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DALGER

IN THIS ISSUE

HONOR ROLE
HUGO LARGO

THE
HONEY MOON
KILLERS

THURSTON
MOORE
OF
SONIC YOUTH

REVIEWS
AND MORE...

50¢



THURSTON MOORE OF SONIC YOUTH TALKS SOME SHIT.

D: How many pairs of glasses does Steve Shelley have?

T: Well, he's gone through quite a few. It's not cuz he loses them it's just that, well I don't know if I should be telling you this but.. Kim has been coming to two out of four rehearsals a week really bombed out of her mind. I mean totally fucked on up. It's destructive and somewhat fucking nasty, and while Lee and I are fairly adept at dodging her four bass pegs swinging viciously from her hip Steve's cymbal stands are not, and thusly get banged hard and they therefore smash usually right into his face. And his glasses break. So fuck.

D: What do you think of the Killdozer poster with Mason Reese and Billy Carter on it?

T: First of all it's not Billy Carter, it's Gerard Cosloy. The likeness is unbearable. Mason Reese is just a Reeces Peanut Butter Cup w/ out the chokolit.

D: Have you ever seen your sister naked? (Heh, heh.. an old KILLER question)

T: I think the jazz/rock fusion of the 60s/70s was a failure due to the fact that jazz (represented by the likely Miles Davis) was invariably leeching off rock music's success as a popular, yet bewildering popular form. It is just now that "improvisational" musics are situating themselves in an integral matter. Why? Because I'm a jerk and I said so. My sister's dead, and your question is obnoxious and not funny.

D: What do you think of Gerard Cosloy's leather jacket?

T: Well I'll tell you at that last Oingo Boingo gig at the Ritz I was standing behind Gerard crushed to the stage and unbeknownst to he I was wipin boogies all thru the show 'pon his .kool leather jacket. I kinda dig it.

D: Is Steve Albini a homosexual? Are any of you?

T: I don't think Steve Albini knows what a homosexual is. Now is the important time for improvisational music to be taken seriously. It is basically only important to be taken seriously because it's happening now. Huh? Yeh, I guess I'm kinda gay sometime's.

D: What do you guys think of Jif Peanut Butter?

T: "We all used to run upstairs to the bathroom, speeding our brains out, and jump into the tub and start fingering the Jif Peanut Butter because it felt like the real thing."- Lou Reed recalling the days of partying at Kim and Thurstons in the early 70's, Creem Magazine, June 1976.

D: Do you like Sean Penn, have you ever met him?

T: Yeh, I know Sean. At least I used to. He used to hang around the S.I.N. Club the summer of 83' when we used to play every weekend with The Swans and Rat at Rat R. Sean had a band called the Misguided and when he moved to Hollywood to "act" they transided into Das Damen. I think if anybody is of import. to this scene it's probably Sean and Me, and of course Youth of Today.

D: Do you think the Beatles ripped you guys off?

T: Look I was there when John Lennon got shot and I just fucking laughed and blew splooeey in his face. Yo Mark David if your reading this, Right on bro mo-fo. RINGO'S NEXT! I'm sorry. I suk.

D: How many "youth" bands can you think of?

T: The only thing I can "think of" is when this interview is gonna fug-kin stop.

D: Who would you most like to hang out with for a day?

T: Somebody short, fat, diseased and horny, somewhat retarded, and flatuently unstable. In fact I've taken a personel ad out in HONCHO. improvisational music of the late 80's is an obvious, intellectual sidestep to the free jazz movement in NYC in the late 60's and therefore should lead us as listeners and players, into a maelstrom of stupid answers to stupider questions. Burp.

D: Is Michael Gira a nice guy?

T: Oh, I'm sorry I thought that was question number 10. OK umm I'd like to hang out with, with, with ummmm oh ummmm Traci Lords! Oh, I'm such a male. And so is Mike. But I know Lung Leg.

D: How about Lung Leg?

T: And Mike doesn't.

D: Does "Bleeker" Bob Blotnick molest his employees?

