

CHEWING GUM CHEWING GUM CHEWING GUM **FRUIT JUICY FRUIT** SOFTENERS, NATURAL AND ARTIFICIAL FLAVORS, ARTIFICIAL SWEETENERS & BIT (TO MAINTAIN FRESHNESS)



# Original Sins ORIGINAL SINS

**FOE** Do the Original Sins try to put forth an image?

**JT** Yeah, I think we do. But it's sort of an anti-image. It's an image of people who apparently don't care. But who care enough to be entertainers and not just jerk off. To write songs that have some sort of meaning. It's sorta like the Replacements, except the Replacements did it a little too much, to the extent that they became kind of like cliches in themselves. The guys will be drunk tonight and they won't care and that's really neat. I don't wanna take it that far. I thought it would look silly for us to align ourselves with any one genre of music cuz we wanted to do everything that we know. That's why we don't have any particular image visually.

**FOE** The reason I ask is because every photo I've seen of the band, it's solemn looking and on the cover of "Self Destruct" it's the first time I've ever seen anyone in the band with a smile or grin on their face...

**JT** Yeah, well I think that had a lot to do with the photographer. My girlfriend took that picture and I can feel totally comfortable with her. With photographers we've had in the past, it gives it more of a sterile feel. You don't really know the guy, and he's got this imposing equipment and I don't think we're like that. I don't think anyone said "Don't smile", it's just usually the pictures we select are taken at the end of the session and everyone's really hungry or something and would just like to get it over with. It should reflect the music and most of the music is not that happy. It's not overly pessimistic. I think with "Self Destruct" it was different music, so we used a radically different photo.

**FOE** Does having a manager help the band, what helps, what hurts?

**JT** If you want to get somewhere and you're not an aggressive person, and I'm not an aggressive person, you need a manager. Who you get has a lot to do with whether you succeed or not. It's hard to tell. You could probably get the best manager in the world and you just don't get the breaks, and you still won't succeed. Or you could get some schmuck and you're signed the next day out of luck. I think it's something where to get the basic things done in your musical life, you need somebody, if you're not like a total maniac about things. I just don't have that in me. I've always had problems getting money from club owners. Cuz I don't have that killer instinct in me, like "Give ME the MONEY". I don't, I just say, "alright if that's all you can give me". Whereas Dave (the manager), will not settle for that. He's very good at that. He's an extremely persistent guy. Whether that has helped us or hurt us, time will tell. You can only do what you feel is best.

He's certainly not making any money off of us. If anything, he's probably lost money. Sometimes I get the feeling, I wonder have we been too persistent. Have we been too eager to try and get signed or something. Maybe that has put people off. I think a lot is the luck of the draw. A band can happen to be at the right place at the right time with the right A&R guy and bang! A band gets a good buzz...

**FOE** That's how you would have to explain something like Nirvana...

**JT** Yeah, but I mean, the one good thing they had going for them is they had an image, the SubPop image, or whatever, that was coming around, and that might've helped get them signed, cuz once someone decides in the corporate office that they're gonna push your band, then nothing is gonna stop you... unless you kill someone. The A&R guys who do the signings tend to look for trends in America. They look for funny hairdos or an image that they think they can market and they did a pretty good job with Nirvana. There's an argument with the Screaming Trees, whom I'm very fond of, they got signed to Epic, and I don't think anyone knew what to do with them. There's two very large guys in the band. I think that had a lot to do with the fact that they were hard to market. I love those guys but I think that might have had something to do with why maybe they didn't push them as much as Nirvana was pushed. They were on different labels, but, I think the Screaming Trees music is better. Maybe they couldn't be related to metal as closely as Nirvana. Cuz metal is a touch point for hits on MTV now. I don't really understand any of this...

**FOE** What have been your best/largest shows?

**JT** Biggest in terms of audience was the Tower where we opened for the Kinks, and that was like 2,500 - 3,000 people.

**FOE** How was the reaction?

**JT** It was bizarre, we weren't on the marquee so when the house lights went out, a lot of people thought we were the Kinks. so we got practically a standing ovation. Then the dawning that, hey that doesn't look like Ray Davies. I hafta admit, we played 2 shows there and they were very fair to us. The crowd, considering what they were expecting, "Lola" or whatever. We didn't play our most radical stuff. I think they really understood that we were kicking ass... One of our best shows was in Austin, on the SXSW, just because the audience was so into it. That was a very good show. You could just tell after seeing 3 kind of lame bands that the audience was primed for somebody that was going to rock. We did it and they really loved it. The place was packed. We've had shows at the Funhouse in Bethlehem that I can honestly say were great shows just by things that happened or the intensity. You can feel more intensity there than at City Gardens where there's 20 yards between me and Kenny. Where as at the Funhouse, we're hitting each other in the head with the guitars, cuz it's so cramped.

