

FACES

FACES

SKOOL

EDDIE VEDDER



MIKE WATT



FOO FIGHTERS



KMFDM

MUSIC ON THE CUTTING EDGE

BETTER THAN EZRA



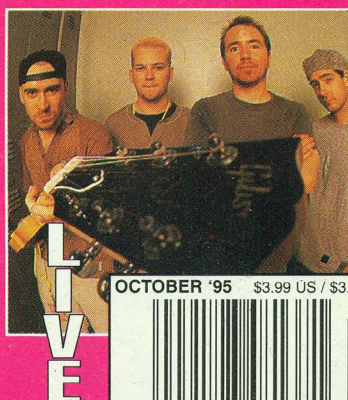
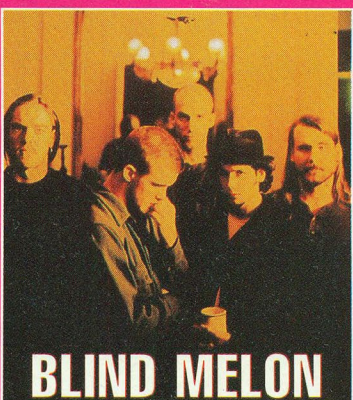
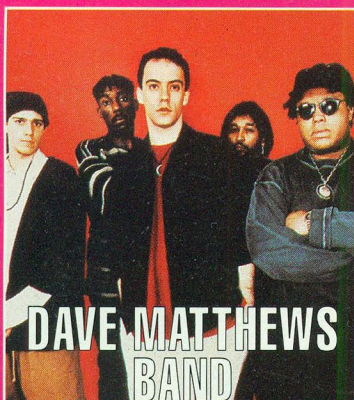
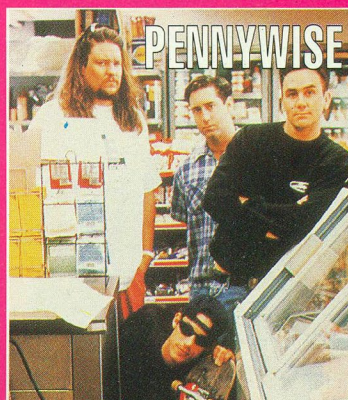
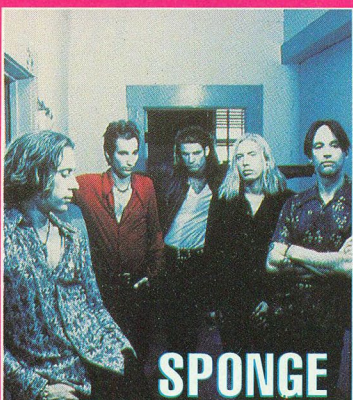
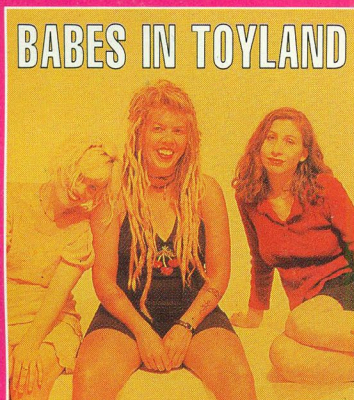
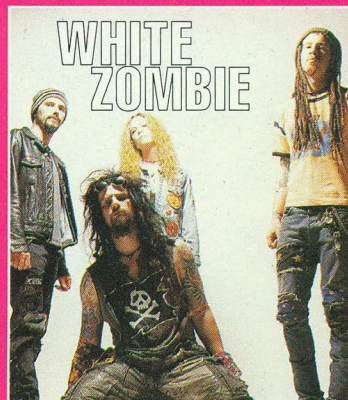
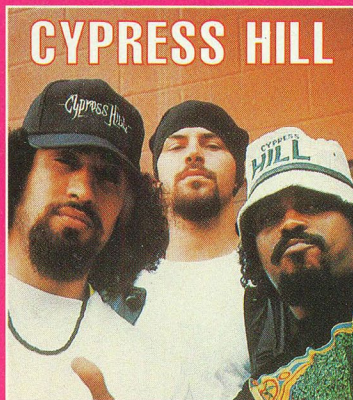
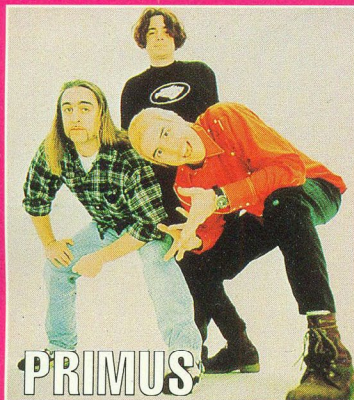
FILTER



