All through 1981 I kept waiting for an album that would really turn me on. The 1979 Crawdaddys LP I found in Febuary was real good and a couple of cuts from random albums were real interesting ("Pretty in Pink" and "Shadowline") but nothing that would hold real deep downuntil the Gun Club album. Rip, pig, and panic is a good description of what these guys do to country blues. The Gun Club LP is dangerous, threatening, and strung throughout with high sexual tension. And death. Just what R&R needs today. Get it or eat shit.

Ted Gotfrief and I drove to Atlanta last February to see the Gun Club at the 688 club. Freezing rain turned McDonalds and southern pine alike into icicles. Beautiful. Ted spotted the Gun Clubbers at Wax and Facts record store and we chatted. Nice guys, "sure we'll do an interview, come to the sound check at six." Interviewed at sound check, motel and before the show.

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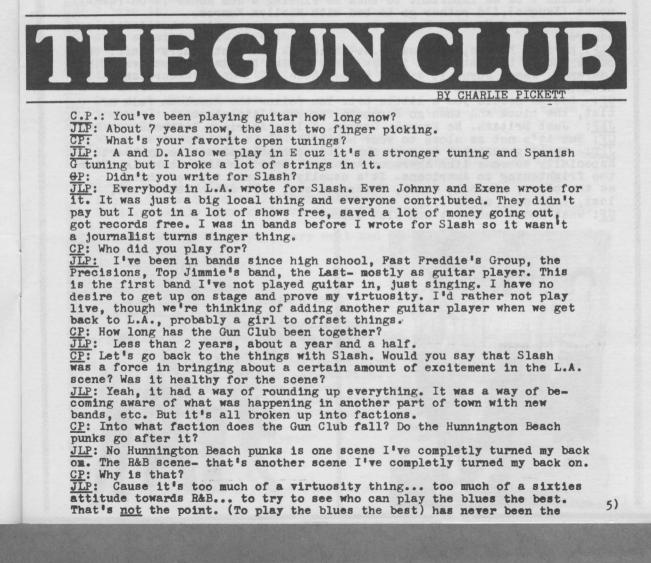
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One word about the show. They played the majority of their upcoming second album as a demo for their new producer (see below) and the songs are even greater than the first LP's! Jeffrey Lee Pierce is the Gun Club's singer/songwriter. Guitarist Ward Dotson, bass player Rob Ritter, and drummer Terry Graham were out to dinner and came back later in the interview.



point. The point of the blues is getting involved in the whole attitude and the mood and the feeling and the expression of the thing. Not how well you can play John Lee Hooker's guitar lick, but to play John Laged Hooker's guitar lick with the same conviction and reason that he

it. Young people like Robert Johnson where as I think Tommy Johnson's a much better blues writer. But he was older and went through so much more and saw things differently. He was more like an Elliot as opposed to a Rimbaud. I mean everybody loves that Rimbaud shit cuz it's all so youthful. I actually think of that stuff as just being adolescent writing. The better writers are the older one's. They just see things more clearly and more clearly and more competantly.

<u>CP</u>: You partially covered the British blues of the sixties. Does anything from that era impress you?

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JLP: There were people who were inovative. You can't say Jeff Beck was a derivative guitar player cuz he took all he learned from blues records and completly blew it out of proportion, did all kinds of weird stuff with it thats wonderful. You can say a guy like Mick Taylor is derivative cuz he never added anything to it. It's like the rockabilly thing today. They are such fanatical fans that it's outragous to them to change anything about it. Blues is awonderful, pure, 100% true music, and it's easy to get sucked up into it that it becomes a way of life for you. Some people in L.A. if they went to bedwith Marilyn Monroe, it wouldn't be as important to them as finding a Son House 78 on Paramount (laughs), I'd rather go to bed with Marilyn Monroe.

<u>CP</u>: You mention Marilyn Monroe in songs and conversation who else do you admire?

<u>JLP</u>: Marilyn Monroe, Rimbaud, T.S. Elliot... all that poetry stuff, they badge you to talk about it in New York. I like British literature: D.H. Lawrence, James Joyce it's just so psychedelic. I don't understand a lot of it. Samuel Becket.

<u>CP</u>: Let me needle you a little bit. You follow the American folk artist, the blues and then go European for your literature.

JLP: Just British. No French, German. I like American literature. CP: But it's not as close to your heart?

JLP: No it's just not as much fun. It's probably closer to my heart. Especially someone like Sherwood Anderson. American literature is after too frightening to Americans. It's usually the same type of thing as the blues; alcohol, death, fustrated sex, more death, being mad, lost, lonesome, cryin'....

CP: What about the next Gun Club album?



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