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**Coke diet**

**Coca Cola**

CLASSIC

CLASSIC

**FOE** What's up with that JT solo album? How'd that come about?

**JT** It was put out under the control of Byron Coley and Jimmy Johnson for Forced Exposure, and it's some label called Twisted Milly. Which has a Twisted Image type logo. I think there have been other records released on it. But they released like 270 some albums that they pressed. It's just this project I did of feedback. I sent it to Byron and thought he might like it. It's 22 minutes of 3 overdubs of guitar feedback, 3 overdubs of me growling and like an organ and a real low bass rumble and it just goes. There's no lyrics or anything. So he decided to put it out along with this sort of demonic kind of poem I did. I'm really pleased it came out and I hope that in some way or another it has touched someone's heart or life. It was an outlet when I let go of that stuff. It was like really purging, like an exorcism. All my devils went on to the record. It's not particularly listenable unless you're really messed up, then it's quite enjoyable. Like now I couldn't listen to it. But if you're really messed up or something it'll scare you to death. I would like to send a copy to Psychic TV, cuz he really inspired it a lot. I've got another project going called MESH, with people from past associations just to do some really obnoxious music, that I thought there would be a market for. It's studio stuff, this might actually go out on Dogmeat. I don't know if they'll do it or not. I've got all these songs and they're not all Sins songs. MESH is Bill from the Crack Babies, the horn player from Zen for Primates and the old drummer from Senseless Hate. I'm also writing a novel, it really isn't a novel, but it's called "Coca Cola", and it has to do, oddly enough with this guy named Frank, who's in my mind from the planet ESO, and he's telling me I have to kill the president. I hope to get it out in a similar way that you do things, sorta just copy them up and sell it at gigs.

**FOE** How does the Coca Cola thing come into play?

**JT** Well, it sorta, the character in the novel believes there is a grand conspiracy that is centered around coca cola which turns everyone into mindless self consuming robots. And it has to do with the Kennedy assassination and this alien Frank, who is in my brain, that is telling me all these things are connected. It also has to do with the "Just 14". It explains some of the songs in a way. I'll sell it as kind of a listeners guide to some of the songs like "Coca Cola" and "Just 14".

**FOE** What does "Just 14" have to do with it?

**JT** Well, it's hard to explain, it's the idea that "Just 14" and the song "Coca Cola" could have easily been linked together. If you listen to the "Coca Cola" song, there's a poem I read at the end that's on the sleeve of the "Just 14" single, and it has to do with say, an afternoon in Catasauqua, where you're just watching a 14 year old girl walk home from school and having these bizarre images in

your mind about her being the center of evil, and having a coke and feeling better. It's hard to explain, that's why I feel as though I should put it down on paper before something really bad happens. I feel that if I put it down it won't happen or something. I've gotten half way through the damn thing. It begins to drive you a little crazy. I have fantasy sequences where the girl is talking to the dead body of Kennedy and Jesus and my whole life is pretty much... it's just a convenient way of spewing all my venom. While I still have the creative energy to do it, just get everything out. I can shoot my wad... before I get a job...

**FOE** You mean like a real job?

**JT** Yeah, like where I could afford a real car and a real apartment, the real things in life I so desire... I don't see it happening. There's a point where you just have to say, you're approaching a deadline, and if I continue doing this no ones going to hire me cuz I'll be too old, and I won't be able to get in on any kind of training in order to make any money. It's just sort of coming to a bridge and setting it on fire behind you. You get depressed after five years of slugging away knowing full well that your chances of making it are very slim. How many groups in the last five years have made it doing the kind of stuff we do... The only reason we stay together is because in everyone's mind is the hope that we can break out... (JT now shows me some of the bands videos and talk switches to....) Our only claim to immortality is the presence of the song "Not Going to be Alright" for approximately 15 seconds in the movie "My Mom is a Werewolf" starring Susan Blakely and John Saxon which you could've seen on the USA network recently and it has also been played extensively on HBO. It's that kind of movie. It never had a theatrical release. You can get it in the videostore. It has resulted in the largest amounts of money I've ever made for this musical thing. Cuz they pay a lot more for those movie things, even for 15 seconds, on a car radio with teenage girls. If you get into a real movie, you could easily make what I made working at the Globe Times...

Tour stuff: The Sins be out on the road right about now, as I'm writing this they are probably on stage in Norman OK. They are touring with the JudyBats. The tour will take them to fine North American towns like; Athens, Tempe, Las Vegas, LA, SF, Fresno, Seattle, El Paso, Oxford, Santa Clara, Boise, Denver, Kansas City, Salt Lake City, Portland, someplace in Canada and Minnesota, among others. JT's Coca Cola thang: It's out and I do have a copy and will tell you all about it in the next issue. That way I will have a reason to mention the Sins in the next issue, and mainly because I haven't read it yet... due to the fact that I've been reading RE Search's Modern Primitives book on tattoos, piercing and scarification...



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