T: I think the whole Bay area new age/ improv scene would benefit if they smeared white chocolate over their collective bods. Then we wouldn't know the difference between Rova Saxophone Quartet and Dinosaur Jn. I am what some call a "victim" of shit eating expeditions with boy bleeker blob.

D: How tall is Richard Kern?

T: First of all his name is not Richard. It's R.

D: Is Lee Renaldo between 27 and 29 years old?

T: Nay. He's on either end.

D: What do you think of DEVO?

T: I like the girl, Jarboe.

D: How many dreads does H.R. have?

T: Yo like none. He's bald. I know I used to live in DC when they first started. I was the singer in the Slinkies. That's a wig made out of year old pasta. He's what you call a Pastafarian. Thank you thank you.....

D: Do all of you wear Converse high-tops?

T: I wear AVIA 870's. Kim wears con hitops. Steve too. Lee wears Rubb-ermaid slix.

D: Do you own a Technics turntable, if not what kind?

T: Kim don't ley me play no records. She sold em all. We got a CD player and one CD. Can ye guess which one? Gerard knows. So does Sean. Man this answer sucks to the relatively high quotient of entertainment value held within your question.

D: If I was to sell you S.S. Decontrol's "Kids..." album for \$50 would you do it?

T: No but for that same \$50 I'd like to buy the first pressing of Wa. one's 7-inch. I'm really into 2nd generation N.Y.C. Hardcore. Especially the straightedge stuff like Warzone, Bold, Youth of Today, John Zorn, etc.

D: Do you think Roger Staubach's handsome?

T: He looks kinda like Springa.

D: Would you hang out with Tim Yohannon for a day if you could?

T: Yeh I'd like to spend a good day questioning and conversing on such burning issues as the logistics and deridings of their so-called New York scene report. YO! NYHC knows better and Tim Yo is gonna get nailed. Enough of this NY peace punk shit and more about real scene bands like Warzone, Project X, Bold, Gorilla Biscuits, and Arto Lindsay.

D: Do you have any of the "Hey Boo-Boo" LP Left on Ecstatic Peace?
T: That fucker sold out so fast it made me ballsies spin. Ya ya. It was a masterpiece of lower east side improv-core. A coupla \$50's my way and maybe I'se kin dig one up. Hoopie hoopie.

D: Did you ever kick the shit out of Henry Rollins?

T: Well during the NY/DC war he and Ian and Stabb, and Sab Grey came up to see Sham 69 at the old Hurrahs club and they started skanking like the hardcores they discovered in Hollywood on the Teen Idles tour and I just happened to have my pinkie shears with me and started to blindly chop the hair off these DC softies. Henry of course got pissed especially after witnessing me slap Ians kid brother Alec then of the Untouchables down a flight of stairs. With his newly shorn skull he was set on "kill" but as soon as he saw the hardcore murder and straight edge fury in my eyes he stopped and slowly growled..."thanks man, you're fucking allright, cuz you see my name is Henry and I'm not exactly Damaged, not yet but I am in, thanks to you, a warzone and knowingly in a ...State of Alert."

D: Is Jon Spencer really a nice person?

T: He will be when he gets off his 'don't smoke, don't drink, don't fuck' kick.

D: Any closing words?

T: Nay, the Royal King Tuff Titty hath spoken.

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THE END



FLIP SIDE

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Gwar
Aversion
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Miracle Workers
Pussy Galore
Sham 69
Social Distortion
Sonic Youth
Undead



SONIC YOUTH



Surface of the moon ☐-AI

What do you ask a band that have been interviewed a billion times in every fanzine, magazine, and newspaper there is? What do you ask a band who have already answered every question there is to ask them, twice? I guess you just talk, which is what we did. We meet Sonic Youth for a formal dinner engagement and just kinda shot the shit for an hour as we ate, this is what came out of it...

Thurston: You know that song by the Fall, "L.A."?

AI: No...

Thurston: The only words are like "L... L... A... A..." That was the most perfect song I'd ever heard for L.A. "L... L... A... A..." That song to me really spoke about L.A., it just said it all...

Klm: Big and empty, I mean it's just so big and spread out. I grew up here...

