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SUGARCUBES • THE JUDYBATS • FIREHOUSE DEVONSQUARE • WAYNE COTTER
LIVE! HOWARD JONES • VAN MORRISON
LYLE LOVETT • SKID ROW • TORI AMOS
LOCALLY: JOHN LAMERE • PARADISE ALLEY
THE PAUL WEISS BAND



Forest Hills, Queens — the band spot and they didn't fit in.

And they didn't fit in.

And they did so without ever because ministers are punk apprement they inspect the Sex Pistols sang "No Fun"; the band as a substance to discuss Toco Live, the band and the substance to discuss Toco Live, the band and the substance to discuss Toco Live, the band and the substance to discuss Toco Live, the band and the substance to discuss Toco Live, the band the substance to the substance

were missing.

Recently the Island-Ear caught are with look flamone to discuss "Loco Live, the band's most recent release and their first live album for the Americae record-buying public. Recorded live in Barcelona, Spale in April 1991, the album functions on every chapter of their career in inimitable Rangones space are quitae total, only the barest of introduction (often no more than "one-two-three (awf.), the based baresing toward on a pure serve a

raw, raw energy.

Perhaps just as importantly the release of loop law rectifies one of the major mistakes the band's label made in handling their career, in 1928 Sire Records released the band's first live album, it's Alive, everywhere on the planet but the United States. A 28-song double Lp documenting the bands blave Year's Eve. 1977 concert at the Rainbow Theater in London, it is widely regarded as a classic, but remains to this day only available fiere as a pricey import (track number verying with country of origin; the German version is complete). Finally domestic fare faces a semiplance of the referse they're been clamoring for over the past fourtages, years.

over the past fourteen year.

The new album is also the first than bend has recepted with base player C.J. Ramo

who replaced Dee Barnane in August of 1990.

Before we really get into dischalar any of this however, the lanky land singer was A A GOOD STATE made "Gabba Gabba M from his doctor. 🙀 🛼

Checking up on your hubble and distributed "Well my throat's a little sore and limited

"Well my throat's a little sore and (purelying the next throat nights."

I hope you're taking fore to execute.

"Oh things are good family allows assers are at size two raillies for Jerra Bror recently, one at: Washington for all between the control and Broadway; so I was so outside and the first day, it was all a control with a size wasn't too healthy, it was kind of healthy, acquest assert the sories are place with the sories.

The Ramones' forthcoming and assert the sories beauty allowed for late summer release.

Why did it take so long for you gave to pile over the object in the United States?

We've been wanting to our 200 sides about the song time, all the way back to when we did it's Alive, in England and the rest of Europe is carrie out before Road To Ruin, but for some reason [Sire discords builders seymour [Starrie didn't want to put it out in America. There was always a redistance against us doing a war for the most part. They'd say, "We only want studio albures in America. But it 1900 we became free agents in Europe and signed with Chrysals Locate over Detre, and after any Drain came out and was a major hit record and "Ret Semastry" need up the chart, "heir German company said, "It would be great it you make would not out a live playin to follow-up Brain Drain." Which was really ironic. So we want back to the management company and said, "They're really excited about our doing a use laburation and that Finally Sire and our management gave in. We were originally business to record a in Metagourne, Australia, where we were gave in. We were originally broken to accord to in Methodisme, Australia, where we were going to do a live radio process, but the reporting match broke down on the way [laughs]. The next opportunity are factor to be according to the bound on the way [laughs]. The next opportunity are factor to be according to the bound by the second of the second of

We're big everyw Right [laughing]

one we're massive in Europe and Japan and Australia. We do great in America too, but we're bigger organization we are been. A fee of the see to with the attende of the proping look at things differently, and they're use taken by the fact that we're the originators — but that's not see the beautiful to the fact that we're the originators. nators — but that's notable at the skine is know what I mean? And the skine is the than anybody else, you is many what's good.

Did you go into these 100 to do some sort of pre-pro

Nah... because we play? So I mean, we were tight and

Are there any songs that after all these years you're just dog tired of singing?

No, I don't get tired of singing anything. I always have a good attitude. I always try to make it as if I'm singing it for the first time, more or less, because you're always playing for new people and it should be as fresh as if it were the first time. Plus I like to really give it my all and I like to feel everything that I do. I like to get excited about it. It's never Oh, we've got to do this song again... " Semetimes when you're really barat out, if you're on a long tour or something, you might feel that way — "Oh, do I have to sing 'Blitzkrieg Bep' again... " But when you're out there actually doing it, it's not that way at all.

