



“WE GOT TO EXPERIENCE THE LAST FEW YEARS OF THINGS BEING GREAT AT THE LEVEL OF A BIG INDIE LABEL”

For years I played through an Ampeg SVT, but I have a TC Electronic Blacksmith head and a 600 watt Rebel cab nowadays. I don't normally play it higher than two because our guitarist whinges about the volume. As for basses, we were in Japan a few years ago and I played a Lakland Darryl Jones for the first time. When I came home I splashed out four grand on three of them, a five-string and two fours. I absolutely love them. I also have a Precision. I got some Soundblox and Supersynth effects to play with from Mark Stickley at Bass Direct, although I wouldn't use them in Snuff.

I got into bass because there were no bass players at my school. There was a point around 1987 when Guns N'Roses' *Appetite For Destruction* and Def Leppard's *Hysteria* albums were massive, and everyone I knew suddenly wanted to play guitar. My stepdad was a massive Kiss fan and had Gene Simmons tattooed on his arm, and as a result I'd been drawing pictures of Gene since I was a kid, and I thought 'He's a bass player, I'll do what he does'. I bought a pink Marlin Sidewinder, which was horrendous because its action was so high, and I didn't know that you could fix that so I just started playing it. That was it, really - you can blame that golden period of rock from the 80s.

There were a few bass players that stood out for me. I loved Cliff Williams of AC/DC - he played root notes and got the job done. But at the time you also had Duff McKagan, Billy Sheehan and Steve Harris, who played so differently from bassists like Cliff. Soon after I heard the debut albums by Primus and the Red Hot Chili Peppers and realised what a bass player could do, and how much you could attack the instrument. It wasn't just pumping away on root notes any more, and it wasn't about theory - it was literally about how they attacked the bass.

I was a fingerstyle player from the beginning, and I got pretty fast over the years, with my main influence being Robert Trujillo, now of Metallica. Still, for a long time I just played whatever I could play. You know how everyone plateaus with their playing? That was me. Lately, though, Scott Devine of Scott's Bass Lessons has really changed things for me, because he's got me practising again. The new Snuff album is going to be quite different because of Scott. I think before I play now. I go to play something and I think 'Wait! What would Scott do?' ■

S N U F F ' S E N O U G H

Lee Erinmez of veteran punk rockers Snuff checks in

I teach at the SAE Institute in London, where I run a music business programme. It's been interesting to see the music industry change in real time; I signed to BMG when I was 18, in 1991, through the Clash's manager Bernie Rhodes. I joined Snuff in 1996.

We were signed to the label owned by Fat Mike from NOFX, and we got to experience the last few years of things being great at the level of a big indie label. In 2011 I took over the management of the band. A lot of things have changed since then, of course, so the focus of my teaching is showing my students what they can do to succeed in the modern business environment.