AI: So what's the deal with SST or Blast First?

Thurston: We were on Blast First before we were on SST... Blast First didn't have anything happening in the U.S.A. and we needed a deal for the U.S. because we didn't want our records just available on import. SST were like the strongest label that wanted us, so we dealt with them. They were great to deal with at first but things got a little askew, Blast First finally set up a situation in the U.S. with the Enigma/Capitol distribution. We weren't a committed band to SST, we didn't join SST when we first got together, like a Minutemen or Saccharine Trust, so it was a different sort of relationship.

Klm: But we always wanted to be on SST.

Thurston: Oh yeah.

Klm: They changed a lot since the time we joined, they just kept signing bands. And for a band like us we kinda felt lost with the way things were going.

AI: So Blast First has an office here in L.A. now or what?

Thurston: Yeah, Ray Farrell, they have their own corner down at Enigma, and they have offices in New York. We like it also because its a label that pretty much, besides Ray Farrell, is a label that is governed by women. That sort of attracted us. As far as the entertainment business goes, women are much more brilliant as far as dealing with it. That's a very

sexist thing to say but it's a very sexist business and it's the sort of situation that negates itself.

AI: Do you feel that the women can be more sensitive to a bands needs...

Thurston: No, women are just more sensitive to rock. That's why it's such a male dominated business. Do you think women invented rock and roll?

Lee (to Kirk): Do you think people who read Flipside will be into Sonic Youth?

Kirk: Yeah, did you see our last poll? Sonic

Youth were voted best band!

Lee: Yeah that was pretty weird. Your poll had Sonic Youth as best band of the 80's, was that a misprint?

AI: Yeah, we just put that in there...

Thurston: Best 'nude' band... best 'new' York band... it was surprising, it was shocking to everybody.

AI: You were best band, period. It shouldn't be such a surprise, you've seen what we cover in Flipside...

Thurston: I had the Flipside calendar, but I lost it, do you have another one?

AI: No, we were gonna reprint it when the days became valid again, whenever that is.

Lee: I want a Flipside Video with us on it!

Thurston: I gave a copy to Thurston! Did you guys ever do anything with that? Stewart Sweazy (promoter of Desolation Center Shows) said you, Kim, were gonna edit something together with all that stuff.

Lee: There's about 10 seconds of it in our new video.

AI: Really, 10 seconds huh?

Lee: Our new video is a real collage, we sorta raided our video library and put in a lot of different things that we liked, there's footage

of us playing and all of a sudden the band will turn into Black Flag and you'll see Rollins on stage or Ian MacKaye's in it, Nick Cave, Burroughs, Kerouac, a lot of different people... Steve McDonald from Redd Kross is in it, Jack Brewer is in it...

AI: You did this video yourselves.

Lee: Yeah we did all of the editing.

AI: I mean you, in particular?

Lee: Yeah.

AI: I saw the Lee Renaldo solo video stuff. I was wondering how you did some of that stuff and still kept it viewable, I mean with all the whole thing falling apart technically.

Lee: It was very difficult and actually we wanted to do the Sonic video that way too. It's a really hard process to get the image to stay there without screwing everything all up. It's all glitches. It's viewable but actually in a few places it alters the soundtrack, everytime they duplicate it, it is slightly different. There's places that the video makes the soundtrack go "wwwrrerererrrr". But you can't really tell with my stuff. That was the beginning of a lot of experimenting with that stuff. There's an editor that we've worked with that's found a way to preserve all of the glitch material. We were gonna do the 'Teenage Riot' video that way but it was really impossible because it kept ruining the music.

AI: They were pretty interesting for awhile...

Lee: We kept them short. Steve (drummer) and I did a whole series of shows in Europe and a couple in New York and we used that video stuff. We had a bunch of TVs behind us with that flashy imagery. We had 4 amps with guitars in front of them, Steve played drums and part of it was mixing tapes and part of it was turning on all four amps and having these guitars doing these wild things. Sometimes

there'd be two or three drummers actually.

Kirk: What were those shows billed as?

Lee: From Here To Infinity.

Kirk: You guys are into films and stuff...

