

August 2, 2021

Volume 34

Issue 1325

\$7.00

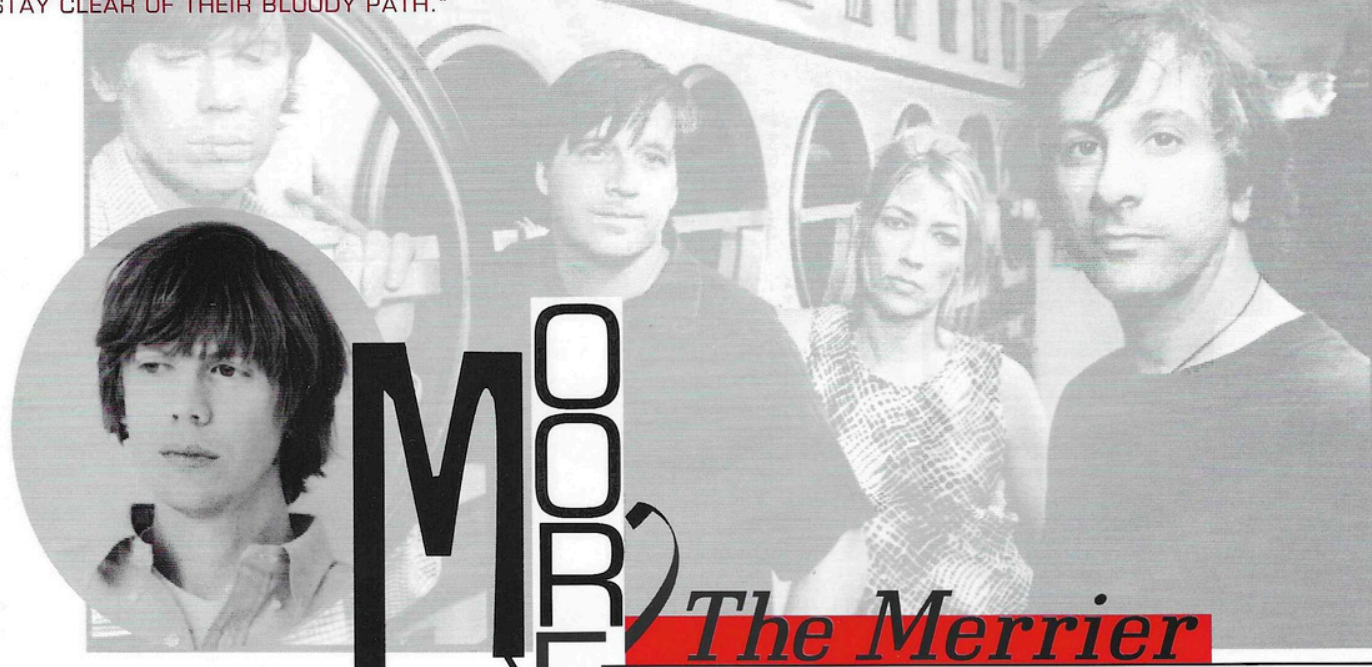


BILLIE EILISH

**NEW & DEVELOPING
ARTISTS SPECIAL**

TIME FOR A SPIN CYCLE WITH SONIC YOUTH'S THURSTON MOORE BY ALLISON STRONG

"IF [AN] ARTIST IS... A VAMPIRE, TRYING SOLELY TO DIRECT ATTENTION TOWARDS THEMSELVES, WE TREAT THEM WITH KID GLOVES AND TRY TO STAY CLEAR OF THEIR BLOODY PATH."



MOORE *The Merrier*

What was it like taking your child Coco with you on the Lollapalooza dates?

It was a good idea because she was the most entertaining individual on the tour. She put everything into perspective for us just by being so.... innocent and having fun. She was just learning how to walk at the beginning of the tour and progressed admirably, which was fascinating.

We have this nanny named Maurice who used to sell T-shirts for us and Mudhoney. Everyone loves him because he is a supreme vibologist as well as a nanny. It was really a tug-of-war because everyone wanted to party with Maurice, but most of his time was spent in the back of the bus monitoring Coco in her crib.

