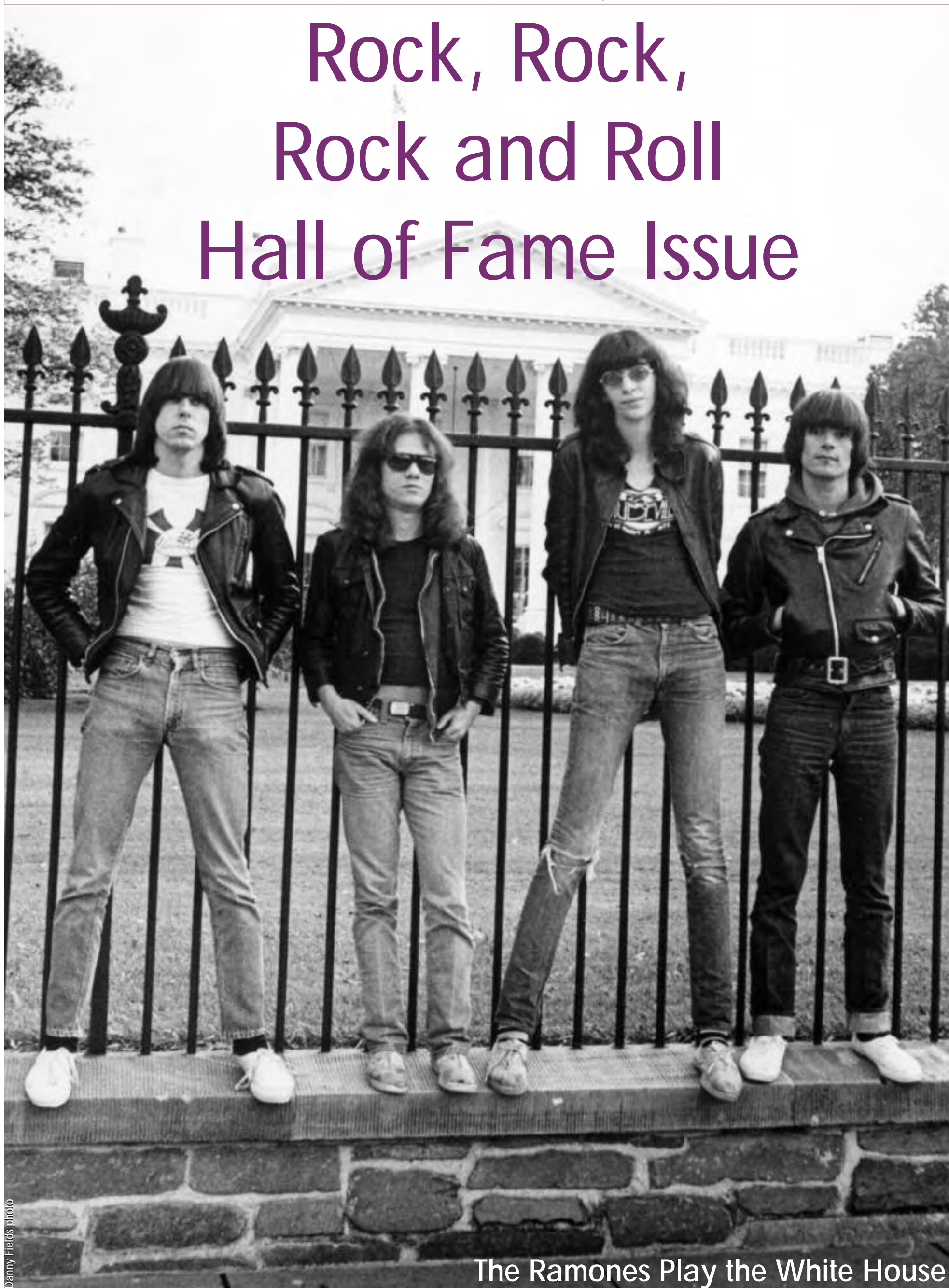


BOOG CITY

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I s s u e 4 M a r c h 1 1 - 2 5 , 2 0 0 2 F r e e

Rock, Rock, Rock and Roll Hall of Fame Issue



EDIT

I left U.S. soil for the first time in 1992, went to Montreal to go through the personal papers of the 1960s counterculture figure and co-founder of the San Francisco Diggers Emmett Grogan at his widow Louise's home. There I hung out with Emmett's son, Max.

We walked the city and talked a little bit about the father he never really knew. But we spoke more about his city, my city, and the arts, with the topic turning to music quickly. I was in a big Stan Getz phase then, one from which, quite thankfully, I've never recovered.

Max said he was going to see the Ramones that night, would I like to come. And, so, here I was, a native New Yorker leaving his country for the first time to see a band that played minutes away from me all the time.

The Ramones were deep into their second decade of playing together, and were tighter than tight. Each song led right into the next, with only a one-two-three bridging them. It was the first show I'd ever seen that had a pit and that wasn't in a 100-capacity club. Max and I stood on the outside looking in, as a young red-haired woman, a bit

over five feet tall, in a black motorcycle jacket with sleeves way too long for her arms, just grabbed me and slung me out of the way as she entered the fray.

As this issue developed, it became clear that practically anything that didn't relate to music had to be held back, so, Sharon Mesmer and Michael Basinski fans, next issue, I swear.

Two big thank yous go out on this issue. One to Risa Morley, one of two people I've called my best friends since I was 19, both of whom I met at the alternative college newspaper, *The new voice*, at Hofstra University.

Risa has worked in the music industry since she was 17, the last 12 years at Sire Records with Seymour Stein, the man who signed the Ramones and the Talking Heads, among so many other musical acts, including Madonna, to their first major-label deals. She granted us incredible access into this world, and, for this, we are grateful.

But all that access would have gone for naught if we didn't have the person with the knowledge and vision to pull it all together. A big welcome, and thank you, to our music editor, James Wilk. The vision of this editorial package is as much his as mine. James is the lead guitarist for one of my favorite bands, The Imaginary Numbers, and it's particularly great to have rock criticism written by one who does, rather than sees.

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BOOG CITY

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free

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Corrections: David Baratier edited the Columbus section in issue two of Boog City. We regret the omission.

Columnist Greg Fuchs apologizes for, in issue two, "being his own private dunderheaded journalist. Habermas is alive and well. Check out his writing in the January/February 2002 issue of New Left Review. Sorry Jürgen for putting you in the, albeit esteemed but long gone, company of de Bord and Orwell."

Where to Find

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The East Village

alt.coffee

Angelica Theater

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Archives

Barnes & Noble

(Astor Place)

Bluestockings

women's bookstore

Bowery Poetry Club

Cafe Pick Me Up

CBGB's

CB's 313 Gallery

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the Westbeth Theater

Williamsburg

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Spoonbill & Sugartown

Philadelphia

Kelly's Writers House

The Khyber

LaTazza

submit to the *baseball* issue

of *Boog City*, to be edited by Douglas Rothchild. Don't strike out! Please send words and/or art of a baseball state-of-mind this way. Any and all considered. The issue will feature work from Basil King and Elinor Nauen and more.

Deadline: March 24

Via email to: drothschild@jjay.cuny.edu

Today Your Love...



... Tomorrow The World:



The Ramones and the Talking Heads,
from CBGB's to the Rock and Roll Hall of Fame

BY JAMES WILK

The induction of the Ramones and the Talking Heads into the Rock and Roll Hall of Fame later this month sounds the death knell for punk rock. Face it, punk rock, once the most stridently outsider of pop music genres, is now as establishment as Tom Petty and the Heartbreakers, Isaac Hayes, and guitar picker Chet Atkins; all of whom will be inducted alongside them this year.

Ever since grunge reared its ugly head in the 1991 film *The Year Punk Broke*, the influence of the 1970s punk bands has become impossible to ignore. TV commercials, MTV, print advertising, fashion, bands made entirely of kids born in the Reagan era, all scream what has become increasingly obvious—punk rock music is here to stay. It's official. It's really exciting for anyone who grew up on "Blitzkrieg Bop" or who experienced "Life During Wartime" to see these two bands being celebrated, even though punk has often sneered at such accolades in the past.

If the Ramones were pop music at its most simple and brutal ...

The Ramones and the Talking Heads were chosen in their first year of eligibility by a thousand of what the Rock and Roll Hall of Fame refers to as "rock historians". The bands have met hall's criteria, which considers the "influence and significance of artists contributing to the development and perpetuation of rock and roll."

"This award is a really great compliment to the people we

worked with," said Talking Heads bassist Tina Weymouth in an interview with the Australian online zine *Undercover*. "It really is an industry reward to all those people who helped break our little band and got us to where we ended up. We are very proud of them all." Or as the Ramones might have put it, Gabba Gabba Hey!

