

## STREET SCENE

## Punk band 'Offspring' offers disclaimer

BY CHRISTINA FUOCO  
STAFF WRITER

The 1994 album "Smash" was the break-through effort for the then 10-year-old punk band the Offspring. Thanks to hits like "Come Out and Play (You Gotta Keep 'Em Separated)" and "Self-Esteem" more than 8.5 million fans went out and bought the band's album.

Good for the Offspring; Bad for a select group of parents who thought that some of the lyrics on "Smash" were profane. In response to the protests, the Offspring included a spoken word disclaimer by punk mainstay Jello Biafra in its latest album "Ixnay on the Hombre" (Columbia).

Singer Brian "Dexter" Holland is an acquaintance of Biafra, who was involved in the "No Censorship Defense Fund" in the late 1980s, and thought he would be the perfect performer for the disclaimer. Biafra, a member of the defunct Dead Kennedys, was charged with obscenity for artwork included in his band's album "Frankenchrist."

"Ladies and gentlemen," Biafra says with a sarcastic sneer, "Welcome to the disclaimer... this American apple-pie institution known as parental discretion will cleanse any sense of innuendo or sarcasm from lyrics which might actually make you think and will also insult your intelligence at the same time."

"So protect your family. This album contains explicit depictions of things which are real. These real things are commonly known as life. So if it sounds sarcastic don't take it seriously. If it sounds dangerous do not try this



**Come out and play:** The Offspring - from left, bassist Greg K., guitarist/vocalist Kevin "Noodles" Wasserman (in baseball hat), drummer Ron Welty (in car), and singer/guitarist Dexter Holland - come out to Detroit to play the State Theatre on Sunday, May 18.

at home or at all. Or if it offends you - just don't listen to it."

Calling from Lyon, France, guitarist/vocalist Kevin "Noodles" Wasserman, explained the "Disclaimer."

"They (parents) just kind of thought that the whole album was tearing away at the whole fabric of America's youth. We did the disclaimer to make fun of disclaimers and the people who would have them on records."

There's very little swearing on "Ixnay on the Hombre," however. Wasserman stumbled over his words trying to explain in parents' complaints kept the swearing to a minimum on the new record.

"Ixnay on the Hombre" marks

a new era for the Offspring. The Offspring and its longtime producer Thom Wilson parted ways before the recording of "Ixnay on the Hombre."

"I think Thom just wanted to go in another direction. Thom had other things that he wanted to do," Wasserman said.

The immediate choice was Dave Jerden who has worked with Jan's Addiction and Social Distortion.

"Dave's a great guy. He doesn't really say a lot. When he does say something, there's generally something to do. As far as the studio, he knows everything there is to know - all the little tricks to fatten up a guitar sound or drum sound, or to weaken it if

that's what you want. He had all these tricks to use that we never knew of."

Besides the thickening of guitars and drums, Jerden's ideas included adding effects to Holland's vocals. The singer came up with the addictive hand clapping in "I Choose."

"I think that was Dexter's wish really. He was the one who really figured that out. Most of what you hear is Dexter's idea really. I know that he (Jerden) helped us a lot with tempo especially if our tempo wasn't consistent throughout a song. He'd time the songs to see if we were speeding up or slowing down. He'd say, 'You're kind of losing it there. Let's slow it down. Let's try it that way.'"

The second big change for the Offspring was after years of releasing albums on indie labels, the band jumped from Epitaph Records to the Sony megamachine of which Columbia is a part.

The new deal with Columbia has "been great," Wasserman explained.

"Fortunately we had some muscle when we worked out a deal with them to get some of the things we wanted which was for us to be left alone and to do things our way. They're really cool people."

The Offspring performs in concert Sunday, May 18, at the State Theatre, 2115 Woodward Ave., Detroit, with special guests L7 and A.F.I. Doors open at 7:30 p.m. for the all-ages show. Tickets are \$15 in advance. For more information, call (313) 961-MELT.

