a longshot. When a band becomes a packaged commodity, the music becomes second priority to image.

And then there was Lollapalooza. Jumping onto Perry Ferrell's AlternaWagon this summer might have been a fatal mistake. The Jesus Lizard live show could not work in a stadium. The proof lies in the February 16 show at First Ave.

After a grueling two hours of mediocre opening bands, the Jesus Lizard finally took the stage. With Duane Denison on guitar, David Wm. Sims on bass, Mac MacNeily on drums, and David Yow as singer/maniac, the band started a 90 minute offensive on the crowd.

It was amazing. Duane, Mac, and Sims layed down airtight riffs and pounding rhythms. And through the course of the evening, Yow crawled and stumbled over the audience, hardly ever missing a howl or a lyric.

At one point, Yow demanded to be thrown on the soundboard at the back of the club, and the audience obliged. He grabbed a bouncer and slugged his head with the microphone repeatedly. At one drunken attempt to dive into the audience, Yow jumped a few steps early, belly flopping onto the barricade in front of the stage and doubled over in agony.

In addition to witnessing one of the best live shows I had ever seen, I got the chance to chat with my heroes after their sound check earlier that day. But a lot has changed since April.

Will they be able to pull it off anymore? It's possible. But with Capitol record execs and marketers breathing down their necks, the odds are against the Jesus Lizard.

Duane: What's this for?

Eric: It's for the radio station and newspaper at Macalester College.

Duane: Where the hell is that?

Eric: In St. Paul.

Duane: Isn't that where, uh, what's-his name lives?

Yow: Ed Asner?

Duane: The Nova Mob guy. We met those guys years ago in a park. We were all walking around wearing masks, and we went by them, and one of them says, "hey, I know who this is." [The band laughs. I don't get it.] Sorry there's no reason to act childish. It'll never happen again.

Eric: I guess I'll start by asking, do you guys like playing here? What do you think of the Cities?

Yow: No, we hate it. That's why we've cancelled three times. [laugh] No, I like it.

Duane: Sure, people seem to get into music. I mean, it's a long winter, so people stay inside...and think about...music. [laugh]. There's a lot of drug users in this town, a lot of drunks and stuff, so we have a natural built-in fan base.

Yow: Where don't we like playing?

Duane: Um, Boise...

Eric: Well, you're playing in the Main Room tonight. I know that when you've been through before, you played at 7th Street, the smaller place here...

Yow: That was years ago. This the third time in a row we've played in here.

Eric: Well, do you think it's a different crowd or atmosphere on a bigger stage than maybe in the Entry?

Duane: Maybe. They'll be a few more people. Like tonight is all ages, which would be a different feel, obviously, then if we were just playing a late-night, over 21 type thing.

Eric: Do you think there's a different atmosphere? Do you guys feel restricted at all playing to a bigger crowd? Cause you're kind of up on a big rock and roll stage there, and when I saw you over at Carleton last year you were a foot away from the kids in the audience.

Yow: At Carleton? That little room? Oh, man that was a trip. Remember when they'd open that back door, it was like a fog machine. I had never experienced anything quite like that. Also, that microphone, I kept getting shocked...and I had a cut on my thumb...God that was weird.

Duane: Like a little campus beer cellar place.

Yow: Yeah, and they said that there would be no beer and they were selling it there. And everyone's smoking pot and going "Party, Wooooo!" That was a really cool surprise. Most college shows really suck and that was fun.

Eric: Yeah. The way I saw it was that it was a definite assault on the crowd just because you were right there. It was real easy to jump out and hurt...

Yow: It's sorta hard to compare the two, a show like this with a high stage and a big venue and little shows with little stages. They're kinda two different things. We still behave pretty much the same, but this is just less intimate.

u had lips I'd kiss you

Eric: Let's talk about Walls in the City . Now that's with your other project, the Denison Kimball trio. You got something coming out soon on Skin Graft?

Duane: Yeah.

Eric: [to Yow] What was your involvement with Walls in the City? You acted in it, right?

Yow: It's sort of a trilogy of three little 30 minute movies, kind of a depressing look at folks who live in the city, who are down and out, who drink too much...

Duane: And the walls that come between them. [laugh] Some of the walls are real, some are imaginary. Sometimes we wear masks to reveal our true feelings.

Mac: Duane's got masks on the mind today.

Eric: Are you going to be wearing masks tonight? Maybe spitting fire...