Kim: Into films? Yeah... we see a lot of films.

Kirk: Wasn't some of your music in a death trip film?

Kim: Yeah, maybe. Richard Kern, he also shot Death Valley '69 the video, and he used some of his stuff from other films in it. In the new video we use footage he shot of us over a year ago and never ended up being used. We recycled it.

Kirk: Were his movies very successful?

Kim: On a cult level. He's not doing them anymore.

Thurston: Maybe women didn't invent rock and roll...

Al: Then who could it have been?

Thurston: Maybe it's like women don't invent, it's like only men invent and women are just responsible for it.

Kim: Men get into rock and roll to try to feel what it's like to be a woman.

Al: Certainly a lot of the glam bands support that...

Thurston: I mean there must be some logic, some reason why there are glam bands.

Kim: It's an ok reason for them to show their female side. Normally there's only certain emotions that traditionally men are allowed to express, but if you're up on stage... or dressed up or whatever... expressing their female side...

Thurston: In a hell of a rage...

Kim: They're dressed up or whatever then... I mean rock and roll lets these guys express things that otherwise wouldn't be considered manly.

Thurston: Why is the guitar in the shape it is?

Kirk: Lee, tell me about your photography, I saw some Swans photographs awhile ago that had your name on them?

Lee: Yeah I sort of just do it when I have the time. I did some of us that we use. We do all sorts of stuff when we're home just hanging around. I'm trying to do some writing that I've been working on for a long time. Maybe get some kind of a book together.

Kirk: Have you had anything published?

Lee: Just little bits and pieces. Thurston and I had a tour diary published in the last Forced Exposure.

Kirk: That's where I saw some of your pictures, do you take your camera on tour with you?

Lee: Yeah, sometimes when I can. A lot of the stuff in our video I shot on the last tour with a movie camera that I took along. When we did our Evol tour in 1985 we took a video camera on the whole tour with us. That is eventually going to come out as a movie. Some of that was shot out the window of the van.

Kirk: How did your solo record come about?

Lee: A lot of it was just tapes I had around the house and some that I made especially for it. It just came out of my interest in the whole tape loop thing.

Kirk: Is all that stuff guitars?

Lee: Most of it is but I don't even know what some of it is, it's been so changed from being re-recorded and re-recorded... just from tape deck distortion. There's no effects being used its just guitars played into a tape deck, then manipulated- cut up, spliced back together, backwards, forwards...

Kirk: Do you listen to a lot of that stuff at home.

Lee: I listen to some other people, there's a lot of it.

Kirk: A lot of people have a gloomy side to it.

Lee: No, I'm not into that whole side of it. You know Boyd Rice? He has a record of similar stuff. John Cage, there's a whole history of that type of stuff.

Al: You guys never seem to grow your hair really long...

Thurston: He (Lee) used to have one of those great big Garcia hair things, smoked a pipe, and he used to travel across the country and follow the Dead.

Al: Is this true?

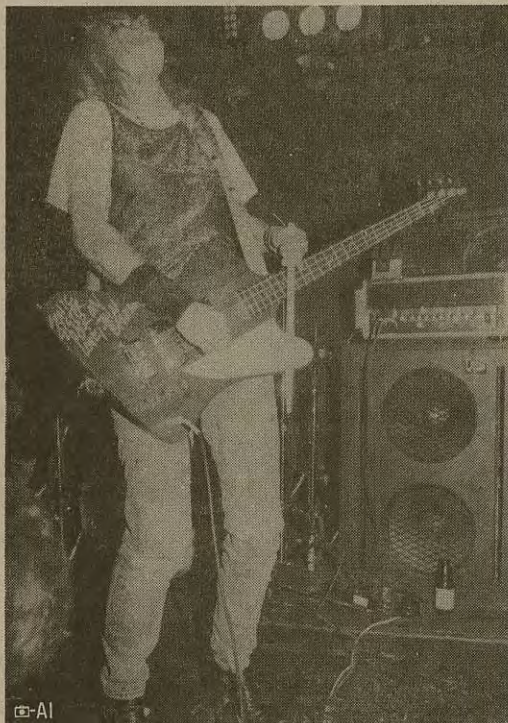
Lee: Yeah! I was in Santa Barbera jail in like... 1974...