THE BIRTH OF THE RAMONES

The Ramones began their career in the high schools and on the streets of middle-class, Forest Hills, Queens. Originally a trio of Jeff Hyman on drums, John Cummings on guitar, and Douglas Colvin on bass, they quickly adopted a familiar attitude and became the Ramones. They named themselves Joey, Johnny, and Dee Dee Ramone, respectively, after the pseudonym, Paul Ramon, used by Paul McCartney during his Silver Beatle days. Joey moved from behind the drum kit to fronting the band as lead vocalist with the name change, and original manager Tommy Erdelyi, after despairing of finding a new drummer who didn't sound like John Bonham, adopted the Ramone moniker and took up the drums. On March 30, 1974 at New York's Performance Studio, the Ramones took the stage for the very first time.

It was 1974 and Nixon's presidency was trapped in the mire of Watergate. It was a low point for this nation and an even lower point for pop music. The music of the sixties had ended and we had entered the new world of FM radio and album oriented rock. The days of the single, where you had at most three minutes to make your point were gone, replaced by the guitar solo and the rock hero

(see Zeppelin, Led). The music of the day was, at best, lifeless. Paper Lace's "The Night Chicago Died," Terry Jack's version of Rod McKuen's "Season's in the Sun," and Tom Jones' "Kung Fu Fighting" were the chart-toppers. There were very few clubs that would book new bands, and there were even fewer that would let you play original music, but by August, the Ramones had moved into a residency at the relatively new CBGB's in the East Village.

One of the most supportive clubs in New York, Max's Kansas City, had been closed for a year while changing management. Bands gravitated to CBGB's, which was opened in December of '73. True to its name, which stands for Country Bluegrass Blues's, the first band that played there was The Con Fullom Band, a bluegrass band from Maine. A few months later, Tom Verlaine, Richard Hell, and Richard Lloyd, all of the nascent Television, noticed the club and asked owner Hilly Kristal about the possibilities of getting a gig. Their manager, Terry Ork, convinced Hilly the next day to book Television on a Sunday, the one day CBGB's did not feature bands. Hilly, feeling he had nothing to lose, agreed. Ork was able to convince an initially unimpressed Hilly to book Television again, this time with a band from Queens that was sure to bring a big following. The following didn't materialize, but the Ramones did. That was the summer of 1974. One year later, the Ramones now were ready to sign to Sire Records and make their first album.

The Ramones were being managed by Danny Fields, renowned for breaking the Stooges, the MC5, and the Modern Lovers (who featured a pre-Talking Head, Jerry Harrison); all bands who, after the Ramones broke, became known as pre-punk. Danny introduced the band to Seymour Stein of Sire Records and the rest is Ramones History.

The impact of the Ramones's first album cannot be measured by commercial success, it only hit 111 on the U.S. charts, or production values, it cost just \$6,400 to make. Its appearance in 1976, however, was like a baseball bat to the head of FM radio.

Ramones was influenced by the early American rock 'n' roll of Sun Records and Northwest bands like the Sonics, as well as the original British Invasion sounds of

the Kinks and the Who. Mixing their home turfs of Forest Hills and the Lower East Side, *Ramones* was 28 minutes and 52 seconds of pure minimalist pop perfection. Joey's distinctive vocal update of the *Queen's* English, Johnny's Mosrite guitar buzz, Dee Dee's punchy bass, and Tommy's decidedly unpretentious drumming, stripped each song down to its basic pop skeleton of verse, chorus, bridge.

Outside of the occasional 1-2-3-4 introduction, the songs on *Ramones* contained nothing extraneous. This was music devoid of anything but raw pop perfection. Even the production was spare: bass in one channel, guitar in the other; the vocals and drums, dead center. This was to become the blueprint for nearly every Ramones album to follow and the manifesto of punk worldwide.





Bob Gruen photo/the Ramones; Ramones/Rykodisc; Reissue

But as viscerally explosive as *Ramones* was, it did not garner the band much success. That was left for their first tours of England.

It's a familiar story that bands often need to leave their home to find success, and this was especially true for the Ramones. England immediately embraced the Ramones, placing their second album, *Leave Home*, at number 48 on the U.K. charts and the single, "Sheena is a Punk Rocker" in the top 40. Even more important than their chart success was their influence on the English music scene. Indeed, it was these concerts that inspired the majority of the British punk bands, including the Clash, to form.

The return to the states saw Tommy leaving the band to be replaced by ex-Voidoid Mark Bee, who became Marky Ramone.

The next few years saw the release of more classic Ramones albums, including *Rocket To Russia*, *Road to Ruin*, and the Phil Spector produced *End of The Century*. The Ramones continued through the 1980s, briefly replacing Markey with Ritchie Ramone and in 1988 Dee Dee with C.J. Ramone, only to finally get the radio play they always sought in the 1990s, when "I Wanna Be Sedated" was resurrected on the Ramones best of record, *Ramones Mania*. The band finally called it quits after their spot on the 1996 Lollapalooza tour ended.

THE TALKING HEADS: FROM RISD TO ALLEN ST.

If the Ramones were pop music at its most simple and brutal, the Talking Heads were their younger, artier siblings. Less about the power of three chords than the possibility of creating a *new* pop music, the Talking Heads were utterly unique.

Uniting a sinuous dance-oriented rhythm section with the skittish art school sensibility of David Byrne, the Talking Heads created their own style of music. Tense, jagged, and paranoid, yet rhythmically and melodically sophisticated, the Heads helped pave the way for countless new bands who wanted to experiment with how far they could push the confines of the traditional pop structure. Formed at Providence's Rhode Island School of Design, David Byrne, Chris Frantz, and Tina Weymouth moved to Allen Street on the Lower East Side in 1974.

Having won a spot opening for the Ramones at CBGB's in 1975, the Talking Heads quickly became one of the standouts on the CB's scene. It was there that they met Seymour Stein and were subsequently signed to Sire

Records (see *Stein interview*, p. 6). "Love Comes to Buildings On Fire" their first single, sent them to England on tour with the Ramones. The Heads return saw the completion of their first long player, *Talking Heads: 77*, which included such Heads classics as "Psycho Killer" and "Pulled Up", and added the talents of new member, Jerry Harrison.

The word for this album is quirky. It was idiosyncratic in subject matter and approach, yet it never came off as pretentious or difficult. "Psycho Killer" would immediately garner some minor chart success, paving the way for the larger success that the band would have in the mid-'80s. 1978 saw the beginning of three albums produced by Brian Eno. Starting with *More Songs About Buildings and Food*, followed by *Fear of Music*, and ending with *Remain*

in Light, Eno increased his involvement to the point of becoming a major contributor and writer to the point where *Remain In Light* listing "All songs by David Byrne, Brian Eno, Talking Heads".

Leaving the three-minute pop song behind, it is in these three albums that the Heads achieve their greatest artistic success. Dense, funky, and poly-rhythmic, these records contained influences of ambient and world music long before they became fashionable elsewhere in pop music. Songs like "I Zimbra" from *Fear of Music* could convince you that you were listening to King Crimson, while *Remain in Light's* "Cross-eyed and Painless" brings to mind a tweaked out funk band. And the songs "Life During Wartime" and "Once in a Lifetime" became instant classics.

After *Remain in Light*, the Talking Heads would drop Eno and discover a sparer sound that would find them major radio success with "Burning Down The House" off of 1983's *Speaking in Tongues*. This was the beginning of the Big Suit period documented in the *Stop Making Sense* movie and album.

The mid-'80s were good to the Talking Heads. They were one of the biggest bands of their day and received quite a bit of airplay. Their final albums *Little Creatures* and *Naked* would break no new ground for the group, but they were each strong records in their own right.

The Talking Heads have not played together since 1988, but they are scheduled to perform two songs together at the Rock and Roll Hall of Fame induction ceremony. Just don't hold your breath for a reunion.

"Everyone has their own thing going [on]," said Weymouth to *Undercover*. "I don't foresee it [a reunion]. But you never know what in life can happen. We say, 'never say never'. Everyone is committed to what they are doing outside the band. Jerry is doing a lot of production, which he is enjoying immensely. David has his band and Luaka Bop records, which has a lot of multi-tasking. Chris and I are very busy with Tom Tom Club. It would be very hard to drop all those things at this moment. We never know what the future will bring."

The Ramones and the Talking Heads, along with a handful of other bands, paved the way for the future of pop music. They unequivocally and directly created a place for outsider music of all types, and they were responsible for the subsequent waves of New York, British, and Los Angeles punk, and New Wave. Their influence on the music of the 1980s and 1990s can now be read on Billboard as easily as it was once found in the back pages of underground zines like *Sniffin' Glue* and *Punk*.

In this new nadir of pop music, the induction of the Ramones and the Talking Heads into the Rock and Roll Hall of Fame reminds us of the power that a band can have over the shape and future of pop music.

James Wilk would like to thank: Danny Fields, Hilly Kristal, Risa Morley, Linda Stein, and Seymour Stein for all of their cooperation and help with this article.

... the
Talking
Heads
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THE BOOG CITY

Seymour Stein

The Man Who Brought the CBGB's Bands to the Masses

Seymour Stein of Sire Records spoke with Boog City music editor James Wilk about the Ramones, and the Talking Heads, inductions into the Rock and Roll Hall of Fame. He had just stepped off of a plane from India, where he had been judging a pop festival for Channel Z, MTV India's counterpart, and was, understandably, quite jetlagged.