LETTERS TO CLEO



FUGAZI



OCTOBER '95 \$3.99 US / \$3.99 CAN
10
0 09128 48137 1

EXCLUSIVE SEPULTURA CONTEST

BLIND

The groovy, feel-good rock of the 60's and 70's is once again kickin' in the 90's. No, I'm not talking about another *K-Tel Greatest Hits* or the current retro buzz. If their multi-platinum debut album didn't satiate your appetite, then maybe it's time to fill up on some *Soup*. That's right, Blind Melon is back with a brand new record filled with all kinds of secret ingredients!!!

Their new effort appropriately entitled *Soup*, is a virtual melting pot of ideas and sounds that will undoubtedly shake up the ranks of label makers the world round. With looming melodies that float with an aura of positive energy and catchy, hook-laden guitar, the boys from the Melon have struck a very interesting new chord.

Named after a phrase described as "someone not-likely-to-be-successful," Blind Melon formed in 1990 in Los Angeles. All five members: Glen Graham (drums), Brad Smith (bass), Chris Thorn (guitar), Rogers Stevens (guitar) and Shannon Hoon (vocals)—had relocated in order to pursue their musical careers. They all came from small town environments and what brought them together was a sincerity that is generally missing in the L.A. scene. Says singer Shannon, "A lot of people in L.A. conjure up fake images and deny everything, including where they're from. When I met Rogers and Brad, they seemed sincere. That was against the grain and it's that sense of hon-

esty that got us together." Shortly after, they were joined by Glen and Chris and the circle was complete.

It wasn't long before their four-track demo made the rounds of the record industry. After many offers, they signed with Capitol (Records) and were on their way. Having picked Rick Parashar (Pearl Jam, Temple of the Dog) to produce the album, they headed to Seattle and threw down an inspired, almost entirely live, set of tracks. Since then, they've toured with Soundgarden, Ozzy Osbourne, Alice In Chains, John Mellencamp, and Lenny Kravitz to name but a few. They were also part of the 25th Anniversary of "Woodstock." In essence, their climb to the top has been nothing short of a smooth ride.

It's been three years since the band rocketed to fame on the heels of the ultra-popular single/video "No Rain" from their debut album *Blind Melon*. A lot of things have come and gone on the music scene since then, and there are questions regarding how the listening audience has changed. Also, will the band be dealt the ugly hand of the "sophomore jinx?" For Blind Melon, these are simultaneously their

biggest concerns and the least of their worries. As luck would have it, I caught up with singer Shannon and six-stringer Rogers for an update on the band and a discussion on all the ingredients that went into the eclectic mix they are now calling *Soup*.



MELON

FACES: What was the major difference in recording *Soup*, as opposed to your first record *Blind Melon*?

Shannon Hoon: On this one, we knew where to cast an opinion and where not to. We just let it go, where we might not have before."

Rogers Stevens: On this one, we (Rogers and fellow guitarist Chris) are not all over the place like we were on the first one. We knew more about when it was working, and when it wasn't.

Shannon: We managed to keep our feet on the ground and not let our heads get so big that they wouldn't go through the door...(long pause) I'm much prouder of this new record, by far.

Rogers: I went from playing Strats to playing Les Paul, Jr.'s. I've got a way thicker sound now. I sent my rack to this guy Bob Bradshaw (the man where racks are concerned) who set me up. Now I've got this low rent system with a high rent switch that works really well.

You chose a different producer for the new record. How did that come about?