Al: You guys keep that clean cut punk rock look as opposed the the heavy metal grunge look...

Thurston: Kim takes care of a lot of the aspects of our... our look!!? It just sort of comes out of uh... it's sort of uh...

Kim: Thurston forgot his parka!

Thurston: Yeah, I usually wear a big Alaskan parka, and it's sorta catching on around here. We saw some kids in the pit the other night in Minneapolis, and he had a parka on...



Al: Wow, you guys get a pit in Minneapolis!

Kim: We've been getting these kind of pit waves, in fact it was big in Minneapolis.

Al: See, you're Flipside material! Ha ha ha...

Thurston: That whole initial L.A. punk rock thing was like totally ignored in New York. Flipside was an unknown entity. You'd go into a record store and see an X "Adult Books" and you sort of knew about it, but you didn't buy it. Nobody cared about it. It wasn't wasn't until like hardcore bands, and like Dischord bands started up... They were coming out of the California thing even though they were adding another attitude to it, as far as their musical inspiration- they weren't getting it from Television or the Dead Boys. It wasn't until the hardcore thing that people started noticing and everybody wanted those records. Then you couldn't get it because it was after they all came out, they disappeared because

such a minor quantity came out.

Al: You are a record collector...

Thurston: Yeah, I always was... The west coast thing at first was like totally ripping off London punk thing. The big turning point was when London punk died and it turned into Spandau Ballet. All of the California punks were still gaining momentum and it became a self perpetuated scene.

Al: At the time that all of this was happening, what were you doing, playing guitar?

Thurston: I was in the Coachmen. But there was nothing happening in New York. There was nothing happening like the Masque, we didn't have that kind of comradery in the scene. You had everybody growing up in different High Schools, but all with the same environment. In New York it was like, you didn't move to New York until you were 18, 19, until you were in your 20's. I moved there from Connecticut, but we only lived an hour and a half away, if we wanted to drive we'd go to Max's or something. Here you had people who went to school in L.A. county, you had this relationship in the audience.

Kirk: What high school did you go to Kim?

Kim: Uni High, same place as Darby Crash, David Cassidy...

Al: So as you kept up on the whole punk movement, what led to the direction you took with Sonic Youth? I guess this is the band right after the Coachmen...

Thurston: Sort of, yes. I got involved... like I said a lot of people move there when they get older to like further their interests in music. The whole punk rock thing was the most exciting thing going on, in New York there was Teenage Jesus and the Jerks and the whole McLaren thing with the Sex Pistols destroying rock with these sort of hyper Chuck Barry riffs, that was all totally happening and it had a large effect... There were people like Glenn Branca, who I was involved with, who were interested in doing sophisticated music and at the same time was really interested in these really anarchistic ideas. Glenn Branca's band had like six guitars and drums and it was the most ferocious guitar band that I had ever seen in my life, even more so than the Ramones or Teenage Jesus and the Jerks. It was really really insane. I got involved with playing with him. He came from the art world and had alot of backing from the art world. He's gone ahead, and he's evolved into doing more sort of composer music. But Lee played with him and I met Lee, then Kim and we

started Sonic Youth. This was a time in New York, after No Wave, there wasn't much exciting going on, just a lot of lame ass pop bands. we just said fuck it, and got cheap guitars and screwdrivers and turned the amps up to 10. The name Sonic Youth sort of came out of reference to Fred Sonic Smith, and the MC5. The Youth came out of, at the time there was this resurgence of reggae music going on for white middle class kids like me, so we were a combination of the MC5 and somebody like Big Youth. That's where the name came from, but shortly thereafter we started noticing kids who were like shaved heads, playing short songs, promoting this straight edge thing and using the word 'youth' a lot... Reagan Youth in New York of course, so it was kinda weird. It was confusing because people that knew us knew we weren't a hardcore band and the hardcores

that knew us knew that we weren't an art band. We were neither. We were a part of nothing.

