

311

Nicholas Hexum (left) and Timothy J. Mahoney

sweat hogs

By Jim Testa

IF THERE IS any truth to the adage that genius is one percent inspiration and 99 percent perspiration, then 311 must be one of the most brilliant bands of its generation. The Nebraska-bred, L.A.-based quintet has amassed a dedicated grassroots follow-

ing largely based on its aggressive live performances, which routinely leave both audience and band drenched in sweat.

"I'd like to think that our fans come to see us for our music," says Nick Hexum, the group's lanky lead singer and

rhythm guitarist. "But I have to admit that when you get that many people moshing the way they do at our shows, it does become an almost tribal experience. And I'm sure some of the kids come to the shows just for that."

Over the course of three albums and four years of relentless touring by the band, word of 311's unique blend of hard rock, funk, hip-hop and reggae has spread from skatepunks to stoners, as evidenced by the band's appearances on both the mellow HORDE tour and the punk rock Warped Tour this summer. Guitarist Timothy J. Mahoney and bassist P-Nut provide a rock-hard foundation for S.A. Martinez and Hexum's rapped vocals, with Hexum adding an occasional melody line in his sweet, pure tenor.

The band's most recent album, 1995's *311*, focuses on their harder-edged, hip-hop side, but guitarist Mahoney thinks the follow-up will rock even harder, giving him a chance to contribute more solos. "That last record is really dense and really hard," he notes. "But we all want to stretch out a little more on the next one."

Gravity Kills

thrill kills

By Tom Gogola

what's an industrial-loving guitarist to do for inspiration? Guitar World asked Matt Dudenhoeffer, guitarist of chart-toppers Gravity Kills, to answer this question; he responded by digging deep into his record collection. The following five albums will get any guitarist's gears grinding.

Killing Joke: *Killing Joke* (EG, 1980)



"'Eighties' is such a great song—it's one we used to cover, in fact. The guitar work on it is brilliant, because Geordie uses power chords along with a whole range of effects. A lot of industrial bands today are 'razor blade' guitar bands, but we try to incorporate power chords with the electronics and add in dissonant effects and strange sounds I get out of the guitar."

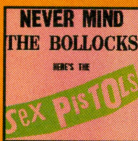
Alice in Chains: *Facelift* (Columbia, 1990)



"All of our drop-D stuff comes from Alice in Chains; that real low, grinding sound is the main influence that comes from them. I use five guitars: two are tuned to drop D, two are standard, and one is tuned up a half-step to F."

WHEN IT COMES to industrial music, synths, sequencers and samplers reign supreme. Well then,

Sex Pistols: *Never Mind the Bollocks Here's the Sex Pistols*



(Warner Bros., 1977)

"It's a brilliant record from front to back. As a band we loved it and used to cover almost the whole thing. I've heard people say the Sex Pistols were terrible musicians, but if you really listen to the album, everything sounds great. The record is about attitude, and the guitars tear your head off."

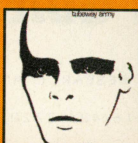
I think Steve Jones actually knew what he was doing."

Human League: *Travelogue* (Virgin, 1988)



"This came out before they had the two chicks in the band, and it's a brilliant industrial album. I like just about everything about it. It was very experimental and was one of the first records to combine guitars with programming."

Gary Numan: *Tubeway Army* (Beggars Banquet, 1978)



"I've never been able to replicate the guitar sounds that Gary Numan was able to get. I would bet he was just using Boss effects pedals, nothing too sophisticated. I'd really love to find out how he got those flangy, but very hollow and fat sounds. It was a real wall of sound. I've got a sound on my Roland GP-16 that I created called the Wall of Sound. I'd be lying if I said it was a Gary Numan tribute, but it is a definite tribute to everyone who plays like him."

whammy bar

in founding the station. Applications are available from the Kristen Pfaff Memorial Scholarship Fund Committee, PO Box 580578, Minneapolis, MN 55458-0578.

LINER NOTES, a new series of compact disc-sized books produced by noted rock journalist DAVE MARSH, debuted with biographies of NEIL YOUNG and SOUL



ASYLUM. The tiny tomes include photos, timelines and juicy historical data.

Progressive rock icons

RUSH and

JETHRO TULL

have been honored with a pair of loving tribute albums. The Tull tribute, *To Cry You a Song (a Collection of Tull Tales)* features performances by three members of the original Tull band—MICK ABRAHAM (guitar), GLENN CORNICK (bass) and CLIVE BUNKER (drums). The RUSH tribute, while Neil-, Alex- and Geddy-free, does feature contributions by the likes of SKID ROW'S SEBASTIAN BACH, STEVE MORSE, GEORGE LYNCH and JAKE E. LEE.