Does everybody in the band feel that way?

teries over to the whole band, I think. I think it all depends on how optimistic a person you are — that's always been my attitude. I think it all depends on your frame of mind, really. The idea is to think positively, because if you don't, anything you do is going to turn out negative.

What criteria do you use to judge whether a particular show was good or great or not? Well I can tell when I'm kind of flying, you know what I mean? I can tell when everything is really moving along nice and it keeps getting better. Usually when shows are had for me personally, his because the monitors are ficked up, things of that nature. I hate hen you have this good attitude, when you want to go out and kill, and then there's some kind of technical problem. Those things tend to keep you from really letting go and having a personally great show.

When you listened to the tape of the show in Barcelona, did you know right away that this

was going to be the fire album?

It sounded great Willistened to it back at the hotel and it sounded exciting. But i mean, every show is different and this is only one show. I wouldn't say that this album ents every show we've ever done.

Did you ever consider compiling a disc of, say, the "best" live performances of your classic meks; the quingescential Surfle Bird," and so on?

I've heard a lot of stuff because our sound man tapes most of the shows, and he's got the stuff compiled more or less in a lot of ways I wish we could have used some of his tapes, but they weren't digne with a sound truck and the whole bit. So I've heard some really agraging things, but a different .

Whenever you tensed England during the late '70s, all of these future "big names,"

seenaged John Lydons and the Strummers and so on, would flock to your shows. Do you see a

kind of thing with young musicians today or was that just a special time?

Half the audience is young kids wanting to be in bands. As far as what we kicked off in England, which became the punk movement, everybody adapted our distinct sound and style as their basis, their foundation, and that's continued from the Sex Pistols on to Metal-ica and Jane's Addiction and Nevana and all of these bands now. And it wasn't strictly hard rock or punk bands, it was Elvis Costello and all different types of bands.

How has Europe changed for you over the years, especially now that the Iron Curtain has

Well It's great because it's wide open. There are all of these new territories to go in and play and kind of liberate the kids more or less. I mean, there's always been a pipeline. They've always known what's going on. But it's just so great to go in and play in these places. We played in Yugoslavia right before the revolution [laughs]. We kicked off the revolution [laughs]. And we were in Berlin when the wall came down. We played for 5,000 uds in this ice Hockey arens and there was this large group that had driven over from what had formerly been communist territory: East Germany and Budapest and places like that, and our show was the first rock show they'd ever seen — so that was really excit-

You guys made a lot out of the pop culture that preceded you. Is the ground as fertile for young bands now as it was relien you started?

Well no. There's nothing really that thrilling going on. I mean, what any adventurous artist would do is... there's text a well of great music and knowledge and stuff from days gone by and the idea is so sould if up and take it into the future, to make the music of the future. That's what are fill; but with us, we just happened to be born at the right time. It is a second to root exciting and diverse era in rock and roll to draw inspiration from. That's what my loss are, but then I like to explore other areas too. I'm open to everything, especially previous are beinging the whole fusion of funk and punk, which is really great because it below very body together — especially in terms of black and white. I think there is all the providers to the second in terms of black and is really great because it before previously together — especially in terms of black and white, I think there are real happrovide posterior. His control of the English Invasion, and 177-79 with the English end, they are locally provided they are plated to the Clash, and now I think we're in a nearly healthy three areas and they are Pistols and the Clash, and now I think we're in a nearly healthy three areas of they are plated to they count is a great facking band. I really like and a codicion. However, they we disbanded and all, but I'm a really big fan of they reached they are place invested genius. I heard about his new band and I'm curious asket they're like a special place sheet in Nirvana...

The year think Nirvana a sale of the collection of their fame?

RAMONE

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I don't think so [laughs]. Because they're not really doing anything that unique. They have some good songs, but I don't really see it sustaining. At the same time, I think it's great that it excites kids and makes them want to play exciting music too — that's the healthy thing about it: having a so-called punk band with the number one album in America is great, because instead of kids wanting to play C&C Music Factory, they'll want to create exciting situations of their own.

Your current record company bio implies that many of your classic songs were inspired by experiences on the road. How does the environment that you're in effect what you come up with as a songwriter?

Our songs have been inspired by all kinds of things, incidences on the road, life, films, horror movies, TV, relationships, things that piss you off — there are a number of different topics there [laughs], and then there are all kinds of topical things too, politics and stuff. As a Brown supporter, what do you do now that the primary is over?