BC: We're celebrating the induction of the Ramones and the Talking Heads into the Rock and Roll Hall of Fame. First of all congratulations, as these were your bands that are getting into the hall of fame. Could you tell me about your role in signing them to Sire Records and your first reactions to them?

It was like being struck by lightning in a way. It was just incredible. I wanted to sign the Ramones on the spot.

SS: Both bands, at different intervals, had a buzz going on about them. I had arranged very early on to see the Ramones. Danny Fields had touted them to me. Of course he was their acting-manager and later became their manager. I wanted to see them, and I guess it was at CB's, or maybe it was at Max's [Kansas City], but I got ill. I

mean I got really ill, and I couldn't go. It was a really bad flu. So I sent my ex-wife, my wife at the time, Linda Stein, with Danny to offer my apologies. She came back, and I was even more delirious from all of the medication than I am now from traveling, and she was saying that they were fantastic.

So I struggled to get better and the next day I booked an hours time at a studio and they came, and I didn't need the hour. I needed 15, 20 minutes at most. They ran through like 15 or 17 songs in that time. It was like being struck by lightning in a way. It was just incredible. I wanted to sign them right on the spot. I am a bit impulsive, but that's only happened to me several times, and the Ramones and the Talking Heads both were examples of that. That's really how I signed them. They were very anxious to sign and I got along famously with all of them, and that was that; they were signed.

I didn't have much money then. It was a bad period for Sire Records, all of Sire. It's not that there were many particularly good times, but this was a very bad time. I don't want to go into why, but we didn't have a great deal of money. I offered them a very modest deal, and they accepted it. Craig Leon produced the first record and did a very good job, but I must say that Tommy Erdelyi [Ramone] was very responsible for the sound as well. It was more of a co-production in reality. Of course, the Ramones always knew the sound that they wanted and, I think, had a hand in all of it. That's how I came to find the Ramones.

BC: Was Craig Leon the guy who actually turned Danny on to them?

SS: Oh no. You must have read that in an erroneous liner note. Danny turned me on to them & I turned Craig Leon on to them. Craig Leon had worked with me prior to that, but Danny Fields is the closest that I can think of [to] who really discovered the Ramones.

BC: OK. Now what was the story with the Talking Heads?

SS: Regarding the Talking Heads, it was quite some months later. Sire's fortunes had taken a turn for the better so money wasn't as much a question here. I'm an Anglophile in terms of music, in terms of many bands. You know, I've signed quite a few English bands, and I was spending a lot of time in England during that period and it seems like every



time the Talking Heads were in New York I was in England or in Los Angeles or something, and I so wanted to see them.

I had seen Television by then, who were another band that was very highly rated, and I thought they were brilliant, but ... the Talking Heads were spending a lot of time up in Providence, R.I., [where they had settled after graduating from the Rhode Island School of Design] and when they were in New York they were working on a video. This is 1975 after all, so they were very far ahead of their time.

Now, I was back in New York maybe a day or two when I got a call from Joey Ramone and he said, "We've got some fabulous new songs and you've got to hear them." I said, "Fantastic." This was around November 1975. So, I said, "Fabulous, can you get me a tape?" and he said, "Well, we haven't seen you in awhile, and we're playing at CBGB's tomorrow. Be there, please come." So I said, "Absolutely."

It was November. It was one of those rare, beautiful November nights, which maybe we have more of now because of global warming, but this was a long time ago.

Now, the opening act was supposed to be the Shirts. This was an act that Hilly Kristal managed, and I had seen them, and they were a nice band, but I really didn't have any interest in signing them. So I was standing outside with Lenny Kaye, [guitarist for the Patti Smith Group] and we were just talking until the Ramones came on. All of a sudden I hear music, [he sings] "When my love, stands next to your love ..."

BC: [joining in] "Like a building, that is on fire ..."

INTERVIEW



Joey Ramone, Johnny Ramone, Seymour Stein, Elton John, Linda Stein, Dee Dee Ramone.

Danny Fields photo

this band was so brilliant, and I was worried that some major label would come along and sign them. Thank God all those people just didn't want to come down to the Bowery.

Before I signed them, they were starting to generate some interest in, I think, Capitol Records. They signed on a Monday, I think it was November 1st of 1976, and the previous Saturday they were playing. I had to be at a charity dinner that night, and I went down to see the Talking Heads after the dinner in a tuxedo to CBGB's, and there were people there from Capitol Records. But David Byrne said to me, "Seymour, don't worry, we'll see you at 11 o'clock on Monday morning." I'll never forget that, and, sure enough, they were there and signed the contract. They immediately went to work on their record.

I felt that the English would go crazy for the Talking Heads, and the Ramones, too. The Ramones had already been there, but not the Talking Heads.

We were distributed by Phonogram in England at the time and the head of A&R there, a really brilliant A&R man, was Nigel Grange. He signed the Boomtown Rats, the Waterboys, Sinéad O'Connor, and lots of other great acts. He shared my belief in the Talking Heads and the Ramones, but he said [about the Talking Heads], "Look, they don't have a record out." I said, "Don't worry. That can be remedied," and we immediately rushed into the studio and cut a quick version of "Love Comes To Buildings On Fire" as a single and rushed it out and [Phonogram] picked it up and rushed it out, too.

And then the Talking Heads went over as a support act for the Ramones in much the same way that the Ramones, when they first went to England, were supporting the Flamin' Groovies. Many people think that the Ramones were headlining on their first trip to England, but they were not, it was the Flamin' Groovies. The Flamin' Groovies were gracious and good enough to have the Ramones open for them, which I hope they never regretted because the Ramones got all of the press. As much as the Flamin' Groovies were loved and respected, they had been there before, and the Ramones were so brand new that nobody had seen anything like that before. It was amazing! The Clash were there, members of the Sex Pistols were there, the Stranglers, the Damned, everyone was there. I mean, the whole of *New Music Express* were there.

BC: Well, legend has it that those concerts were the birth of British Punk as opposed to New York Punk.

SS: Of course it was. Of course it was. People don't understand. I am, as I said before, an Anglophile, I love England. I'm very torn. I could live there. But the thing is, everyone thinks that The British started the wave of Punk Rock, and it's so far from the truth. They reacted in the same way that in the early days the English rejected the Beatles, rejected the Searchers, and those other Liverpoolian bands. If it wasn't for Hamburg, Germany, and later Frankfurt—they had the Zoom Club—forget about it, those boys would have starved.

The British explosion came when the Ramones came to England, and that is the truth. The Ramones are so fucking responsible for it and I'm very proud of my involvement with it. Of course Nigel Grange was very supportive ... Listen I'm exhausted, this is not how I usually talk, this is just bursts of energy. The flight from Bombay to London is 10 hours. The flight from London to New York I'm used to, but back-to-back, they're just exhausting. I'm very happy I've done this, but you've worn me out.