Yow: My dick is wearing a mask right now.

Duane: "Are we really happy here with this lonely game we play? Searching for words to say?" The great George Benson.

Eric: What about that "Panic in Cicero" song that showed up on the Clerks soundtrack? I noticed the engineering credit went to a fella named Critter. Who is that?

Duane: A chubby guy who smokes too much in Chicago. He's done stuff with...um, Ministry...

Mac: Eric, would you enjoy a beer?

Eric: I'd love a beer. [Mac hands me a Budweiser]

Yow: [giggling] Would you enjoy a beer...

Eric: "Panic in Cicero" is a great song, I think as solid as any of the stuff on Down...

Duane: It's got that Bo Diddley beat.

Yow: I think we were really pushing the jamvelope there...[wild laughter]

Duane: There's gonna be plenty of that tonite...quirks and quarks...

Yow: hijinks...lowjinks...

Eric: Is it true that you don't like talking about the stage antics?

Yow: We'll talk about almost anything.

Eric: Cause I was talking to a fella who saw you down in Missouri somewhere, and he said you set yourself on fire.

Yow: Oh, man, years and years ago...

Eric: Well, do you hurt yourself often?

Yow: Never on purpose. When I set myself on fire it didn't hurt. Just my clothes. I've been hurt, but haven't we all?

Duane: Just pick yourself up by the bootstraps and keep going...

Eric: I think that you guys create a threat to the audience and people really enjoy that. Do you agree?

Duane: Creating a threat? Like "hey, fuckers, we hate you..."

Eric: No, not being unfriendly, but creating a "watch out" kind of mood...

Yow: I know what you're talking about. I don't think of us as dangerous or threatening but I remember when I was first getting into punk rock and I'd go see bands in Austin like the Dicks. They were intimidating even though you knew that they weren't going to hit you in the face with

their guitars or anything. I think that occasionally we probably come off that way.

Mac: People run into the gear or something, or intentionally try to hurt David, we get defensive...

Eric: At Carleton, I don't know if you remember, but a guy tackled you...do you have a lot of crazy fans?

Duane: All of them. They're a bunch of nuts. Yeah, there's crackpots. But you know, if life deals you lemons, you gotta make lemonade...[laugh]

Eric: What are you're favorite bands to play with? Who do you like touring with?

Duane: Jon Spencer, Sonic Youth...

Eric: Are there bands that you wouldn't rather play with?

Yow: I don't think there's anybody we toured with that we really despised playing with. There are bands that we've been offered to tour with that we declined...Faith No More, Glen Danzig Zagnut Meg Ryan O'Neil Young...

Eric: So wait, in a fight, would you kick Danzig's ass?

Yow: No, I'd kick his face. He only comes up to my knee.

Eric: He's the littlest giant.

Yow: Huge, huge biceps, though, and Mac's size cock...

Eric: And pecs that won't quit. Now, I guess that I had heard that when Down came out, much in the same way when Liar was released, was that this was the record that was going to break you big. Have you found that to be true at all?

Yow: Each record has sold more than the one before. You can't expect more than that.

Duane: Yeah, after Down, we went out and bought a bus.

Yow: We're the proud owners of our own bus now.

Duane: And we get B.B. King to wash it for us. [laugh]

Eric: What do you guys listen to? What records that have come out recently do you enjoy?

Duane: The new John Zorn...

Yow: Let's see, today on the "bus," we'll call it that, we listened to Cop Shoot Cop, Henri Mancini, Miles Davis, Isacc Hayes, Curtis Mayfield...

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Yow: No, nothing soon, we probably won't have a new record out until...'98. [laugh]

Eric: So then what? Head back to Chicago and do nothing? [laugh]

Duane: Yeah, we lay around, watch TV...

Yow: Eat steak and lobster...Mac makes babies. He's been slacking off for a while, though.

Eric: You're all family men, right?

Yow: Mac's married and has kids, I'm married, David and Duane...girls don't even like them. [laugh]

Eric: Well, anything else?

Yow: I'd like to apologize to Minneapolis for having to cancel three times in a row. We're genuinely sorry and hope it cost no one any inconvenience.

Eric: Well, thanks a lot for your time. I hope it's going to be a great show.

Yow: Thank you, Eric.

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Yow: Thank you, Eric.

"Hi, we're Dwindle.."

