



MEAT THE PLOW

"KIDS LIKE UNDERWEAR STORIES AND THAT'S A GOOD UNDERWEAR STORY."

Ethyl Meatplow's a gasoline-powered sex machine. Their debut disc, "Happy Days, Sweetheart" (Dali/Chameleon) is, plain and simply, a wiggling, jiggling petroleum product from a high-voltage act that combines the manic energy of Sid Vicious, the vocal intertwining of X and the frivolous mischief of the B-52's. Their shaved heads, tattooed bodies and technicolor hair convey the impression of "bikers gone berserk," but individual members Carla Bozulich, John Napier and Harold "Biff" Sanders are actually quite genial and gracious, even as their patience is severely tested by the X-plicit line of questioning from HITS' own Harley harlot, banshee journalist Sioux-z "∞" Jessup.

TIME FOR SOME CROSS DRESSING AND SEXUAL SINGLE ENTENDRE WITH ETHYL MEATPLOW
BY SIOUX-Z JESSUP

How are we to interpret the song, "Suck"? Metaphorically, symbolically or literally?

JOHN NAPIER: [Laughs.] Yes!

HAROLD SANDERS: All of the above.

John, how does your onstage sexuality differ from your real-life sexuality?

JOHN: Worse. Much worse. It's not for real up onstage. I'm making fun of a lot of that like, rock stuff by going, "Duhhh," spazzing out and being retarded sexually.

So you're not really retarded sexually?

JOHN: That's where it gets worse privately.

Carla, how does your on-stage sexuality differ from your real-life sexuality?

CARLA BOZULICH: When we were playing in Pittsburgh, there were these young boys at the front. It was my first taste of, "Oh my gosh, there may be something going on here that is beyond me." Just me having a good time while they're looking at me like I was some kind of goddess. I was really shocked. I was just singing and dancing and then they started jumping on stage trying to kiss me and the bouncers were trying to pull them off. It was interesting. I had never thought of myself in that light.

Harold, do you feel your lyrics are too sexually explicit for your 8- and 12-year-old nephews to listen to?

HAROLD: I sent a promo CD home and it went from my mom to my sister. This was before the sticker. My nephew, one morning before school, said, "Hey, let's put the CD on, it's Biff's band." My sister goes in and they were listening to Carla's poem: "The clock

buzzes, you lick/the clock hums/you're pulling off my underwear/I resist."

I was worried she would be mad at me. Kids grow up fast these days. I felt bad because I didn't, like, warn everybody at home. But she had no problem with it. Now, we have huge fans in these kids. She has to keep the CD away from them. They're like, "We want to hear the song about the underwear!" It's the same week they were teaching sexuality classes to my oldest nephew. Kids like underwear stories and that's a good underwear story.

CARLA: The original title was "43 Days In Bed With You." It was about falling in love, a very true story.

Harold, does the nickname "Biff" have anything to do with "Death Of A Salesman"?

HAROLD: [Laughs] I got that nickname when I was born. They didn't want to call me "Barefoot," which is what my dad and grandfather are both named. I guess "Harold" wasn't too hip in the '60s.

JOHN: I think Harold is a really sexy name. He's Biff in pants and Harold in dresses.

If you were an interviewer, what questions would you ask yourself?

JOHN: How many licks does it take to get to the center of a Tootsie Roll pop?

HAROLD: I'm having an identity change here, so I have some sexual questions, like, should I be more of a drag queen?

In retrospect, is there anything you would change on your album?

JOHN: I'm really happy with the sound of it, the spaciousness, the thickness and the spectrum.

HAROLD: There are always a few little teeny things that nobody would care about, that you think about for a while, and then, you kind of forget them. If you listen to the album like anybody a little bit, it becomes what it is and you're like, "Cool."

CARLA: When you're involved in a technical thing like mixing a record, you can't get every single thing. There are literally thousands of things that you have to make decisions on, and having just a few complaints is miraculous.

How much competition is there within the band?

HAROLD: [Laughs.] For what, most hated? This has worked for almost four years now, so if there is, hopefully, it's been healthy.

JOHN: It's a strange tension that we've grown to love and hate. But it works.

CARLA: It's almost like a magic trick, fitting our different styles in with each other, and sometimes that comes off as a competitive thing. John and I write a lot of our stuff and we have such different styles. Of course, when you write something and you're in a band, you want to have it be assimilated into the rest of the music. In the process, it's kind of a tight squeeze.

HAROLD: If you bring something in, you kind of want everybody to go, "Wow." Sometimes your band may go, "Oh, that's interesting," and you're like, "You don't like this?"

JOHN: Didn't you write anything else besides this? And you're like, "Ohhhh, I gotta go to the bathroom now!" ■