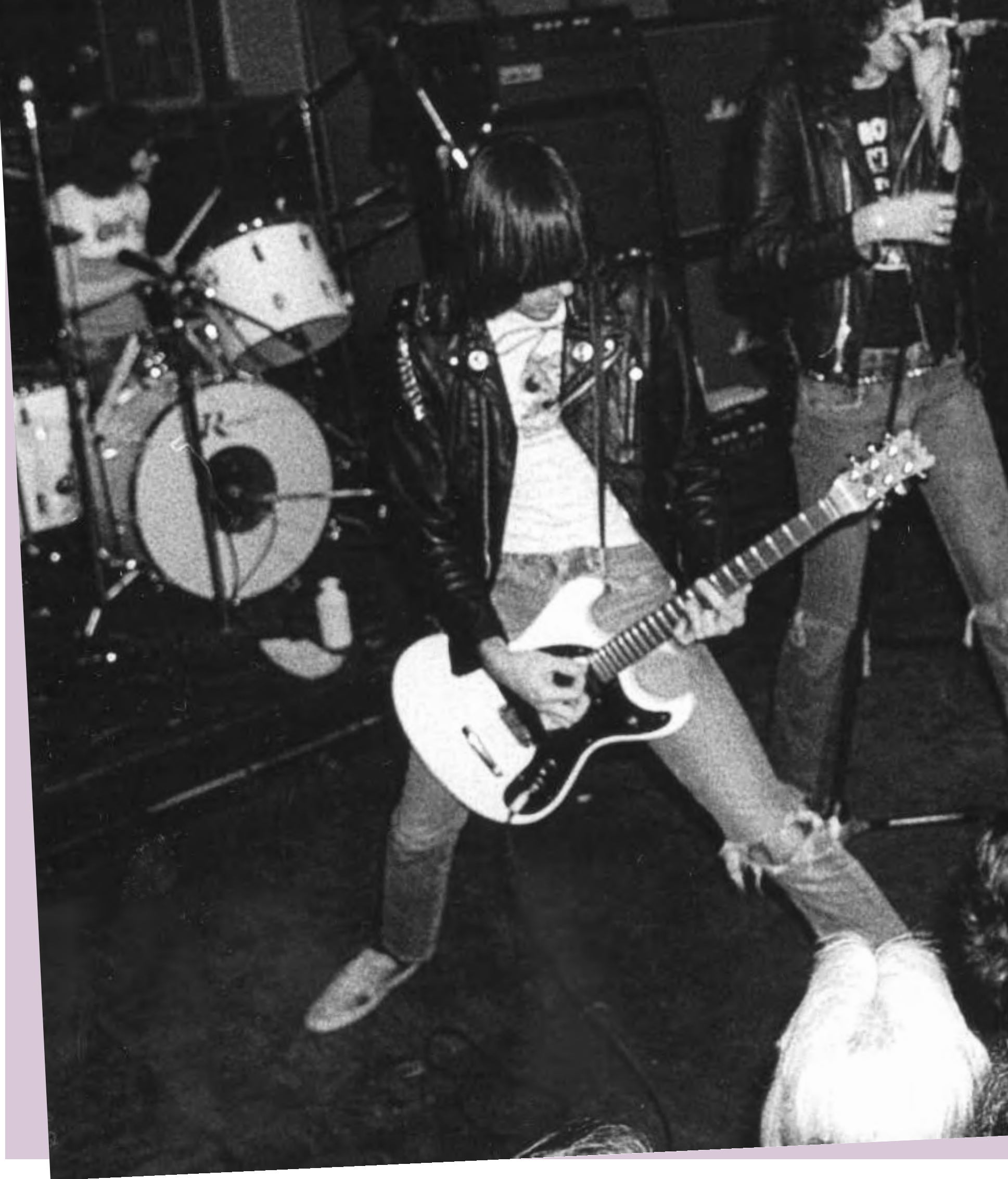
SS: Yeah, "Love Comes To Buildings On Fire" [the Talking Heads soon-to-be-released first single]. I said, "My God, what is this," and as I'm talking, I'm walking. I was like a piece of dust being picked up by a vacuum cleaner. I was making my way into CBGB's saying "My God, what is this. This isn't the Shirts." Lenny laughed and said, "No. They got a paying job in Staten Island. This is the Talking Heads." And I ran into the club, and I was mesmerized, I was transfixed. You saw this girl [bassist Tina Weymouth], and she's watching every move that David [Byrne] makes. She looked like a Keene painting come alive. Her eyes were so big watching David.

Of course, they were just a trio then, but I wanted to rush the stage. How old was I then? I was in my early 30s. It wasn't like I was at a James Brown or a doo-wop concert when I was 15-years-old and I would do something like that. It was just unbelievable. I even got up on stage when they were getting off because I didn't want to see this frail little girl [Tina] have to carry all of that equipment.

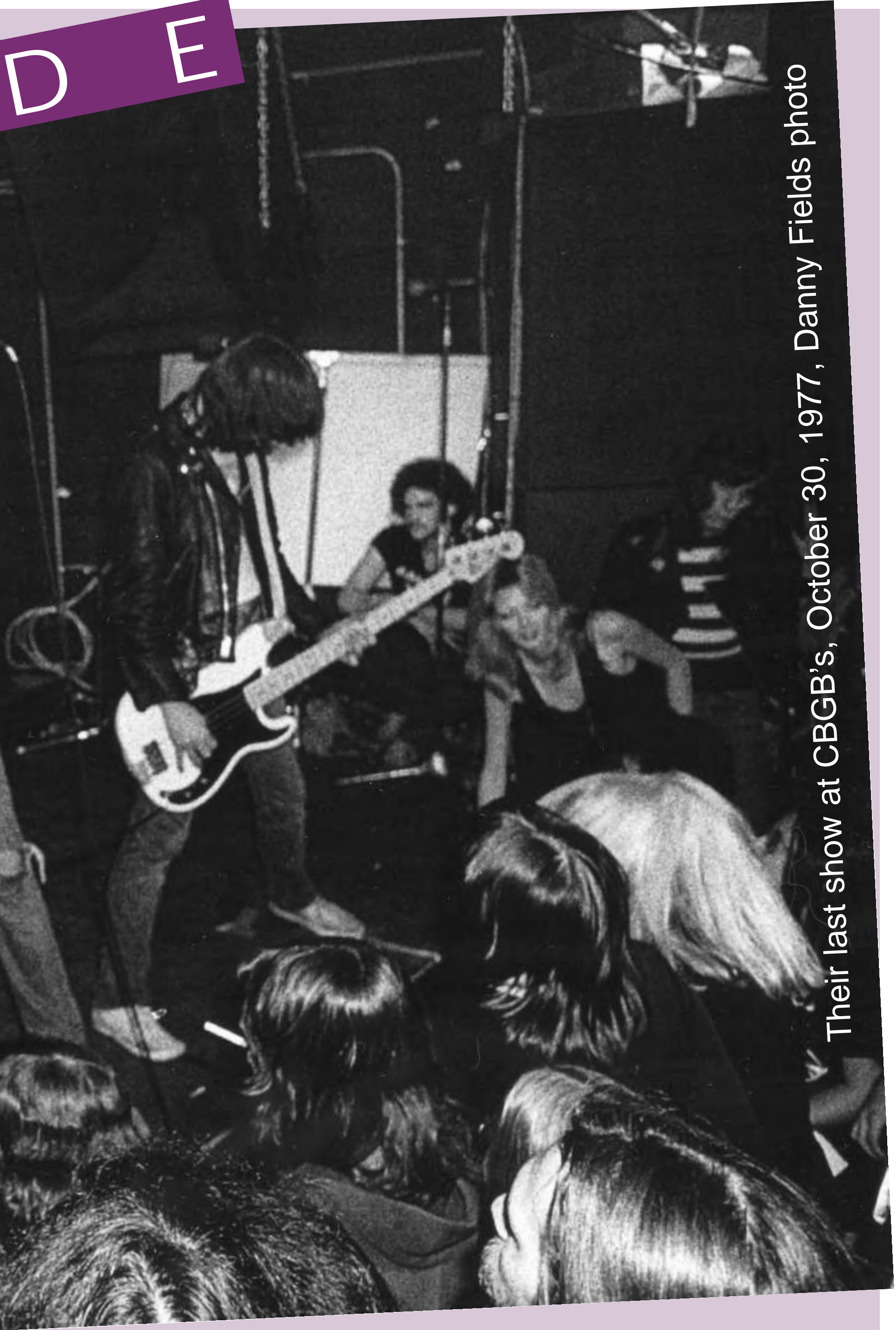
They had absolutely no road support at that time. Nothing. The three of them were living together on Allen Street in a loft. I was going crazy, they were so fabulous. I went to see them at their loft a couple of days later, and I offered them a deal. I told them right on the spot that I wanted to make a record with them, but it took a long time to sign them. I signed them the following year on November 1st.

So it took 11 months. It was the longest time that it ever took me to sign a band. And with Sire being a small company, all that time I was going through such paranoia because

B O O G S I



D E



Their last show at CBGB's, October 30, 1977, Danny Fields photo

This Ain't No Disco CBGB's Hilly Kristal on the Birth of Punk

Hilly Kristal had already had a rich history in the music business, playing at Café Wha? in the Greenwich Village folk heyday and singing at Radio City Music Hall, as well as booking shows at the Village Vanguard and Central Park music festivals before opening CBGB's. He had already opened another club, Hilly's on 9th St., but it was CBGB's and its association with punk rock that sealed his place in music history. He described those early days after CB's opened its doors in December of 1973, to Boog City music editor James Wilk.

HK: There weren't that many people around; people who liked that kind of music [country bluegrass blues] didn't like to come over here with all of the people staggering around the streets. It was a little different then than it is now. So I put in some Jazz and some rock ... but it was mainly country bluegrass blues music.

BC: And then the first punk show [at CBGB's] was Television?

HK: That was the first, on a Sunday, yeah. I was persuaded by Terry Ork, their manager, and we put them in. He [Terry Ork] was very good. He was very

persuasive. Then when I kept refusing to put them [Television] in he kept badgering me to put them in and to put the Ramones in with them.

BC: I heard that you didn't really like the first Television show.

HK: Well they weren't good the first time, **and when the Ramones played they were even worse than Television.**

When The Ramones had their first show here they played with Television, and, you know, that was their first [show]. They had terrible equipment so they kept playing and stopping and yelling at each other on stage. They probably played 20 minutes out of the hour they were on stage. The other 40 minutes they were yelling at each other and trying to fix their equipment on stage.

I think that the Ramones got to be excellent, but not in the beginning. The Ramones when they first played simply weren't good, but I think they were doing some very interesting things. Well, we all know what the Ramones were doing.

Television, also after a few months, really got it together. Richard Hell did some great stuff (see *Richard Hell book review*, p. 13). I liked the Shirts. The New York City critics didn't love the Shirts so much, but everybody else did and they did very well. Mink DeVille did very well. Later on, the Dead Boys

were wonderful. There were a lot of bands that did well.