## Luscious Jackson gets unusual collaborator



CHRISTINA FUOCO

When famed producer Daniel Lanois suggested that hip-hop artists Luscious Jackson invite country star Emmylou Harris into the studio to perform on the band's latest album, "Fever In Fever Out" (Grand Royal), keyboardist/singer Vivian Trimble admits she had reservations.

"Emmylou had just finished working on a record with Daniel, and he suggested that we invite her over. We thought 'Emmylou Harris, OK.' But she came over to our little rehearsal home studio, and we were flabbergasted," Trimble said.

"It's not a completely obvious collaboration, but it's great."

That was just the beginning of a series of changes Luscious Jackson made during the recording of "Fever In Fever Out."

"In the past we had worked in a small studio and were using a lot of sampling and looping, and then sort of playing our instruments on top of the loops. This time we really wanted to concentrate on live music, having toured together for two years....

We felt that producing a live sound was our weak spot."

To enhance that sound, the band called in an outside producer, Lanois, for the first time to collaborate with longtime knob-turnd Tony Mangurian. Most of the album was recorded in New York except for two weeks that were spent at Lanois's Kingsway studio in New Orleans.

"That was the first time we recorded away from home. It was incredible. Kingsway is beautiful. It's in a luxurious decadent villa in the French Quarter."

A firm believer in "preventing overkill," Lanois pressed Luscious Jackson to accept early takes of songs.

"For example, he believes in only recording a song a very few times. After that you lose the spontaneity and the feeling of the song. He's right. When you first record something you've got some energy and some gusto. You go for it. By the fifth or sixth time, you're starting to freeze up and start getting too self-conscious about your performance and you lose what was originally there," she explained.

Luscious Jackson is making an encore Detroit appearance Friday, May 16, after a sold-out appearance in mid-November. Detroit, Trimble explained, has

always been a good city for Luscious Jackson.

"We've always had really good times in Detroit. We've always had great shows. You get jinxed in certain towns and then you always have luck in other towns."

Like the last tour, the band is bringing along extra musicians to fill out the live sound.

"DJ Alex Young, he adds a lot of different sounds and textures to the songs. He also gets up on the stage and sets a vibe before we even come on. Ann Hairston, she plays percussion and some bass and guitars. With six of us on stage we can manage to pull off just about any of the songs."

Luscious Jackson performs Friday, May 16, at St. Andrew's Hall, 431 E. Congress, Detroit. Tickets are \$13.50 in advance for the all-ages show. Doors open at 6:30 p.m. For more information, call (313) 961-MELT.

Don't look for Tripping Daisy's new CD EP "Time Capsule" in record stores. "Time Capsule" will only be available through their web site (www.trippingdaisy.com), their fan club (send a self-addressed stamped envelope to Tripping Daisy, P.O. Box 14047, Dallas TX 75214), and live shows. A limited-edition, vinyl record version of "Time Capsule" - a collection of unavailable b-sides - will be sold at stores.

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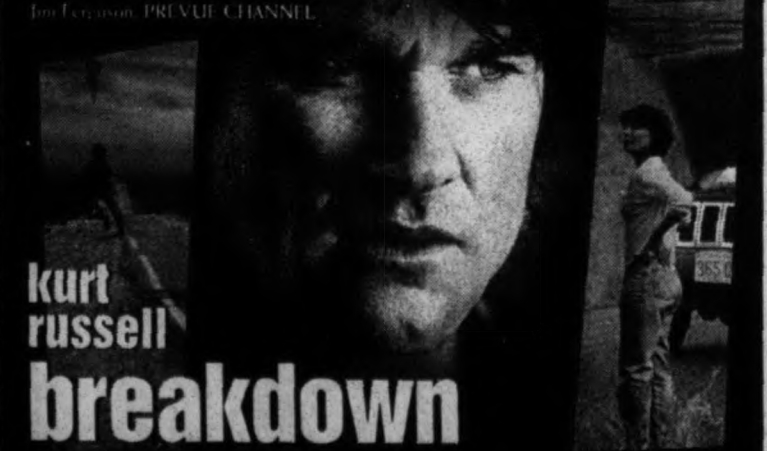
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