Shannon: We're friends with the guys in Soul Asylum and we did some shows with them.

Andy Wallace was their guy and we all just kind of clicked. He's a brilliant producer. He was like a father figure to us.

Blind Melon has been labeled as "hippie rock." How do you respond to something like that?

Rogers: That's funny because we can't even define ourselves, we just play.

Shannon: I like being in this band, and I don't care what people say.

What inspired you to be "rock n' rollers"?

Rogers: When I was a kid, I was really into comics—Superman, The X-Men, all of those Marvel heroes. In fact, I thought I was going to be a superhero. Just move to New York and start fighting crime. I guess it must have been the tight costumes that really attracted me, because when I turned 13 or 14 I got into Motley Crue and old Van Halen. It was then that I decided that rock and roll was it. I would listen to whatever was on the radio back in Mississippi, so I was also exposed to a lot of country music.

Shannon: I lived in this town in Indiana where everyone acted like something they weren't and then went off to Purdue (University). It just wasn't my thing.

Rogers, how difficult is it to work out songs when there are two guitarists involved?

Rogers: It's really psychological warfare. It's inspiring, inhibiting, and frustrating all at once. We never really talk about it, we just do it. It's

obvious when things work and when they don't. I mean, we both feel like we want to be more elaborate, but subconsciously we don't do it.

How do you decide who does what?

Rogers: Chris is basically the clean sound on the left and I'm the heavier, overdriven sound on the right. We don't really get into big "c*ck rock" solos, we're not that type of band. That kind of wanking is like self-indulgence and is really kind of funny. There's a fine line between that kind of indulgence and entertainment. That's just not what we're about.

The story of how you two got together is pretty cool. Do you mind rehashing it?

Rogers: Yeah. Well, when I met Shannon, I was

Shannon: I'd like to do some low budget, short films. I love that kind of stuff and I'm really interested in checking it out.

What's your favorite track on the album?

Rogers: I like them all. But right now I really like "Carseat" and the guitar parts in "Toes Across The Floor."

Shannon: It's hard to remember which ones I like the best. I've been away from the album for two months. My girlfriend and I are having a baby soon, and that's the most important thing in my life right now.

Congratulations.

Shannon: Thank you.

I thought "St. Andrews Fall" was one of the best songs on there. What's it about?

Shannon: We're playing St. Andrews Hall in Detroit and after the show we went up to the room where the band was supposed to hang out and we happened to look out the window because there was something going on outside. I looked up and there was this girl kneeling on a ledge twenty floors up. And man, she jumped!

It was horrific! No one knows why she did it, she took her secret with her. There's a part in the song that's supposed to sound like falling. It's her song.

I suppose a tour supporting the album should be expected?

Rogers: Yes.

We're going to start doing some club dates in the fall and kind of see what happens with this record. I don't know if we'll tour with someone yet or what.

Shannon: I love travelling with the band, it's great seeing places you probably would never see if you weren't doing this sort of thing...You know, I didn't get any sleep last night, and my mind is numb...I think I need some sleep.

(And so ended my conversation with Shannon, but Rogers went on to relate a funny story to me.)

Rogers: So I was up in Seattle, and I went to check out Live who are our friends. I ended up going on stage and playing a couple of songs—it was great. Well, after the show, me and their bass player (Pat Dahlheimer) had a few and went over to this crane that was on the stage—and the key was in it!!! You know if you saw a bulldozer or something like that with a key in it, you'd have to do it. So we got in it and started driving it around. We set it up so that we could touch the ceiling of the arena. It was these two drunk guys driving this crane! Then the guys who worked there came chasing us...it was hilarious!!! ☆

by Austin Reading



like, "You're a singer huh, sing something for me." So he started singing "Change" [a great song off their first album]. It was a song he wrote and it was really good. We eventually added some backing instruments to it and it made it onto the album.

Shannon: That was one of the first songs I wrote when I was like 16 or something. It's about getting over the problems in your life and moving on. Because a person can just get so frustrated, and start killing himself by staying in the same environment.

What would you be doing if you weren't in a band?

Rogers: I don't know.