Of the first bands, I think the Talking Heads and [the] Patti Smith [Group] were the best right at the beginning; they played better. As I say, sometimes people start badly and I think it's to their credit that they can say something and then do really well, like the Ramones.

It's amazing. Joey wrote so many good songs, and, you know, you listen to some of these songs and I don't know why some didn't become hits. You know, they never really became pop hits and they were very poppy; somehow it didn't work their way. Worldwide they're known better than some bands that sold two or three million records. People know the Ramones.

BC: What's the future of CBGB's?

HK: We're here. We're doing well, we're doing very well.

The last few years have been good, partly due to the Internet. We get about 2,500-3,000 people who log in everyday at www.cbgb.com. We're selling clothing. People around the world are buying, and they're on the Internet and that's helping.

You know, the more I can get, the more I can put into music ... Luckily, we've been around for all these years and the bands champion the club, which is great, and our sound system is better than ever.

One of these days, I'll start putting out records again, compilations, but we need a distributor and we're talking to some people. It's not going to be on the majors, they don't care.



The Tenets of the Bowery Poetry Club

All poetries are welcome, both performance and text oriented.

We are dedicated to bringing poetry to the world, and the world to poetry. In general we are into development, not presentation. The Club is a lab for collaborations with technology and other arts.

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Fair pay for poets.

The Tenets of Imagism

Direct treatment of the "thing," whether subjective or objective.

To use absolutely no word that does not contribute to the presentation.

As regarding rhythm: to compose in sequence of the musical phrase, not in sequence of the metronome.

(Appeared in the March 1913 issue of Poetry under the name F.S. Flint, whom Pound had earlier dubbed "original or pre-" Imagist. Later EP claimed that he, Richard Aldington and Hilda Doolittle had written the tenets.)
virtually yours at bowerypoetry.com

THE BOWERY POETRY CLUB

Hey, Ho, He's Gone

The First, and Last, Joey Ramone Solo Album

by James Wilk

After years of rumors that Joey Ramone had been working on a solo masterpiece, his Brian Wilson, "Smile" album, we need wait no longer nor worry that *Don't Worry About Me* will be relegated to the great lost album heap of rock and roll history. Joey Ramone's swan song is now available to the masses, less than a year after his death at age 49 from Lymphatic cancer, and it is just that, Joey's last statement and the final chronicle of his musical legacy.

The album starts off with a beefed up version of the Steve Jones riff that opened the Sex Pistol's "Pretty Vacant" then goes pogoing straight into Louis Armstrong's quintessential nostalgia tune "What a Wonderful World". Joey sings "I see babies cry, I watch them grow/They'll learn much more than I'll ever know/And I think to myself, what a wonderful world", and the listener is hit with the immediacy of Joey's sense of his death in the face of his legacy. I wish that I could hear what this album would have sounded like if Joey had not died.

The timing of its release, with its title *Don't Worry About Me*, rivals

only Courtney Love and Hole's *Live Through This* released in the wake of Kurt Cobain's suicide, in terms of emotional impact. But unlike the anger and struggle brought to the fore in the Hole release, the emotional tone of Joey's final album is couched in all of the dark humor and optimism that made the Ramones international misfit favorites more than two decades later. I find it impossible to listen to this album without hearing the loss of Joey in every word and note. Lucky for us this album even exists.

Producer, guitarist, and long-time Joey friend, Daniel Rey, is responsible for finishing the final mixes on songs that hadn't been completed before Joey died. Rey began work on the album with Joey right from the beginning and ushered it to its final completion seamlessly. This does not feel like *A.I.*, the Kubrick collaboration finished by Stephen Spielberg post hoc. This album is 100% Ramones-inspired Joey, and it is Joey who occupies every moment of it.

Supported by a cast of musicians including Andy Shernoff of the Dictators on Bass, Frank Furnaro, (Cracker and Del Lords) and Marky Ramone on drums, and a special guest appearance by Capt. Sensible of the Damned, *Don't Worry About Me* sounds like the best of the late-period Ramones. Though the music and singing are by no

means maudlin, the subject matter of many of these songs, like "What a Wonderful World", is one of mortality and loss.

"Stop thinking about it" appearing directly after the Louis Armstrong tune warns us of the dangers of taking anything, too seriously, "Ahh nothing lasts forever / And nothing stays the same . . . When you finally make up your mind / I'll be buried in my grave." "I get Knocked Down (But I'll get up)" like "Pills" by the New York Dolls is a classic punk hospital bed song, with Joey pleading "I want my life / It really sucks" right next to the innate optimism of a line like "I got knocked down, but I'll get up." The title track, *Don't Worry About Me*, is placed at the end as a reminder by Joey that all is not doom and gloom, and it was seemingly written as a response to his friends, and family's concern over his health.

Though much of this album, at least indirectly, if not outright so, deals with Joey's last trials, his sense of style and humor remains intact as he takes the time to say goodbye, in the guise of a classic Ramones-style boy-girl love song, "Always complaining, said a bye, baby, bye,

bye, bye, / Don't worry 'bout me."

But the rest of this album is full of all of the classic pop strophes that made the Ramones famous. There are a plethora of "second verse same as the first" dumbed down garage rockers with plenty of Oooh's & La-La's to spare.

"Mr. Punchy" featuring Capt. Sensible is two-and-a-half minutes of pure late '60s psychedelic pop straight off of *The Who Sell Out* complete with Keith Moonesque drum madness, while the great "Maria Bartiromo" updates "Now I want to Sniff Some Glue" with Joey's latest addiction, the stock market, all wrapped up in a crushed out fan letter to the MSNBC correspondent. "Venting (it's a different world now)" is a pre-9/11 warning that "It's a different world today / And I just don't understand."

This album presents a different world with Joey gone than it would have with him still around, and it is nearly impossible to hear it any other way. Yet, despite all of the tinges of sadness, this is a strong life-affirming record that could have made a new start for Joey. Instead it will always be remembered as a fitting end, like Joey himself contemplating his last moments in "Like A Drug I Never Did Before" "My body is vibrating, I am gone, gone, gone."

BOOG CITY PRESENTS

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readings & songs from Lee Ann Brown and Ethan Fugate

music by Aaron Kiely, Joe Maynard, and John Wright

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For further information, call 212.206.8899 or email booglit@theeastvillageeye.com

the C-Note 157 Avenue C (10th St) Fri. March 15, 7 p.m. \$5

A few minutes with ... Linda Stein Comanaging the Ramones



Seymour Stein, unknown, Vincent Freemont, Linda Stein, and Andy Warhol at the Bottom Line.

Danny Fields photo

Linda Stein, the woman who, with Danny Fields, co-managed the Ramones at the beginning, recounts to *Boog City* music editor James Wilk her days at the epicenter of punk rock.

BC: So you helped to manage The Ramones right at the beginning?

LS: Yes I did. I co-managed the Ramones with Danny [Fields] in the beginning. I was doing publicity for Sire [Records], so I was working to help [my ex-husband, and Sire founder and president] Seymour [Stein]. We went to see all those bands together, and they played a lot!

In the early days they played almost every night, the [Talking] Heads and the Ramones. I think we saw both The Heads and The Ramones every time they played for a really long time.

BC: Hilly [Kristal] at CB's was telling me that the Ramones were just terrible at those first shows. Was that your impression or were you into it right away?

LS: No, I don't think they were terrible, it was their equipment, they kept stopping. Because if they made a mistake they would just start again, but I always thought it was part of their magic, you know. I never thought the Ramones were terrible. I thought they were brilliant the first time I saw them, and that was at Mothers on 23rd Street. I never saw the Ramones & didn't think they were wonderful.

I remember we went with Blondie to New Jersey one night and no one came. It was like a Chinese restaurant or something. The bands would play wherever they could play, and wherever they could play people came. People always went to see the great bands.

Bands used to play upstairs at Max's

It kind of freaks me out, because now they're saying 'Fuck, Fuck, Nigger' and that's fine, but 'Beat on the brat with a baseball bat' they couldn't handle.

[Kansas City], I mean, it was a hole in the wall. What was it like? It was FUN! It was really great fun and it was not boring and, whatever, it was, the music was very pure—the Ramones, in their rugged way, the Heads in their strange melodic way.

Musically I think that the Heads were, in another way, so rebellious—they played with melody. They played with standard melody, and they were more bizarre.

The Ramones were just so cool and so powerful and so brilliant and so short and so direct and so funny. The Ramones had tremendous success in their live shows & their merchandising. They just never sold any records because they were never played on the radio and that's what it was like in those days. They didn't put you in the racks and ship out big shipments of records in those kind of stores unless you were on the charts, and the only way you could get on the charts was to get airplay, which we never did.

The radio industry hated the Ramones. It kind of freaks me out, because now they're saying "Fuck, Fuck, Nigger" and that's fine, but "Beat on the brat with a baseball bat" they couldn't handle. It's disgusting. That's the insanity of today's culture, I guess, but it freaks me out.

