

SCREAMING

WHAT I DO IS WHAT I DO

WHAT I WANT I WANT TODAY

WHAT I SAY IS WHAT I SAY

WHAT WE BELIEVE IS WHAT WE BELIEVE

IF YOU COMPROMISE YOU'RE STILL DECEIVED

STILL SCREAMING

I INTERVIEWED PETE OF WOOL, WHO USED TO BE IN SCREAM AND THAT GUY FROM NIRVANA USED TO BE IN THAT BAND TOO, BUT I DIDN'T TALK TO HIM, BUT WE TALKED ABOUT HIM. DIGS TRANSCRIBED THIS INTERVIEW!

WOOL OK I've got some time here, I'm doing my wash.

FOE Cool, I did mine last night.

WOOL Yeah, I gotta go down the road to the laundromat.

FOE I did mine at my fiance's parents house.

WOOL Cool. What's your zine's name?

FOE Freedom of Expression, but mostly it's known as F.O.E.

WOOL FOE, not related to the Fraternal Order of the Elks.

FOE No, nor the distribution place that sells shirts either, who advertized in the latest Hard Rock Comics with Nirvana in it, which leads me to my first question... Did you know they mentioned *Scream* in the comic?

WOOL Really? Was it in a derogatory sense?

FOE No, it was just how they got your drummer. It shows a picture of David Grohl with a caption saying "Discusses life with his band mates in *Scream*". They got him saying, "This is great, we're staying in a house with 3 mud wrestlers, we got gigs lined up, what more could we ask for." They you say, "A bass player, he quit, the band is history."

WOOL Sounds pretty funny.

FOE So is that what happened?

WOOL Well. Yeah. Pretty much. Then he packed his bags and went to Seattle.

FOE So when did you move to California?

WOOL We just never left after the break up. We didn't have enough cash to get home. I didn't feel like bugging my parents for money and my sister lived here so we just hung around and got jobs out here... It was probably for the best. We'd been doing *Scream* for a long time and it was very fulfilling but it was time to move on and do different things.

FOE So why did you decide not to continue with the name *Scream*?

WOOL It really is a different band and there was really no sense in that I think it's kinda tacky or whatever.

FOE So you don't do any *Scream* or *Government Issue* songs.

WOOL Nope. Tomorrow I'm actually going back to DC and me, Dave Grohl and Franz are finishing the last *Scream* record. That will be coming out real soon on *Dischord*. I think *Scream* will probably do some shows, cuz Dave has a lot of free time on his hands, cause Nirvana doesn't play that much.

FOE How did you hook up with Pete?

WOOL He was travelling the country and he visited LA and we started jamming and he wanted a change from DC. DC is a real small scene and its a great scene and everything but when your in a band for 9 years, sometimes you want a change. So he wanted to try something different. It's a real challenge to go to a town where you don't know anyone and you start from scratch.

FOE How'd you hook up with AL?

WOOL He worked at the record store down the road, and Dimwit from DOA introduced us. We seemed to have a lot of the same feelings about music and it's hard to find the right people in this town.

FOE What is the difference between DC and the San Fernando Valley?

WOOL The surf...

FOE What I mean is, if Wool was based in DC would there be a difference?

WOOL Definitely. Here you have to deal with the LA rock scene. Pay to play and stuff like that. I come

from a different school with lower door prices, all ages and here there are always big shows. There's a lot more bullshit. We made fun of it on the vinyl version of our album, our ep actually. We made a bunch of prank phone calls to adds in the paper looking for musicians. Its really hilarious, the responses you get. I really hated this town when I first got here. I wanted to move to San Francisco, cause I find the vibe down there to be much more creative. We met L7 and I was roadying for them and I met a lot of cool people through them and I was hanging out at this art gallery/coffee shop called *JabberJaw*. Its in a bad part of town but its a cool outlet for new bands and its all ages and low door prices. The creativity is really inspiring and I started seeing different shops around LA. So I decided to stay. There's a lot of cool bands coming out of LA. *Trash Can School*, *Spoon*, *Caesar Salad*, *Down By Law*. So it picked up a lot.

FOE The record label you are on, *External*, its a division of *London records*... which is part of *Polygram* or something like that?

WOOL Exactly.

FOE How is that working out?

WOOL The people are really cool. They seem to understand where we're coming from. We try to tell them that we're not really interested in selling a lot of records, we just wanna make music and get it out there. We're not really interested in being the next big thing. The only thing I'm not too happy with is the distribution, but the records only been out for 2 months, so we'll see how things go. We put our first two singles out with some of our friends. It was just a different avenue for us to get our music out. The first two singles were done in basement studios and we did the new ep in three weeks. We actually walked to the studio. I don't think the sound strays too far away from the singles. We used the same producers as we did on the second single.

