

sublime

Brad – Singer/Songwriter/Guitarist/Digital
Ambassador
Bud – Drum Kit and Accounts Receivable
Eric – Bass Guitar and God of Thunder

Sublime is a hodgepodge of all types of bands I have been into since I was a kid. Not like I mix it all up on purpose but more like its a subconscious type of tying. As a young kid I was heavily into hard core punk like the Circle Jerks and Black Flag, then I first heard the ska sound from bands like The Selector and The Specials. I thought this was the best music I ever heard. Then came the rub-a-dub style of dance hall reggae music which I've never been able to get out of my head since! A little later I was into Run DMC and the whole NWA sound. I was blown away when I heard groups like Boogie Dozen Productions and KRS-One mixing rap and reggae. It was devastating. Without really trying I now seem to put a dance hall style lyric melody over much of my attempts at writing other types of music.

The bottom line is I love good music and I try to shy away from all these labels that people think are so necessary to slap on music. It seems like people get afraid of a certain music if they can't pigeonhole it to their satisfaction. They will be up all night trying to slap a label on sublime. Good music is good music and that should be enough for everybody

- Brad Nowell

In light of our recent tragedy we strongly feel that a very important issue needs to be discussed. The issue is the appearance of the exploitation of Bradley's death in conjunction with the release, promotion and sale of the forthcoming self-titled **sublime** album. We unequivocally feel that if there is one last gift that Bradley can give to this eleven-month old baby boy Jakob, his newly wed widow Troy and his surviving bandmates Bud and Eric, it is that this album can offer some financial security to them. Also, we believe that with all the attention surrounding Brad's untimely death, the focus should actually be on the music that he leaves behind. If Brad's death helps in any way to disseminate his legacy, then we feel that this is a good thing and something that he would have wanted.

It's been a long and wild ride since **sublime's** first gig way back in 1988 in Long Beach, CA. The explosive debut not only set off a small scale riot but also marked the beginning of a rare, genre-busting collaboration. Once known as the "below average garage punk band that every kid wanted to lay at his party", **sublime** steadily escalated from a group of backyard beer buddies to a renown musical entity. Blending a love of dance hall and rock-steady reggae

rhythms with an aggressive punk ethos, **sublime** amassed a nearly fanatical Southern California following that would do just about anything (or anyone!) to catch one of their blistering sets.

In 1992, realising the hysteria they were creating, Brad and co-conspirator/producer Miguel pawned the band's equipment and founded their own label, Skunk Records, to release and self-distribute their now cult classic **40 oz to Freedom**. "Basically we created Skunk Records so that I could have a business card," explains Miguel, "and so we could say Skunk Records artists **sublime**."

40 to Freedom, which was originally recorded for under \$1000 has gone on to sell over 150,000 copies with the first 30,000 being sold directly from the trunks of the band members' cars. **40 oz to Freedom** has not only been on the Billboard Alternative New Artist Albums Chart for over 50 weeks, spending the last 30 weeks in the top 20, but also broke into Billboard's Heatseeker (Top 50 New Artists Chart) while spending 5 weeks as the Billboard Pacific region #1 new artist top seller. The album has become an indie icon exemplifying the synthesis of life and art. Utilizing samples off of everything from old Minutemen records, hip hop and conversations with street denizens to just plain old bong sessions in the garage, **sublime** so much embodies the DIY ethic that it has come back to haunt them at times. Much like the problems that De La Soul and other early Native Tongue artists experienced with using samples, **sublime** has recently been forced to pay up or remove samples from their albums. In fact, their signature sounding track "Get Out," which lyrically dictates the approach to making music, unfortunately had to get cut from **40 oz**.

Robbin' the Hood, the experimental masterpiece released in 1994, also on Skunk, was recorded on a shoe string budget, partially on 4 tracks, in various living rooms and abandoned houses around LBC as well as with some charitable free time from Mr. Brett (Epitaph) at the legendary West Beach Studios (whose past occupants include The Minutemen, Bad Religion and The Descendants). This subversive album, woven together with punk, dub and crazy spoken word, was never meant to be a follow-up to the conceptually classic **40 oz**, it served as a precursor to the untapped possibilities of **sublime**. **Robbin'** eclectic bouillabaisse of sonic manipulation has now moved over 35,000 pieces.

Sublime's DIY ethic and intensity has garnered them shows with local and national music icons such as Firehose and Mike Watt, HR of Bad Brains, The Melvins, The Vandals, Rage Against the Machine, Avail, Ramones, Supernova, Greyboy All-Stars, No Doubt, Butthole Surfers, The Mentors, The Ziggens and of course, Duran Duran.

Over 10 major tours, 3 vans and 1 motor home later, the band has spread its garage-hall gospel all across America creating a rabid grass-roots following everywhere they go, especially among the surf/skate/snowboard constituency best exemplified by **sublime**'s co-headlining gigs on last summer's inaugural Warped Tour, a hybrid of punk and skating with L7, No Use For A Name, Fluf and others that was organised by Warp Magazine. Also furthering the group's natural connection to the board culture was the Sno-Core Tour -- with Guttermouth and Skankin Pickle -- which destroyed ski resorts (and hotel rooms) throughout Utah, Colorado, Wyoming, Idaho and California.

The 3 Ring Circus Tour, a scary three-headed beast of a show, was conceived and released by **sublime** and its Skunk Records' employees on the unsuspecting West Coast in 1995. The 20-plus sold out shows on the "Circus" tour featured not only **sublime**, but the amazing and shocking talents of The Wesley Willis Fiasco and the Lordz of Brooklyn. The tour's diversity is a direct reflection of **sublime**'s ability and drive to combine seemingly disparate forms of music and culture.

Sublime and Bad Religion were the featured artists at the **Board Aid III** benefit show for Lifebeat (a fundraising organisation for AIDS research) at Bear Mountain, CA. Sponsored by Warp and Snowboarding magazines, the bibles of the boarding culture, the show spotlighted the top board athletes and organisations that support that subculture.

In April 1996 **High Times** and **Skunk records** teamed up to bring a **Legal Defence Fund Benefit Show** to the House of Blues in Los Angeles and Wetlands in NYC,. **Sublime** headlined all three sold out nights which also featured the likes of the Greyboy All-Stars, Wayne Kramer, weapon of Choice, Slightly Stupid, DFL, the Wesley Willis Fiasco and the Lordz of Brooklyn.

Sublime's new release, the self-titled album, is sure to take the listener on a rollercoaster of auditory responses. Recorded in Austin, Texas at Willie Nelson's studio, appropriately tagged "Willie World" was more of a resort than anything else. The boys and legendary Butthole Surfer Paul Leary, who was on location producing the album, enjoyed swimming pools, golf courses, jacuzzis, pool tables and plenty of joy rides on Willie's golf carts. Leary, whose recent credits include the last two Meat Puppets records as well as the latest Supersuckers offering is sure to contribute plenty of good butthole on this release. Also, taking the helm on a couple of tunes was David Kahne (Fishbone and Soul Coughing) who added that additional spice to making everything nice.