BC: It's hard to take it seriously now, but it really kept them from getting airplay, didn't it?

LS: Absolutely. They didn't like the sound; it was too aggressive, *the sound*. They broke records. In those days we had vinyl, and this famous kid Leo smashed the records into bits—he wouldn't put it on the turntable. That was *Rocket to Russia*. We tried so hard.

We were with Warner Bros. We had money. We had huge advertising. We had everything you could think of because the Sex Pistols were getting money and I was freaking out at Warner Bros. I was screaming at Mo Ostin—"You're spending money on these kids when this band has been on the road going to every station and doing every interview and going to the warehouses to thank people."

We got anything you could have for that record in terms of budget and tour support. We had huge, life-size Ramones stand-ups in record stores. I mean we were out there and we didn't get any airplay. Believe me, we couldn't blame any record company on that release.

They helped us with the movie [*Rock 'n' Roll High School*,] and they put us up at the Tropicana for the whole time we were there for the movie, and Warner Bros. Was spending money to have us stand in

Hell's Hot and Cold

by Nancy Seewald

The first few times I picked up Richard Hell's new book, *Hot and Cold*, I deemed it self-indulgent crap with a flimsy golden lining—the occasional gossipy tidbit about Johnny Thunders or Sid Vicious. This collection of poems, essays, journal entries, and song lyrics has many personalities—boring, shockingly apt, thoughtful, and analytical, boring again, mediocre.

After getting into the proper mental state by putting on *Marquee Moon* by Television, a band Hell helped to found but quit before the album, their first, was recorded, I was in a frame of mind better suited to enjoy *Hot and Cold*.

The book opens with early poetry from 1969-1973, some of it written under the name Theresa Stern, a fictitious persona concocted long ago by Hell and Television lyricist and front man Tom Verlaine. Some people may already be familiar with Hell's poetry—he's been a fixture at East Village readings for years and edits Cuz Editions, publishing such cult authors as Maggie Dubris and Rene Ricard. The essays that follow document the era Hell is most famous for epitomizing. Reveries on Television's early days as the Sunday-night house band at CBGB's: "The place smelled like shit because Hilly never walked the two dogs he kept on the premises"; the Ramones: "The scene is frantic and the most exciting thing happening in rock music today"; the Sex Pistols: "They were demonic—in that it's demonic to present real life, which is half-death"; Nancy Spungen: "a typical

suburban girl who'd never fit in and worshipped rock stars"; Johnny Thunders: "He didn't give a fuck and he

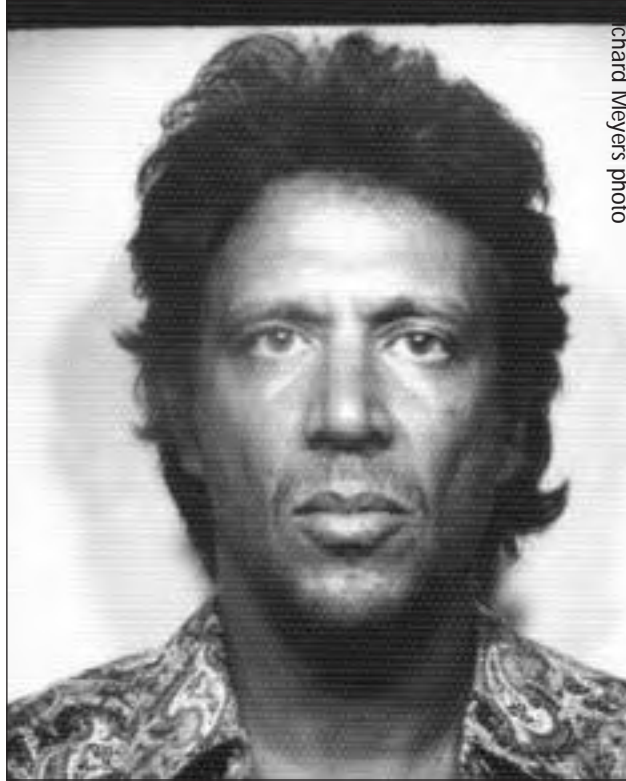
the "fuck you" of the '70s inevitably gave way to a diminished bravado and other blights of age, and drug addiction lost its sex appeal. Further ramblings chronicle his travels across the country, a meeting with William Burroughs, and various experiences with female cohorts.

He can be downright obsessive at times: "That first crush is based on nothing but wanton aimless lonely desire and is no indication at all that I'm in any way really compatible with its object, or even that I like her once I've gotten to know her," he says, struggling to rationalize his emotions. My empathy was certainly evoked, and, with so much exposure to Hell's fragility, I couldn't help but enjoy reading the journals. But I must emphasize the importance of keeping a punk soundtrack in the background. Lou Reed is recommended.

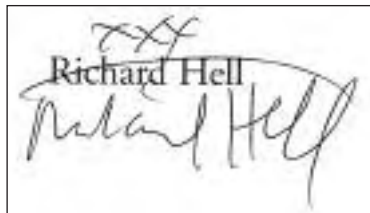
Admittedly, I was expecting, or at least hoping for, some scandalous tales of sex and drugs. But Hell's aim was the pursuit of art and soul, not to disclose incriminating details of his friends' personal lives.

After getting through his journal, you're hit with pages of song lyrics dating back to 1973, bringing to mind why you bothered to pick up the book in the first place—because Richard Hell was an icon of a generation infinitely more interesting than our present one, dammit.

Bonus accompaniments to the words include a few vintage photographs of Hell, Verlaine, Television, and Thunders, as well as a naked Hell, not vintage, circa 1993.



Richard Meyers photo



dressed great"; and the craziness of the era: "I can't think of a better way to have been that young."

Following these punkish bon mots are journal entries, and the tone shifts to that of a man rapidly approaching middle-age, trying to figure out what to do and how to stay off heroin, because

I was in the parking lot in Brighton, England when the Clash were not yet a band, and they were talking to Dee Dee and Johnny and asking them questions about starting a band.

parking lots and [be at] store openings.

At that time, we had everything, and we were selling out. And we were selling out the T-shirts, we were selling out of everything—shows, and we never got on major radio, period.

BC: I didn't hear the Ramones on the radio until the late '80s outside of college radio.

LS: If you had to say the one vicious word of why the Ramones were not Kiss, it's radio. I mean, look at Alice Cooper doing that stuff. Even Patti Smith got airplay, ultimately, with the [Bruce] Springsteen song ["Because the Night"], and she used to pee on the stage!

BC: You mentioned that Warner was throwing a bunch of money at the Sex Pistols. Didn't the Ramones tour England right before punk broke over there?

LS: I was on the road with them. That was my tour.

BC: Well people say that it was that tour that inspired British Punk.

LS: Trust me, it did. I was the person who rented the red van to take the Heads and the Ramones to Brighton to see the Pistols, and I was in the parking lot when the Clash were not yet a band and they were talking to Dee Dee and Johnny and asking them questions about starting a band. Absolutely, I was at every single gig.

BC: It's a shame that those were the bands that got all of the publicity after the Ramones came back to New York.

LS: Absolutely. They [the Ramones] were like Kings there. There's a Ramones video that I think MTV did and I think I'm interviewed in that saying that they were being followed in the streets in England. It was amazing. It was Ramone-mania—our own little Beatles. All I can say is that those were the best years of my life.

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Some Better World of Infinite Possibilities

A Little Lester Bangs May Just Change Your Life

GREG FUCHS

The smart people know that when the revolution finally comes, and we all live in liberty practicing unconditional love for all beings, that the artists, poets, and musicians will be leading us. It's no wonder that there is an ongoing war against artists of all sorts by various government agencies. Yet, as long as dudes who like to drop fire fuel bombs on civilians' are in charge it might be difficult for these artists, to take the power, but it won't be long until there won't be any place left worth living and we all just expire. One of those smart people who dedicated his writing to demanding that artists, specifically musicians, lead this call was the rock 'n' roll writer Lester Bangs.

Many of you know of Bangs, I'm sure. He's a legendary critic, credited with coining the term Punk. Those of you who don't know Bangs—and those of you who think you know all about Bangs and Punk because you puked a zillion times all over your leather jacket and tapered, tattered jeans inside the bathroom at CB's after copping dope on Avenue B but can't

remember a word he's written—should immediately get hip.