FOE I think the new ep is a classic, just like the first *Scream* record. I get the same feeling listening to both of those records. **WOOL** Its a good feeling, its a positive feeling. Our new tape which we did up in Seattle with Dave Grohl, in his basement studio, will be tons better. We did 17 songs. I think that will be out on *London*, so it will get wider distribution than if it were on *External*. I don't really know, it might end up that we'll release it ourselves and just subvert the

I CAN'T STOP FROM SCREAMING CANT STOP FROM FEELING LIKE THAT

I CAN'T STOP FROM SCREAMING CANT STOP FROM FEELING

I CAN'T STOP FROM SCREAMING CANT STOP FROM FEELING

AT ALL THE THOUGHTS WE NEVER HAD

WHAT I WANT IS TO GET THROUGH TO YOU

I CAN'T STOP FROM SCREAMING CANT STOP FROM FEELING

I CAN'T STOP FROM SCREAMING CANT STOP FROM FEELING

I CAN'T STOP FROM SCREAMING CANT STOP FROM FEELING LIKE THAT

WE'LL MAKE YOU HAPPY WE'LL MAKE YOU SAD WE'LL TELL YOU THINGS THAT MAKE YOU MAD WE MAY FALL BUT WE WILL GRAB

whole system. We won't sit around and wait for the bullshit. It is a machine. The big labels. You have to deal with so many people at different levels. That even happened with *Scream*. We had a lot of material, and wanted to release it all. By the time a record got released we didn't even want to play those songs anymore, we'd have a whole new set.

FOE How'd that *Scream* lp come out on RAS Records (the reggae label)?

WOOL The guy that ran RAS approached us about it. We thought he was cool and we identified with the politics of a lot of it, and the artists, and a lot of the songs of revolution, and standing up for yourself and we thought that it would be cool, to be a part of that. He wanted to expand his label,

beyond reggae. He said he was going to sign a few other bands like us and I guess the others didn't work out. So we were the only ones that put a record out with him. He just lost interest then I guess. It was disappointing and we were kind of deceived but such is life. Move on.

FOE I wanna go back and talk about the first *Scream* lp. The words that are on the front cover. Do you still feel like that now?

And what are some of the lyrics to the songs off of the ep.

WOOL I still feel like I'm screaming about how I feel. I think "S.O.S." is basically screaming for fucking help. Living in this city is so fucking crazy, that its like white people are just scared. People are scared. All the people with money are moving out. They move and they are still scared. The biggest industry in this town is security. There has been more guns bought here since the riots last year. Its armed. There are a lot of areas people won't drive through because they are scared that they'll be pulled out of their cars. "S.O.S." was written before the riots, but I could feel the fear as soon as I moved here. I saw a big difference in Southern California, from when I first moved here like 4 or 5 years ago. Just the homeless situation is unbelievable. On every fucking off ramp there are entire families standing at the edge saying they'll work for food. Its like the depression. I remember one time I was in NY and there was a whino, before you get to the Holland Tunnel, it said S.O.S. whino in distress or something. That's where I got the first line from. He was asking for money for whine research. We put extra an extra song on the vinyl and put some of those phone calls on the vinyl. "Love My Guns" is the extra track. Its how when you are little, I remember growing up and waiting to get my new space gun or something for Christmas. It has a storyline of a kid getting a gun, the kid joining a gang, how its a game but you are playing it for real, and the kid ends up working for the army. Some of the songs are real personal. Like "F". Its a song about a friend of mine that gets caught up in heroin. It seems lately I know a lot of girls involved in it. It seems cocaine is passe. Heroin is moving back in.

FOE Yeah I've noticed it here, its use is disturbing.

WOOL Its weird. When you aren't a part of that world. That's what the song is about. The way it just pulls, there is nothing you can do about it. "Medication" is a personal song too. My stepbrother killed himself last year. Its about the whole feeling I had the day after. "Slightly Under" is

about being really down. I wrote that about a friend of mine's feelings on her birthday, not knowing who her parents were. "Wait" is sung by our bass player. I hope the songs have different meanings for people. It doesn't have to have my meaning.

FOE I didn't get a chance to decipher the lyrics, but the music definitely has a positive feel to it. Like a fighting feeling. But when you add the lyrics which are about a lot of bad or depressing things, the music still gives it a different perspective, than if you were just reading the lyrics. Do you know what I mean.

WOOL That's why I didn't put the lyrics in there. So its all open to interpretation. Just let the passion of the music come through and effect the people that way. I put my heart into everything I

do. The soul just comes through and speaks for itself. That's one thing that's distant in a lot of music and a lot of art and in our culture period, passion and soul.

FOE If you did music full time as your occupation would you lose that?

WOOL Depends on what level. If I was in Dave's position where financially he doesn't have to work, and he doesn't have to cruise around in a van, I don't know. I probably wouldn't do music anymore. I would pick up and go skydiving or something. Something I could get the next thrill from. My experience in music its always been a struggle. And getting the music our and touring and paying the bills. I can't see it any other way.

FOE So when are you playing PA?

WOOL We haven't played Philly yet, we tried to get in the Khyber. I like Philly. Its like a small Chicago or something. I haven't been there in years. The way the neighborhoods, there are real ethnic neighborhoods, Old Time City Irish neighborhoods. Here in LA its Spanish everywhere. Its cool its different, but its so spread out. It doesn't have the same vibe as a city. We played at State College twice. At a VFW Hall. Well look man, I gotta get going.

FOE Get to that laundry.

WOOL Gotta do that shit. Talk to ya later.