By Chris Herrington

Not quite as imposing as "Hello, I'm Johnny Cash," but it makes a statement nonetheless. For those that don't already know, Dwindle is a roughly two-year old three-piece who have been compared to such subtle, emotional, cerebral indie bands as Seam, Come, Unwound, and Versus. They may also be the very best rock band in the Twin Cities—even if their more Olympian (as in the city) sound and insistence on being a *St. Paul* band have kept them from getting the exposure they deserve.

I had a chance to talk with guitarist/singer Brooce Templeton and super drummer Jeff Gillam (bassist John Sanders is the third member) recently about the group's future and its place within the Twin Cities music scene. They are a great band to talk with. I've never interviewed a band as aware of and articulate about what their music does, how it is received and where they fit in (or don't).

On the subject of the St. Paul/Minneapolis dichotomy within the local scene, Dwindle doesn't like to dwell on it, but they are unequivocal in their embrace of the east side of the river.

"I'm proud of being from St. Paul," said Templeton, "The only good band [Husker Du] that ever came out of this city was from St. Paul."

On the subject of how the band's geographical and musical separation from the Minneapolis center of the local scene affects them, they are no less direct.

"We're not what people want to hear," said Gillam.

What people want to hear, according to Gillam is digestible power-pop. So where does Dwindle fit in among the Pavementesque pop of

the Generator contingent and the quirky dream pop of Prospective that currently dominant the local rock scene?

"I don't really think we do," says Gillam.

So, then, what is Dwindle music? Well, first of all it's more rock than pop. In describing the band's musical affinity for Olympia and why they plan to make their first tour a Western one, rather than an Eastern one, Templeton explained, "In Olympia they like their rock. The popular sound there is similar to what we do. What's going on out east? Versus? Small Factory? We love them, but it's not what we do. The sound is more pop, and we left pop half-dead long ago."

Dwindle music is also not something that sounds good in the background. It is not really party music. It's not depressing or inaccessible, but it does require attention. Like all the best rock

and roll Dwindle demands a certain amount of intellectual/emotional participation from its audience, whether they intend to or not. In other, cliched words, Dwindle gives the kids what they need, not necessarily what they want. A prime example is the excellent "No. 1 Winter Priority," which takes on an almost subversive quality at live

shows. The band draws in casual onlookers with one of its fastest and catchiest riffs only to take a hard left into an intense, slow-motion maelstrom. Or, as Templeton puts it, "We take our total Superchunk-pogo song then we go and fuck it up with a Bitch Magnet riff."

Gillam takes a similar attitude with his often spectacular drumming. "I like to actively not play what people expect me to play." For me, one of the most fascinating things about Dwindle is Gillam's drum work and the role it plays in their music. Where most drummers hang back,

We take our total Superchunk-pogo song then we go and fuck it up with a Bitch Magnet riff.