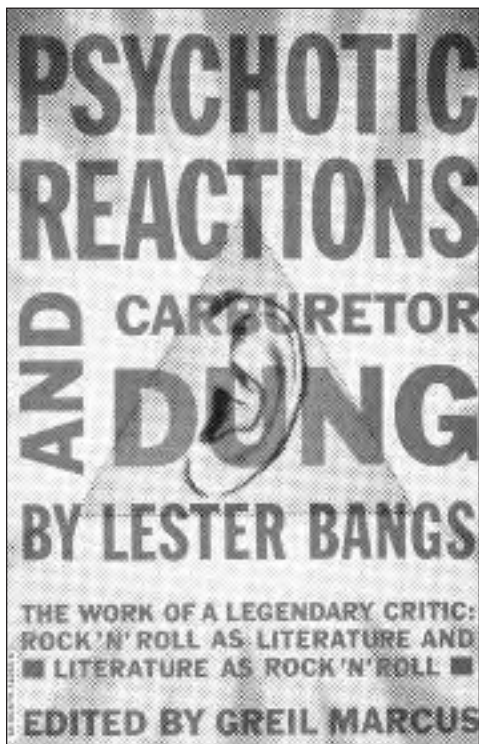
I don't mean by reading one of the biographies that came out a couple of years ago that you may have read about in *The Village Voice* or heard about on National Public Radio. The biographies may be good but really who cares when you can go to the source. I command you to go to your local bookstore and request a copy of the Greil Marcus-edited Bangs best of, *Psychotic Reactions and Carburetor Dung*, *The Work of a Legendary Critic: Rock 'n' Roll as Literature, Literature as Rock 'n' Roll*. *Psychotic Reactions* will change your life if you haven't already been turned into a completely automatic, bitter, and/or cynical shopping machine. If within you lies the slightest hope of imagining some

better world of infinite possibilities, you will be supercharged by Bangs. He has high expectations of popular culture, he outs the ridiculous behavior of superstars, and he proves over and over again that regular humans are out there who create relevant art that is resistant to the ubiquity of the marketplace.

Even though he was never really a punk, perhaps too old and avuncular, he embodies the punk ethos. He says no to rotten and cold American culture, he says know to its formularized stasis and entropy. He demanded that his writing, and the musicians of whom he wrote, from Lou Reed to James Taylor to the Count Five, instigate progressive social change through celebrating the lower bodily strata. Music and song can lead to liberty. When it's good it will cause one to shake hips, to pogo 'til puke, to party with him, punker, to bang your head, to bang a gong, to get it on.

Tom Church gave me *Psychotic Reactions* about a decade ago. Church lived in the Civic Center Hotel, a single-room-occupancy hotel at 12th and Market streets in San Francisco, an island of the city cornered between the freeway, skid row, and the Tenderloin district. It seemed that almost nightly, some junkie or broke dude would die at the Civic Center. The concierge wrote pornographic science fiction. It was an unglamorous Hotel Chelsea—a sort of urban human barn that nurtured Vollmanesque punk fantasies. Immediately any visitor would be wise to the fact that we're not living in a glorious global village, one where business leads us all to eternal posterity.

I would often meet Church in the lobby before a walk and a talk through the Tenderloin. He edited *Wallpaper*, a zine that he pasted to lampposts and walls throughout the Haight, Mission, and Tenderloin.



Artists read Bangs and get hip to your power.

Church was a crank-came-West after years on the Lower East Side. He always read at the open mic at the Chameleon in San Francisco. One time after we were no longer friends, he threw a beer bottle at me while I was reading a poem he disliked on the stage at the Paradise Lounge.

Church would often drink too many beers and piss people off, yet I liked him. He had a spark that illuminated the flip side of Western commercial civilization like barroom neon. He inhabited a paradise where poetry and music were just as important as, if not more than, the news and the clarion of the stock exchange bell. This was the same Shangri-la Bangs was trying to find. This was the milieu in which I first read him.

I've come to my copy of *Psychotic Reactions* over the last 10 years like a zealot to a bible. Yes, a zealot not a theologian—I don't study it as much as I'm inspired by it. I skip around the book. Sometimes I don't even finish a piece. I don't think I've even read every piece. But every time I open it up I learn a little bit more about life and how to write.

Recently I read some pages and two things struck me. First, Bangs was tremendously influential on how we think of the genesis of punk and, I'd propose, on the directions it took into the 1980s

and 1990s. He was one of the first writers to explore the Velvet Underground, the Fugs, the Stooges, and the Ramones, among so many, many others.

Bangs proves that regular humans are out there who create relevant art that is resistant to the ubiquity of the marketplace

How many bands over the last two to three decades have been accurately and erroneously compared to the Velvets? Too many to mention, so many that the comparison lost meaning when Reagan took office. God help the Ramones for being inducted into the Rock and Roll Hall of Fame. That's ubiquity of the marketplace for you, nothing's too Punk for the Superstructure to finally subsume it.

And second, as a world we've found ourselves in the middle of a steaming pile of war, jingoism, and profit-over-people that once again could be

rectified by a little nihilistic, and a whole lotta utopian, kickin' out of the jams. Ergo, Bangs is still relevant.

"You see, dear reader, so much of what's (doled) out as punk merely amounts to saying I suck, you suck, the world sucks, and who gives a damn—which is, er, ah, somehow insufficient. Don't ask me why; I'm just an observer really. But any observer could tell that, to put it in terms of Us vs. Them, saying the above is exactly what They want you to do, because it amounts to capitulation. It is unutterably boring and disheartening to try to find some fun or



Ach photo



Montreal

On Location with Brian Ach

meaning while shoveling through all the shit we've been handed the last few years, but merely puking on yourself is not gonna change anything. (I know, 'cause I tried it.) I guess what it all boils down to is:

a. You can't like people who don't like themselves; and

b. You gotta like people who stand up for what they believe in, as long as what they believe is

c. Righteous.

It's kinda hard to put into mere mortal words, but I guess I should say that being righteous means you're more or less on the side of the angels, waging Armageddon for the ultimate victory of the forces of Good over the Kingdom of Death, working to enlighten others as to their own possibilities rather than merely sprawling in the muck yodeling about what a drag everything is."

There is no time like the present to gain an understanding of, or revisit, Bangs's demands, in the form of music journalism, to stand on the side of the righteous. The Kingdom of Death that Bangs warned us about is upon us again. Every morning my mind is completely blown, as some new dirty war ignites while I sleep.

Just this past week I learned that 200 more civilians died in Afghanistan over the weekend courtesy of some sinister U.S. fire fuel bombs. Three of four New York City police officers convicted of brutality by sodomizing a man with a broken broom handle have had their sentences overturned. The President of the United States admits that a shadow government has been created in preparation for a Day After scenario resulting from our war on terrorism. The most far-out, prophetic, psychotic, and symbolic news I heard this morning—Attorney General John Ashcroft not only writes and performs his own patriotic songs, he requests that his staff sing along with him after their morning prayers. Talk about Kingdom come.

Welcome to the Kingdom of Death. Artists read Bangs and get hip to your power.

Emma Straub

Oberlin, OH

Foreplay

Like children:
a pop-fly, a thump
on the arm.

Love graded in bruises
in tackles, ribcages
with the wind knocked out.

This is the part where I tell you—
if I were a puppy
I would lick your hand.

SUNDAY
MARCH 24th
6-9 PM
annual john duffy memorial
OPEN POETRY READING

to benefit
New York's premier literary tabloid
HOME PLANET NEWS
CEDAR TAVERN
82 University Place
Manhattan
cheese-n-crackers - cash bar - suggested contribution \$4
Copies of HPN #48
will be available
(we hope)

Editor's Call

Hi all. I'm the committee head for
**Spoken Word
booking** at this year's
Ladyfest East,

a non-profit, East coast based event
dedicated to supporting and
promoting the artistic talents and
activism of women. It will feature
filmmakers, performances by bands,
spoken word, visual artists and more!!!
It will include workshops, panels and
dance parties, all devoted to forming
a closer community of women.

It's taking place in Williamsburg,
Brooklyn this coming September. but

the **deadline** for

consideration,

April 10, is

just around the bend.

Go to

ladyfesteast.org,

click on artist info,
download the form,
and happy submitting.

INSIDE THE NEXT ISSUE OF

OF BOOG CITY ...

Poetry from Veronica Corpuz

The Mysteries of Life profiled by Stacey Sledge

Comic strip launch from Jonathan Allen



March 2002 Calendar
 157 Avenue C (10th St.) NY, NY 1000
 212 677-8142 E-mail: cnoteny@aol.com

For Weekly Calendar
 send your email address
 cnote@aol.com

MAR 1 (FRI)
 5 to 7-Evans Thompson Trio (Jazz)
NEW CENTURY SHOWCASE
 7-Luke Weiss (Acst)
 8-Mattan Klein (Brazilian Jazz)
 9-Akivah (Acst Singer/Songwriter) [\$1]

10-Helper (Rock) [\$1]
11-Puckett (Rock) [\$1]
12-The Barbarians (Jazz Rock) [\$1]
MAR 2 (SAT)
 5 to 7-Gil Coggins Legendary Jazz Pianist
NEW CENTURY SHOWCASE
 7-Jill and Allison (Acst/Country)
 8-81 South (Country Rock)
 9-Pitt Falls (Blugrass) [\$1]
 10-Pophead (Rock) [\$1]
 11-The Navigators (Rock) [\$1]
 12-Cabana Rock (Latin Rock) [\$1]

MAR 3 (SUN)
 5 to 9:30-OPEN MIC with Rick Russo
 9:30 to Wee Hrs-ELUES/JAM w/ Brother Dave Trio (Horns & Vocalists Welcome)
MAR 4 (MON)
 7 to 9: 'Out Music' Open Mc [\$5 Donatn]
 9-Sugar Thief (Rock)
 10-Jessie White (Acst Rock)
 11-TEA

