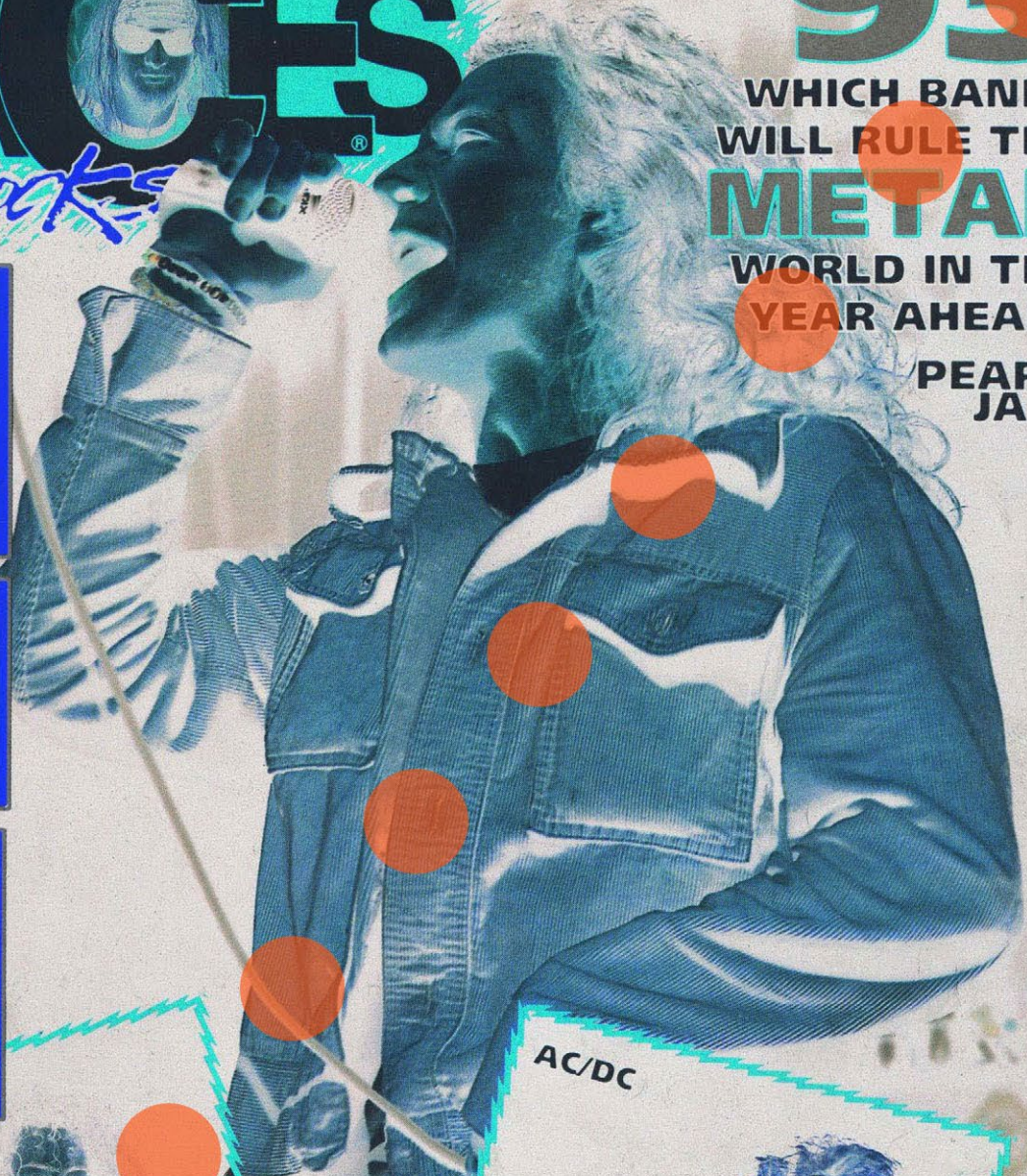


ROCK **ACES**

PREDICTIONS '93 WHICH BANDS WILL RULE THE **METAL**

WORLD IN THE
YEAR AHEAD?

**PEARL
JAM**



ALTERNATIVE

FACES

- HELMET
- NINE INCH NAILS
- L7
- MINISTRY
- SONIC YOUTH
- BLIND MELON

STAR FACES

- UGLY KID JOE
- IZZY STRADLIN
- BON JOVI
- TRIXTER
- PEARL JAM

POWER

FACES

- ANTHRAX
- WARRIOR SOUL
- FLOTSAM AND
- JETSAM
- SUICIDAL
- TENDENCIES

METALLICA



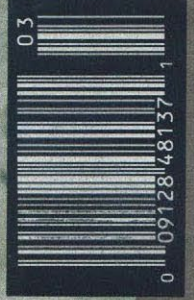
AC/DC



SUPER PULL-OUTS:
MEGADETH, SOUNDGARDEN
METALLICA, EXTREME

MARCH 1993

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BLIND MELON

that you can't even explain.