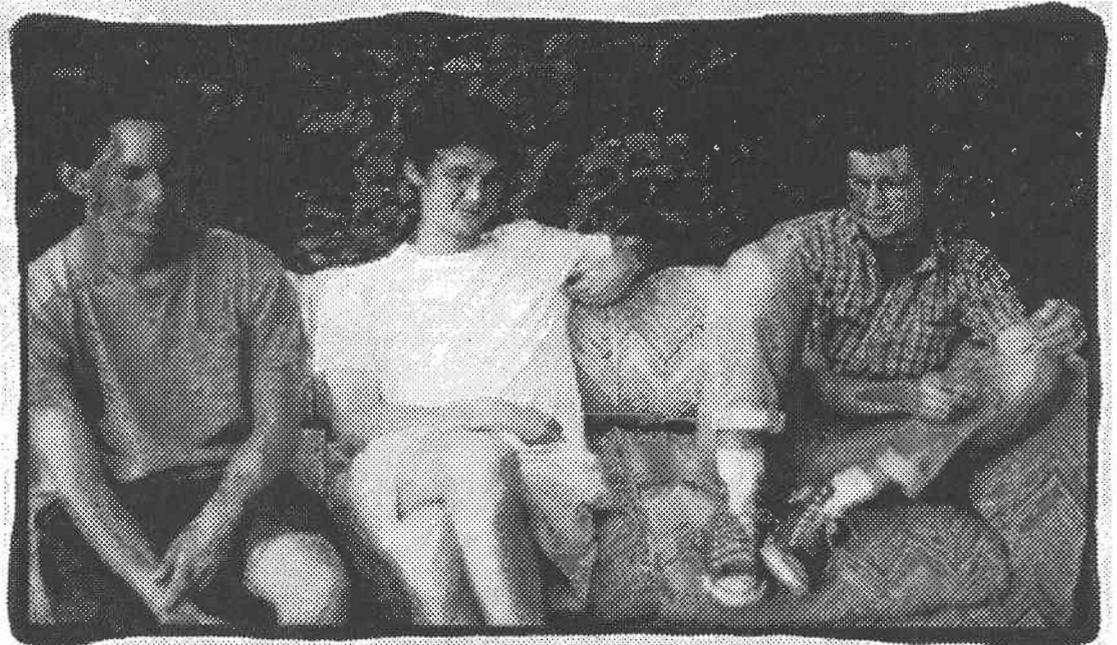
Brooce Templeton

from St. Paul.”

keeping the beat and laying a foundation for the guitarist to create the music, Gillam is out front—his drumming is the lead instrument.

“We treat the drums like another part of the song,” said Templeton, “He’s not playing a shuffle beat or back beat like on a James Brown record where the drums are great but they’re there to accentuate the horns and stuff.”

Dwindle currently has a 7-inch single out including the pop nugget “Present General Conditions” and the pummeling, borderline brilliant “Tape.” A 5-song CD is tentatively due in January, including those two songs, “No. 1 Winter Priority,” the anthemic “In as Much,” and the early highlight



dwindle

From left to right: Jeff Gillam, John Sanders, Brooce Templeton

“Hope So.” Home tapes of new songs are in the works. If you’d like to inquire about any of the above you can give Jeff Gillam a call at 225-9010. Otherwise be on the lookout for these guys at seedy bars throughout the region.



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STEP OFF SUCKER

WMCN Fall Program Guide

Time	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
8-10 a.m.	Evan Gross New Rock	Daniel Moore Jazz	Patricia Cleary Punk	Michael Wolfe Rock	Carleton Oholz Jazz	Off Air	Off Air
10-Noon	Alex Danovitch Jazz	Alexis Cairns Rock	Morrey Nellis Roots Music	Robin Moore Vocal	Chris Schiffer Classical	Ethan Torrey Engineering	Mikael Carlson Nick Helfrich Local Music
Noon-2	Jim Tressel Rock	Benjamin Roberts Punk	Toby Query Funk	Jake Rudnitsky Blues	Aaron Merrill Ambient	Corrine Larson Jessica Brooks Industrial	Kris Spindler Djordje Gluhoric Intern. Rock
2-4 p.m.	Roselyn Trice R&B	Leif Johnson Jazz	Josh Miles Classical	Hjalmar Tjan Blues	Nick Hopmann Brit Rock	Sam West Drinkin' Music	Corwin Butterworth Super Rock
4-6 p.m.	Nate Sparks Country	Mike Storey Soul	Mike Hourigan Curtis Stauffer Metal	John Roeser New Rock	Dan Bain Country	Jenny Ahern Aussie Music	Cory Walker Punk
6-8 p.m.	Kyan Thornton Dancehall Reggae	Tonija Hope Anthony Agadzi World	Angela Kollman Ska	Berry Steiner Tweeps Poli- Phillips R&B	Tafadzwa Nzara Pam Gozo African	Tigger/Staff Live Bands	Tim Oberweger Jake Avidon Sports Talk
8-10 p.m.	Kara Fiegenschuh New Music	Sonia Grover New Rock	Eric Hausken New Rock	Joanna Curtis New Rock	Colin Flanagan- Morgan New Rock	Davin Lagerroos Punk	Abe Wheeler Shannon Locke Jazz/Blues
10-Mid.	Derek Keltyen Matt Epps Hip Hop	Nick Deming Hip Hop	Mandla Shongwe Hip Hop	Matt Arlyck Hip Hop	Sibu Msomi Acid Jazz/Soul	Cliff, Nick, Andy Hip-Hop	Chris Herrington New Music
Mid.-2 a.m.	Dan Fierman New Rock	Jenni Undis Michelle Hayes Rock	Nina Aronson New Rock	Pete Bayard New Rock	Bret Kramer Rock	Nik Heikkila Metal	Addison Engelking Live Music
2-4 a.m.	Gregory Moss Noise Rock	Jon Dehning Rock	Darren Clarke Rock	Will Sheff Rock	Steven Yantis Dance	Karah Shannon World	Abe Goldman- Armstrong Celtic