MAR 5 (TUES)
 5 to 9-OPEN MIC w/ MEG BERAUN
 9-Josh Baumer
 10-Gavin DeGraw
 11 to Wee Hrs-JAZZ/JAM w/ Nick Russo (Horns & vocalists Welcome)
MAR 6 (WEDS)
 7-Kevin Paul
 8-Larry Kolker (Folk Blues)
 9-My Hair is Thick & Healthy
 10-Brennien
 11 to Wee Hrs-"TWANGIN" DJ Rivercat spins Roadhouse, Rockabilly, Honky Tonk, Juice Joint, Texas Blues
MAR 7 (THURS)

MARQUIS TALENT PRESENTS
[\$7 Cover 7 thru 11:00PM]
 7-John Gamivious, 7:45-Yenear
 8:30-Yellowfin, 9:15PM-Pinwheel
 10-Blister
 11 to Wee Hrs-DJ BEEIROO spinning European Hip-Hop and Old School

MAR 8 (FRI)
 5 to 7-Jessie Murphy (Acst Blues)
TRIFECTA PRODUCTIONS PRESENTS:
 7-Lisa Lost (Rock)
 8-Colleen Mann (Rock)
 9-The Scholars (Rock) [\$1]
 10-Cantonment (Ragtime/Blues) [\$5]
 11-Svenbilby [\$1] (country/bluegrass)
 12-Gate 18 [\$1] (Rock/R&B)

MAR 9 (SAT)
 5 to 7-Gil Coggins Legendary Jazz Pianist
NEW CENTURY SHOWCASE
 7-Dana Cohen (Acst)
 8-Paula (Acst)
 9-TBA
 10-Catfish John (Rock) [\$1]
 11-Stephanie St John (Rock) [\$1]
 12-The Kings County Moonshiners (Country Rock) [\$1]

MAR 10 (SUN)
 5 to 9:30-OPEN MIC with Rick Johnson
 9:30 to Wee Hrs-ELUES/JAM w/ Brother Dave Trio (Horns & Vocalists Welcome)
MAR 11 (MON)
 7-Susan Ruel (Roots Blues & Americana)
 8-Blacklight Blue
 9-Jess King
 10-Casey Halford
 11-Ada Rowatt & Elephunk (2 sets)

MAR 12 (TUES)
 5 to 9-OPEN MIC w/ MEG BERAUN
 9-Lovepatch
 10-Liz's Decision
 11 to Wee Hrs-JAZZ/JAM w/ Nick Russo (Horns & vocalists Welcome)
MAR 13 (WEDS)

7 to 11-NEW CENTURY SHOWCASE
 7-The Keller Brothers (Acst) [\$1]
 8-Chris Decker (Rock) [\$1]
 9-TBA [\$1]
 10-Allison Tartalia (Acst Rock) [\$5]
 11 to Wee Hrs-"TWANGIN" DJ Rivercat spins Roadhouse, Rockabilly, Honky Tonk, Juice Joint, Texas Blues

MAR 14 (THURS)
MARQUIS TALENT PRESENTS:
[\$7 Cover 7 thru 11:00PM]
 7-Project Artisan, 7:45-Society of Faces
 8:30-The Sleeve's, 9:15-Roswell
 10-The Act
 11 to Wee Hrs-DJ BEEIROO spinning European Hip-Hop and Old School

MAR 15 (FRI)
 5 to 7-Evans Thompson Trio (Jazz)
 7 to 10-BOOG CITY NEWS PAPER Presents: FRIED BOOG TOMATOES "Works by and of the South" hosted by David Kirschenbaum [Cover \$5] featuring Lee Ann Brown, Eithan Fugate, music by Ruth Gordon and Joe Maynard.
 10-Bleach Johnson (Rock) [\$1]
 11-Chrisse Santoni Band (Rock) [\$1]
 12-Reelved (Rock) [\$1]

MAR 16 (SAT)
 5 to 7-Gil Coggins Legendary Jazz Pianist
NEW CENTURY SHOWCASE
 7-Plum Village (Rock) [\$1]
 8-Tiffany Rendoll (Acst Rock) [\$1]
 9-Ten Faces (Rock) [\$1]
 10-American Girls Club (Rock) [\$1]
 11-Last Town Chorus (Acst All Rock) [\$1]
 12-Paprika (World Music) [\$1]

MAR 17 (SUN)
 5 to 9:30-OPEN MIC with Rick Johnson
 9:30 to Wee Hrs-ELUES/JAM w/ Brother Dave Trio (Horns & Vocalists Welcome)
MAR 18 (MON)
 7-Tom Brian Thompson (Acst)
 8-Tom Davis (Acst)
 9-Army Atchley (Acst)

10-Sonya Heller (Acst)
MAR 19 (TUES)
 5 to 9-OPEN MIC w/ MEG BERAUN
 9-Grace Milo
 10-Erian & Mercy
 11 to Wee Hrs-JAZZ/JAM w/ Nick Russo (Horns & vocalists Welcome)

MAR 20 (WEDS)
 7 to 9-Debra Auer (Classic Jazz & Standards)
 9-Lovebucket
 10-TBA
 11 to Wee Hrs-"TWANGIN" DJ Rivercat spins Roadhouse, Rockabilly, Honky Tonk, Juice Joint, Texas Blues

MAR 21 (THURS)
MARQUIS TALENT PRESENTS
[\$7 Cover 7 thru 11:00PM]
 7-Toni Trujillo, 7:45-Kedafi
 8:30-Rat Wakes Red, 9:15-Jason Springwell
 10-Blue Winter
 11 to Wee Hrs-DJ BEEIROO spinning European Hip-Hop and Old School

MAR 22 (FRI)
 5 to 7-Jessie Murphy (Acst Blues)
TRIFECTA PRODUCTIONS PRESENTS:
 7-Carolyn Simone (Rootsie Pop)
 8-Revolver (Rock/Pop)
 9-Robert Burke Warren [\$5]
 10-The Dog Show [\$1]
 11-American Ambulance [\$1]
 12-The Blind Pharaohs [\$1]

MAR 23 (SAT)
 5 to 7-Gil Coggins Legendary Jazz Pianist
NEW CENTURY SHOWCASE:
 7-The Electric Jug (Rock) [\$1]
 8-Jessie Murphy (Acst Rock) [\$1]
 9-The Cucumbers (Rock) [\$1]
 10-Swallow (Alt Rock) [\$1]
 11-Loaded Dreams (Rock) [\$1]
 12-Mason Rether (Singer/Songwriter)
MAR 24 (SUN)
 5 to 9:30-OPEN MIC with Rick Johnson

9:30 to Wee Hrs-ELUES/JAM w/ Brother Dave Trio (Horns & Vocalists Welcome)
MAR 25 (MON)
 7-TBA
 8-TBA
 9-Pat Ossowski
 10-Seeing Voices

MAR 26 (TUES)
 5 to 9-OPEN MIC w/ MEG BERAUN
 9-Andy Fitzpatrick (Acst)
 10-Jon Frazier (Acst)
 11 to Wee Hrs-JAZZ/JAM w/ Nick Russo (Horns & vocalists Welcome)

MAR 27 (WEDS)
NEW CENTURY SHOWCASE
 7-Peanut Butter and Julie (Rock) [\$1]
 8-Fireproof (Ska) [\$5]
 9-3 Miller Jazz Trio plus Paul Viol (Jazz and Spoken Word) [\$5]
 10-The Big Hugh (Rock) [\$5]
 11 to Wee Hrs-"TWANGIN" DJ Rivercat spins Roadhouse, Rockabilly, Honky Tonk, Juice Joint, Texas Blues

MAR 28 (THUR)
MARQUIS TALENT PRESENTS
[\$7 Cover 7 thru 11:00PM]
 7-Bob Woodruff, 7:45-Bumi and Li
 8:30-Amazing Mustang Boys
 9:15-Imposter Synphon, 10-Nector
 11 to Wee Hrs-DJ BEEIROO spinning European Hip-Hop and Old School

MAR 29 (FRI)
NEW CENTURY SHOWCASE
 7-Caroline (Acst)
 7:30-Lorraine Leckie (Acst Rock)
 8-Junior Fudge (Rock)
 9 to 12-Songwriters In The Round Hosted by Amy Speace w/ Fred Gillen Jr, Hillary Epstein, Cat Brawken and Brandon Wilde [\$1]
 12-Badger (Acst Rock) [\$1]

MAR 30 (SAT)
 5 to 7 Gil Coggins Legendary Jazz Pianist
NEW CENTURY SHOWCASE
 7-Haymer & Hartman (Acst Rock)
 8-The Plimshires (Rock)
 9-Puckett (Rock) (M)
 10-Ernesto (Latin Rock) (M)
 11-Blaise (Maltinly) (Folk) (M)

12-Cassidy