

**FIVE POUND OPINION**  
 (Formerly MIND AT LARGE)  
 Thurs. 1/6: Woodlawn Inn, Elmira (10pm)  
 Fri. 1/21: Bill's Sports Bar,  
 College Ave, Elmira  
 Fri. 1/28: Tazmanian Embassy,  
 Binghamton (11pm)  
 New Demo: "Cicero's Monkey" now  
 available at all shows, just \$5.

**January Shows**  
**Fri. 7 - The Taz**  
**Sat. 15 - Strike Zone**  
**Fri. 21 - Yesterday's**  
 (Bainbridge)

Announcing the release: **Eff's** debut album  
**Parallel Time**  
 "Eff... is an eclectic combination of rock, jazz, and folk that ranges from the subdued to the theatrical. It is reminiscent of Traffic, Fairport Convention, and the Paul Winter Consort." - *The Cornell Sun*  
 Available on CD and tape in Binghamton at Music City, and in Ithaca at Logos, New Alexandrian, Sounds Fine, Hickey's Music, and McNeil Music

**ABALIENATION**  
**K-9 CHRIST BOWERY BOYS** (SYRACUSE) (ELMIRA)  
**The TAZ**  
**SUN 1/9**  
**9:00PM**  
 "It's NIXON's birthday! Come celebrate the original punk's happy day with us!"

**Mars Motel**  
 Spin Doctors, Pearl Jam, Grateful Dead  
 Jan 14: Smitty's (Norwich)  
 Jan 20: Blue Moon  
 Jan 22: The Amsterdam  
 Jan 27: T.J. O'Malley's  
 Jan 28: Howe's Tavern

**WICKED WICKS**  
 "WE DIG UP HARD-TO-FIND RECORDINGS AND BURY THE COMPETITION"  
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 104 FRONT ST.

**BASS Babble**  
 Advice for bassists



by Jim Lomonaco

**"PHILOSOPHY 101"**  
 Hello and happy new year. By now, if all went well, my band **Yolk** has a CD available at That CD and Tape Place, Music Plus and Music City (all in Binghamton), as well as at all of our shows. I would highly recommend purchasing one if you haven't already (blatant self-promotion). On behalf of everyone in the band I would like to thank all of you who have attended our shows; it was through your support that we were able to afford this whole CD thing. I mean, really, we somehow managed to spend none of our own money on this thing. THANKS!!!

The other night I was talking to Jamie Wellwarth from **Timid Demon**, **Dungeon Sound** and a number of other projects past and present. I think Jamie is an excellent bassist and we got to talking about my column. He asked if the things I write in here are things that I actually practice. I told him that I do practice these things as written occasionally, but not very often. The things that I present here are only small, condensed versions of what's going on in my mind. The exercises and scales that I write into my column are always things that I have played at some point in time but they are usually just the starting point for some really long train of thoughts rather than just something that I play over and over until I can do them perfectly. I got Jamie's approval on that point and we kept talking.

He began describing his unique and truly soulful approach to playing bass. When Jamie plays, he says that the music comes from his heart and goes straight to his fingers without any interruption from the mind. That is exactly how I play too, but unfortunately, I've taken enough "music theory" and have

learned enough of the "rules" of making music that my style will never be as unique as Jamie's.

What I'm trying to say is that sure, I know a lot of technical stuff, but bassists like Mr. Wellwarth know a style of music that is completely unfamiliar to me. Here's a guy who has no formal music training but who can play a mean bass and who is very highly respected. That is where we found our common ground. We both agree that being a good musician has nothing to do with how much you know about music or how much training you have. Being a good musician has everything to do with how much you love music. It has to be a part of you. Personally, I would sooner give up sex than music. I would sacrifice my life before my music. I believe that's what makes other people think my music is good. It is because it's obvious to the subconscious mind that I love what I'm doing and expressing things that words cannot express.

**Moral To The Story:** If you don't love playing music more than anything else in the world, give it up as a career. You are wasting your time, you are wasting the listeners' time and you are wasting your instrument's time. If you already love to play more than anything else in the world then play on and enjoy it while you can because as you know the life of a musician in a capitalist society is not easy by any means.

Out of ideas? Play with your eyes closed for as long as you can. Or scat sing along with your basslines and solos. Or play with a metronome at very slow tempos. (You'll be surprised at how often you lose the beat.)

Thanks for reading. See ya next month.

**REN & STIMPY**  
 ...continued from front cover

all those old folk songs, but he was always this huge jerk in the movies. He played Big Daddy in *Cat On A Hot Tin Roof* and the Ren character borrows some of those psychosis things, if you listen to the dialogue. In *Space Madness*, Ren is doing Burl Ives in one scene: "I guess we'll never know! Because you're going to guard it! You won't touch it, will you?"

I hope that answers the question...

**MP:** Now that Jon Kricfalusi [Ren's original voice] has left the show, you're doing both voices. Is that something you wanted to do?

**West:** Originally I was supposed to do both voices, but somebody higher up in the corporation decided that would be too much work for me. Then, when Jon, who created the show, left the show, everybody in the world wanted to do that Ren voice, but it dawned on [the corporate decision makers] that, "hey, why don't we get the guy who was supposed to do it originally." So I've been doing it since December '92. Some of the new episodes are great! There's one where Ren and Stimpny have a hard time resisting the "Salve Salesman", who tempts them with all the great uses for salve. Then there's "Ren's Pecs", where Ren is really mad because he doesn't have a good body. He's too lazy to work out, so Stimpny donates his butt fat so they can implant it into Ren's pectoral region. And Ren becomes a big star, dumps Stimpny...it's a real happy tale.

**MP:** Crock o'Christmas is a great seasonal album. We played *Fleck The Walls* the other day; how did that one come about?

**West:** It's like what every kid did; when you're sitting on your school steps and it's Christmas time and you're making up new words to every song that you hear...

**MP:** "Jingle Bells, Santa smells..."  
**West:** Yeah! It's exactly that. It's an excuse to be real silly and have a good time.

**Caught In The Act...**  
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**Out Of Hand Acoustic Band:** A fine musical unit with whom to party away New Year's Eve or any other night and hear some good music. It's been a while since I'd heard Out Of Hand, and now they're a four piece group; no bongos. The early set I caught at T.J. O'Malley's included two Creedence songs, *Brown Eyed Girl* and another that I can't recall; the acoustic version of *Layla*; a very good, spirited *Feelin' Alright* (Traffic); and Paul Simon's *Kodachrome*. The band's arrangements were interesting, and the variety of instruments and sounds played by everyone in this band kept each song fresh.

More than anything else, this group needs a soundman; as often happens when a band mixes themselves from the stage, one instrument or voice ends up dominating the sound mix, and during the set I heard, it was the piano. That was unfortunate indeed, because tonight Out Of Hand's keyboard player (and is it really okay to say "acoustic band" and use a synthesizer?) didn't really cut the mustard. The solos I heard were uncharacteristically sloppy and rushed in contrast to his usual calibre of performance. Honestly, he seemed sort of toasted...it was New Year's Eve, after all. An attentive soundman would have mixed things a bit differently.

The Out Of Hand Acoustic Band, as a unit, is one of the finest acts of its kind in our area. They're well worth a listen any time, and are one of the few "acoustic" acts around who can really be said to "rock". Even your mom will have a good time. - *Josh Ribakove*

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