Well, I still like the guy... because he wanted to change the system, he didn't just want to smooth it over. The problem is that he's perceived as a radical, and then having jesse jackson on the ticket, who's also considered a radical, really scared a lot of people off. And the Flat Tax was just too vague... I mean, he would talk about the way it effected the people in the lower tax brackets and he said he was going to make alterations on it, but he was never really clear about what they were... but everything else I thought was great. I still support him. I don't like Clinton because I think he's just what they say he is. I think he's full of shit [laughs]. I don't know, I want to see a Democrat in the White House after the next election, but then it's net enough to say that because look: Tipper Gore's a Democrat toe [laughs]. It's kind of slimpickins right now so... I don't know... you just can't dismiss everybody, because you've got to be responsible and concerned, and you've got to vote.

Dee Dee was a big contributor to the Ramones' catalog and now he's long gone. Do you miss him as a writer for the band?

Actually Dee Dee contributed three songs to the new album, and they're three really great songs. The major songwriters were always me and Dee Dee, and I do miss him because Dee Dee was a real creative person; what excited him was the music and coming up with really cool ideas, and that's what kind of keeps me going too, the creative end. So I miss that part of Dee Dee.

How's the relationship between the band and Dee Dee now?

Things are so much better now that Dee Dee's not in the band. I feel the band is more exciting now with C.J. in it, it's a lot stronger and a lot tighter in terms of the members. To me, C.J. brings this really great healthy enthusiasm into the band, and this really fresh attitude. He's also a great bass player, he sings, he moves great, so he makes it more exciting for me and I really enjoy myself in the band in a way that I never had before. I find it more inspiring, as far as songwriting and performing and just being part of the group.

Each of your studio albums is very different in some way from the one that precedes or follows it. Do you work up a new concept each time you enter the studio, or do you just go in and see what you've got?

No... actually, this is the best album we've ever made. It's really exciting and fresh and it's not like anything we've ever done before. It's definitely a turning point.

Have you felt this way just after finishing albums in the past, or do you think this album's really special, really it?

This one is really it. I mean, I felt excited about Too Tough To Die, but the songs I've contributed to this album are the best I've ever written. This is the album I've always wanted to make, that I've always dreamed about. Ed Stasium produced it, and it's the first time we've worked with him in six years, so in that respect it's a real reunion. And also, I guess, with me, I just got in this real binge of creativity. Plus it's like, the best singing I've ever done. I've come a long way in the last few years.

Are there outside factors regarding that, or is it just internal band stuff?

The internal band stuff plays a major role, but then, as far as myself... well, I'm sober these days, so all the blockage has been removed. The creativity really flows now. Everything is a lot easier, and I find things far more exciting and inspiring.

Last time I talked to the band both Johnny and Marky said that there are albums in your catalog that they didn't like; for Johnny It was Pleasant Dreams; for Marky, Subterranean jungle. As a working band, how have you managed to get yourselves back on track after falling into a rut?

Well, up to Road to Ruin, we more or less produced ourselves with the help of Tornmy Erdelyi and Ed Stasium, and then with End of the Century it became an experiment. Phil Spector really wanted to work with us, and so we tried it out. With Pleasant Dreams.. well... I wanted to work with Steve Lillywhite in those days (while we were in England I had heard Johnny Thunders' "So Alone," and loved it and loved the production), but at the time he was just starting out and the answer I got was, "What kind of track record does he have?" Which I thought was real ignorant, because the idea is to be adventurous and fresh and new. But I think Sire's idea was to have us work with someone who would help us get a hit. They chose Graham Gould because he had written all of those great songs for the Yardbirds and the Hollies... and I mean, Pleasant Dreams, as far as the songwriting went, is a great record, it's just that the production wasn't right-on for that period of time. That album was made in 1981, and by that point the Clash and people like that were happening... and their were some songs that weren't served well by the production. "The KKK Took My Baby Away" didn't come across the way it should have; it lacked aggression. But then there were other songs that really had 'it' and sounded great, like "We Want The Airwayes

So is getting back on track simply a case of working with the right person?

Well, then came Subterranean Jungle, for which we wanted to work with... well, Kenny Laguna, who manages Joan Jett, got involved, but then he got busy with Joan, so he put us onto Ritchie Cordell, who went on to co-produce the album with him. At that point it was the record company kind of telling us we had to go with a certain producer. We wanted to have an edge, because the edge had been kind of tacking... and Joan's earlier records sounded good, so we worked with them. Subterranean Jungle is kind of a classic album in its own right. A lot of people like it. But we were disgusted by that point and renegotiated our contract, telling the record company, in effect, that we were going to do it our own way or forget it. That's when we did Too Tough To Die and brought Ed Stasium back in and from then on we just continued to have control.

When it comes right down to it, what do the Ramones represent today? [Long pause] The American_dream [laughs].



JOHNNY

JOEY

CJ.

MARIA