AI: A lot of early things I've read link you to coming out of the No Wave era which kinda indirectly linked you to the art world. That's the impression I got out here.

Thurston: We weren't part of the No Wave thing, we only witnessed that. We all were inspired by it but we weren't a part of it. I guess our music was sort of akin to it just because of what we were doing. Nobody else was doing it. The only other band doing it was the Swans, they were a whole other story.

We put a record out almost immediately. People take you seriously as soon as you put something out... especially in New York because there wasn't a real indie label scene. Glenn Branca put our record out because he

these bands all across the country doing the same formula. I thought that was great. It was amazing! You'd go to a gig and eight bands would come out and they'd all be the same!

AI: They're still doing it!

Thurston: But now it's like who cares. The initial thing was fine but you can't listen to it for ten years in a row, I certainly don't want to. It's developed, you can certainly tell who's progressed out of it, I can certainly has.

AI: What did Sonic Youth get from it musically?

Thurston: A lot of it was approach to playing live, song writing, becoming a much more sort of spontaneous hardcore approach, sort of aggressiveness. Just learning how to work on stage.

Kirk: What do you think of that 'Swanic Youth' single that Mykel Board did?

Klm: Yeah, we had been trying to put that out for a long time. We first put it out on cassette out of our house. Then Rought Trade was going to put it out but we left them...

Kirk: On the first record, on the blue one, there are some parts where this total distortion comes in, I know you guys used to play with drills and stuff, is that what that is?

Klm: Maybe, on 'Burning Spear' there's a drill. We used to play it through a waawaa pedal and then it broke, we could never find a drill with the same tone as that one. We didn't have a drummer at that time, and we had shitty guitars, so we'd be hitting a drum with a drum stick and hitting the guitar at the same time. Just like fucking around.

Kirk: How did you ever sound check with the drill? "Ok, gimme the drill" (laughter)

Klm: I don't know, that's a good question. I



wanted to start a record label, he started Neutral Records, we were the first thing he put out. The whole music scene changed quickly after that, the whole Dischord thing, it was really potent.

AI: Did that have an impact on you guys as far as your music was concerned?

Thurston: It did to me initially, when I first saw Minor Threat I just thought "My God! The greatest live band I have ever seen". Sonically they were just so stimulating. The whole philosophy they had as far as what they were doing and what their friends were doing was amazing. It was the alternative. It got out of hand of course, you're dealing with teenagers who are very subjective to anything. I think it was a really healthy thing. Musically all of these bands sounded the same but that's what I liked about it. The idea of, all of a sudden, like after about a year, you had all

Klm: Well, we know him, we had nothing to do with it, I didn't think it was that funny.

Kirk: Just the fact that he spent money to release a joke, that's kinda weird.

Klm: He sold a lot in Holland.

Kirk: Do you find a lot of people making bootlegs?

Klm: No, we don't really care as long as it's not our record label that doing it.

Kirk: Wasn't there a problem with that?

Klm: Yeah, the guy at Blast First thought he was doing us a favor and released that live thing. That was just before our first release on SST to it caused a lot of problems. It was so expensive for a bootleg, people didn't realize it wasn't. We had rejected all of those tapes but a lot of people really liked it... we got things all sorted out.

Kirk: You finally released some early live stuff on SST...

don't think we did sound checks in those days!

Kirk: Why did Bob Bert (drummer) quit the band?

Klm: I don't know, he just got tired of it. We still see him all the time.

AI: At this point it seems you guys are successful enough that you can live off of the band.

Thurston: Yeah. It's better.

AI: It's hard to imagine having full time to work on a band, do you guys get more prolific or do you spend more time ironing things out?

Thurston: We should get more prolific, it's weird because we don't have a rehearsal place or a studio or anything like that. For the last record we had a hard time finding a place—we found this little hallway to practice in and it sounded horrible. We wrote the whole double album there. It's ridiculous. I think if we had a

space with a pa the album would have been a million times better. It's always been that way, that's the way it is in New York. That's why bands don't exist there. It's so hard, it's so expensive to live there. The most important thing is just to get the hell out of there. We started touring immediately. Our first couple of tours were in front of 10 people every time.