How long have you and Kim been married?

I think we got married in '86, wait, let me go ask Kim.... [Long pause] No, she says 1985. This was our ten-year anniversary. We went to eat at a French restaurant in New York. It was exquisite. I wore a suit and tie and for the first time in my life I didn't feel like a kid in an adult's outfit. I felt like a bona fide adult.

You all seem emotionally consistent and socially sane. How do you deal with touring and those who are more unbalanced?

Most people who enter rock & roll are people whose artistic urge springs from an emotional or chemical vibe from within that makes their creative light shine so brightly. It's interesting. No one in our group is that dysfunctional. Most people aren't. Some disturbed people tend to make beautiful music. Be it Brian Wilson or Kurt Cobain, people who exude this kind of brilliance and creative worth are people we, as a band, have tremendous empathy for.

On the other hand, if said artist is more of a vampire, trying solely to direct attention towards themselves, we treat them with kid gloves and try to stay clear of their bloody path.

With the birth of Coco last year, how did you find time for your side projects?

Right after the '94 release of "Experimental Jet Set, Trash and No Star," we found out Kim was pregnant. We took it for what it was, a blessing. We did

While "alternative" mutates into something more Madison Avenue and mass appeal than ever, the pioneers of punk-ass art noise, Sonic Youth, continue to prevail over their own sound and vision.

Constantly reinventing themselves, and expressing their art through film, musical side projects, fashion, pop culture commentary and tour ethics, Sonic Youth reassure us that all is not lost in the not-so-original '90s.

Hot on the heels of headlining Lollapalooza '95 (with a baby in tow, no less) and a Thurston Moore solo album, Sonic Youth have released their 12th long-player, "Washing Machine" (DGC). Brace yourself for the chunky bass lines of "Dirty" and watch for occasional blinding blizzards of sound reminiscent of "Daydream Nation."

Led by the reflective single, "The Diamond Sea," roughed up by "Becuz" and "Junkeez Promise," and seasoned by the sweet 'n' sour pop culture commentary of "Trouble Girl," the Sonics — married leaders Thurston Moore and bassist Kim Gordon, along with guitarist Lee Ranaldo and drummer Steve Shelley — again illustrate why they continue to be the guiding light for everything "PoMo," as Moore opens up to HITS' own Phoenix rising from the ashes, the guiding light for everything "lame," Allison "Chains" Strong.

everything we'd ever wanted to do extracurricular of Sonic Youth. We didn't make a conscious decision to do a bunch of side projects; they just happened. Kim wasn't in the mood to do all the rehearsals needed for another Sonic Youth album, and she wanted to do something fresh. She did some Free Kitten recordings, and I did my solo album. We did them in a layered fashion to do what we could when we could.

In "Experimental Jet Set, Trash And No Star," you were satirical about the monotonous disaffection so prevalent in the indie scene.

We weren't interested in making a successful "indie cred" CD then. We were more intrigued and inspired by what we were listening to at the time, the music coming out of the super underground of "Cassette America," and homemade "Vinyl America." We felt the music from those corners was the strongest and most important independent music being made. Understandably, the only people who knew about it were the people making it and the people doing the fanzines. We didn't buy into the scene because it doesn't have the time of day for a band as "successful" as us. It was a strange relationship. We weren't seeking credibility; that's the last thing we were looking for at that point in our lives.

This album seems a lot more experimental.

True. The last one carried the "Experimental" name, but we were low-key and truncated, which for us was "experimental."

"The Diamond Sea" seems to run the passage of time through the promise of a lifetime — that of marriage. Am I imagining things, or are you trying to pass on some depth of experience to your fans?

With "The Diamond Sea," I sing of the mystery and beauty of "soulmate" relationships. I counter the beauty of a sweet, understanding and stimulating relationship, with one of mistrust and misunderstanding — two different extremes — with love as an ingredient in each.

My union with Kim is special, yet I've seen bonds that aren't. That song contrasts the two possible directions of a marriage in what may be considered a religious way. The song takes on imagery that is as mass communal as what I see as "The Diamond Sea." ♦