F: What would you say is the power of a good song or good music?

GG: Well, I would hope that people listening to us are going to go away feeling good or in a good mood. For me, that's what it's all about. It's not whether the message is positive or negative. It's the vibe. It has to get you really going and feeling good.

CT: That happens to certain degrees when

we're writing. As weird as this sounds, sometimes you have an incredible experience writing a song—and it doesn't happen every time—where it just works so easily. Those are the nights when, as corny as this sounds, I just want to walk over and hug and kiss everybody. That's the only way you feel. You just want to do a big, group hug.

BS: It's totally inexplicable sometimes, and we don't even really know how it happens, which is funny, because we're constantly searching to get that consistent wavelength happening again, because

"I hope people listening to us are going to go away in a good mood."

Guitarist Rogers Stevens and bassist Brad Smith moved to Los Angeles from their native West Point, Mississippi, in early 1989. They hooked up with singer Shannon Hoon in March of 1990, shortly after he arrived from his hometown of Lafayette, Indiana. They began writing immediately and were soon joined by guitarist Christopher Thorn, originally from Dover, Pennsylvania. When local auditions failed to turn up the right drummer, Rogers and Brad phoned home to Mississippi and invited Glen Graham to join the fold. He arrived three days later. Blind Melon was born. Here, the band members talk about their personal experiences with music and about their self-titled debut.

FACES: As both musicians and music lovers, what do you look for in a song or on a record?

SHANNON HOON: I listen for some kind of mental recess. Something that takes your head away. Like Syd Barrett. Mind-tripping things.

CHRISTOPHER THORN: For me, it's not even a conscious thing. I'm not listening specifically for something. It's totally subconscious. You just put it on and it's that mood, that feeling that you get

Shannon Hoon



PHOTO: RICH SCHULTZ

SPEAKING TO OUR MINDS

by Cap Pressman

things happen so fast when we are in the same wavelength. Some days you go in there and it just doesn't come together, but whenever it does, something really good comes out of it. Christopher's right, it makes you want to just jump up and hug everybody.

F: Are there any particular themes running through the songs?

SH: I think a lot about what the stories are written about. I'm not going to sing something that one of us hasn't been through.

RS: There are a lot of things, like personal experiences, that we look back on in a sentimental way, like our hometowns and childhood and stuff like that. Then we have a lot of present day experiences about which Shannon seems to write songs right off the cuff. These are about things that happened to him in that time like that day or something, and they seem to come from a more spontaneous source.

SH: The writing is kind of ambiguous. Anybody can read it and find something that they need in one line and then find something else in the next line.

F: Lyrically and musically, the songs offer a lot of opportunities for the listener to actually enter the experience.

RS: It's definitely like that. I think that just about everybody will find something that they can relate to on it. It's not like it's just Shannon's or any one person in the band's experiences, and no one else had had similar things happen to them. We're pretty much normal people. We go through the same crap everybody else does.

CS: I think what we're talking about is that music is creating a mood around the lyrics. I always think there's so much going on that you can't hear everything with one listen.

BS: It's not like there's this main hook line and then everything else supports it. Everybody's playing something that's hooky. But everything's turned down so nothing's pushed too far out.

CT: I still hear things on the record I've never heard before. Like stuff that Brad plays. I'll just be sitting listening to it and think, "I never heard that before." But that's because everybody's doing something all the time and playing

around each other. So it creates this huge sound of everything going on.

GG: Our arrangements are a little bit different. They don't just repeat verse/chorus/verse/chorus/bridge. If they do, there's something interesting within each of those parts. Everybody's interpreting differently. When you repeat a part, everybody is not necessarily playing the same thing each time the part comes around in the song. Songs are supposed to build and go forward from beginning to end, not just repeat each section.

F: Do you get the feeling when you're playing together that you're creating a separate universe of some sort?

BS: Personally, I feel that anybody who comes up with a riff or a chorus for a song or anything like that, and then brings it to the band, it has to be—in a way "Melonized"—before I consider it a Blind Melon song. Everybody has to put their two cents in, and everybody ends up putting 10 cents in. For that reason, if even one person left the band, whether it would be the guitar player, the drummer, the

singer, whoever, it just would not be the same at all. We're lucky enough that everybody knows how to work together and get that thing across.

CT: It always seems to me that we have five people and each person is trying to pull it their way, but in a together way. You're pulling it your way because that's your influence, so you're adding into it, but in a way you're trying to pull it toward your influence. When you have five of you doing that, I think that's what created Blind Melon. It's not always being pulled in just one direction. You always have these four other people that are pulling, or putting into it. You're putting in, but in a way you're trying to pull it a certain way as well.

GG: I love it when you put on a record or go to hear a band live and time freezes. You're listening to that, being absorbed in it, and when it's over you have this catharsis. I'm not saying that everyone who listens to our record will experience some sort of catharsis, but I like being refreshed by music, by people creatively reinterpreting things that are familiar.

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