AI: Do you think that's it's kind of snowballed recently. This is sort of an auditorium tour.

Thurston: Yeah, we're playing three shows at the Roxy (in L.A.), we were supposed to play the Variety Arts Center. I don't like playing in theaters where people sit. The Anti-Club was always fun in L.A. we get gigs in the mid-west sometimes and 90% of the audience is wearing Siouxsie and the Banshees t-shirts and it the first gig they've had in a month and a half and it's like Sonic Youth is playing with

Thurston: Um... let's not do lyric questions, lyric questions really suck unless you're a really overtly political lyricist or an overtly romantic lyricist or whatever. None of us have really, maybe I should speak for myself, but I don't think that none of us sit down and transcribe our lyrics in such a literal sense. It's just something that you trust amongst yourselves. You go through phases when you're growing up, especially lyric writing, it's like 20th century poetry, you're either really serious about it or you don't care about it. We happen to be very serious about it. I think a lot of stream of consciousness lyrics are the most beautiful lyrics and the most valid. I've sort of always felt that. Especially if there are ideas you want to add to it, be it political or spiritual ideas.

Kirk: Do you think Sonic Youth has an image

AI: Do you think there is a different personality that comes out when you are doing lyrics?

Thurston: Yeah, I think it is more of a closet personality. Sometimes it's like the person you wish was more you overtly than you are. That's the great thing about being in a rock band, I can espouse things like that and you can really embarrass yourself and have a good excuse for it. It's the same thing with like doing splits in the air on stage, you're not gonna, ha ha ha, I don't know...

AI: Do you ever change some lyrics live that maybe you wouldn't want anybody to ever hear recorded?

Thurston: Yeah. I do a couple of songs differently every night.

O: Why did Rapeman do a song called "Kim Gordon's Panties".

Thurston: That's only because that song,



Steve Shelly - Kirk



Token Merry Xmas photo - AI

some local band and they're a new wave band. But you can't underestimate people's involvement as far as the music is concerned, you can't say one person deserves to be more involved with music because he's had more of a history with it.

There's times when you have a kid come up to you and say "Yeah, I'm really into death man." And he starts sending you crushed cockroaches in the mail.

AI: A lot of your lyrics, or the imagery of the band might lead to that.

Thurston: I guess but a lot of it... you just sort of walk away from it. I don't feel responsible for any actions somebody takes after hearing a song of ours. That person has to decide for themself.

O: Cha-ching!

AI: I don't know what some peoples interest may be in your lyrics, what is your motivation or inspiration for some of the things you say?

to keep up?

Kim: Yeah, we have to keep carrying around all of those guitars! We have like 20 guitars. (On tour with them!)

Kirk: I heard 21! How many basses do you have?

Kim: Two, actually three.

Kirk: What do you think of the real technical interviews, where they want to talk guitars?

Kim: The other day the guy from Guitar Player Magazine spent a couple of days with us and he just figured out all of the guitar stuff with the songs in terms of regular tuning. We played songs and he transcribed it. That's ok for Guitar Player Magazine but most people just ask us how many guitars we have. This guy was into it.

Gary: (Editor of Transworld Skateboarding) What's your favorite song from Scratch Acid?

Thurston: The one called 'Cannibal'.

O: Cha-ching!

Steve Albini thought sounded like us. Also because when Big Black were playing once, Kim threw a pair of panties at Steve, they were hers, it was because who in their right mind would throw a pair of panties at Steve! Ha ha ha.

Kirk: Do you think there is an explosion coming up that will include you guys?

Kim: I think there is now. Like with the Pussy Galore thing.

Kirk: Would you hook that up with you guys?

Kim: No. They're not really our peers. We've been playing for like 7 years. Poeples who started playing at the same time as us were like Butthole Surfers, Big Black, Swans... Pussy Galore are younger and influenced by us - I mean Teenage Jesus, the Cramps AND us. It's just a different generation. It's like what Youth Of Today is to the Dischord bands. We were totally influenced by the hardcore scene, but we started a bit before all of that.