

**Rollin'
n' Goin'
Some**

INTERVIEWS

INTRODUCTION BY **JANN S. WENNER**

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INTRODUCTION

On August 14, 1968, the Who finished a show at the Fillmore West with “My Generation.” Pete Townshend did not smash his guitar—not that night—and I wanted to know why. So I made my way backstage to ask him if he’d sit for an interview with *Rolling Stone*.

I wanted to know much more, in fact: where Pete grew up, what shaped his music, what his relationship with Roger Daltrey was like, what he thought rock & roll could accomplish, what his plans for the band were. We went back to my house, started talking at two A.M. and finished sometime after dawn. Pete was articulate, passionate, and lost in his own thoughts (at one point, he asked if I dosed his orange juice with LSD; I hadn’t). He talked about the Who’s next album, a project he was then calling “Deaf, Dumb, and Blind Boy.” A year or so later, he told me it was the first time he’d ever sketched out the whole plan for *Tommy*, even for himself.

That was the first fully realized *Rolling Stone* Interview. We’d included Q&A’s starting with the first issue of the magazine—one of our goals had always been delivering the voices of the artists behind the music—but this went deeper. It accomplished everything I loved about the in-depth interviews with writers in *The Paris Review*—it brought you into the working process of the artist—and it also opened up the private life and aspirations of a defining force in popular culture, the way the *Playboy* Interview did. In those days, *The Paris Review* and *Playboy* were the only places you could read a thoughtful, in-depth magazine interview, and no one was bringing the same rigor and seriousness of purpose to rock & roll.

Rolling Stone was different. From the start, we were devoted not only to rock & roll but to the culture and politics that surrounded the music, that shaped it and were shaped by it. And though we knew how to have fun (we did, after all, offer a roach clip as a subscription premium with our February 24, 1968, issue [RS 6]), we were all about seriousness of purpose. These were not casual interviews. Our reporters researched their subjects deeply, and the musicians we spoke with responded. They were bored by the short-form interviews they did with fan magazines and radio stations. We presented them with a new opportunity to articulate what they were thinking and doing to communicate with their audience in a direct and unfiltered way.

The *Rolling Stone* Interview gained prestige quickly. Prestige and size—nowhere else could you read ten or fifteen pages of Jerry Garcia talking about his childhood, the first music he loved, his experiences in the army, and the days of the Acid Tests. And we spoke not just with musicians but with writers, directors, philosophers, presidents and religious leaders as well.

Sometimes these interviews lasted for hours; sometimes they stretched over days or even months. Over a period of weeks in 1969, Jerry Hopkins spoke with Jim Morrison at the Doors’ management office in Los Angeles, a nearby bar, and a strip club where Morrison was a regular. In 1973, John

Cash was so pleased that the magazine wanted to speak with him at the ripe old age of forty (“I’ve often read those interviews and wondered if they’d be interested in someone like me,” he said) that he sat with Robert Hilburn in his Las Vegas hotel suite after finishing a midnight show, then invited Hilburn back for more the following morning over breakfast. Neil Young broke a years-long silence in 1975 to talk with Cameron Crowe (the coup landed Cameron a staff job); they talked for so long that Cameron ran out of tapes and Neil had to give him some cassettes that had alternate takes of his songs on them. (Yes, he recorded over them, but later he did also capture a long band rehearsal of their unreleased “Cortez the Killer.”) I remember the interview that Charles Reich—the author of *The Greening of America* and a Yale law professor—and I conducted with Jerry Garcia in 1971. We spent hours in the July heat on the front lawn of Jerry’s house near Mount Tamalpais in northern California overlooking the Pacific Ocean. A few days later, Reich attended a Grateful Dead recording session to get more, and then he went back a few weeks after that to talk with Jerry for another two hours. In the fall, I spent four more hours giving the whole thing a more journalistic perspective. The result—both far ranging and incredibly specific—ran in two issues of the magazine and eventually was published in book form.

From the start, our subjects were explorers, discussing things for the first time. And we were exploring right along with them, finding new journalistic territory as we went. We were hungry for insights, for the stories of how the music and culture we loved came to be, and who the people who made it were. We wanted revelations, and we got them. In December of 1970, I interviewed John Lennon in New York at the time of the release of his first solo album, *Plastic Ono Band* (still one of the most painfully honest and greatest rock records ever made). *Rolling Stone* already had a long history with John and Yoko (when the cover of their *Two Virgins* album was banned, *Rolling Stone* cofounder Ralph J. Gleason had the idea of putting it on the cover of our first anniversary issue [February 22]). Lennon chose the magazine to discuss the devastating pain behind the dissolution of the Beatles.

Remember that the Beatles had been hermetically protected for years, and however much their image had changed, much of the world clung to the fantasy that they were the same clean-cut boys who’d worn matching suits on *The Ed Sullivan Show*. Lennon’s *Rolling Stone* Interview ended all that. He lifted the curtain on the “orgies” that accompanied life on the road (“The Beatles tours were like the Fellini film *Satyricon*”), spoke frankly about the band’s drug use (“*Help* was where we turned on pot and we dropped drink, simple as that”) and went through the Beatles catalog song by song, the first time he’d ever discussed the band’s music in this kind of detail (“‘Yesterday’ I had nothing to do with. . . . ‘Eleanor Rigby’ I wrote a good half of the lyrics or more”). For weeks afterward it was everywhere, because none of the other Beatles had yet publicly explained the breakup of the band. The effect was shocking. “One has to completely humiliate oneself to be what the Beatles were,” Lennon said. “And that’s what I’m saying with this album—I *remember* what it’s all about now, you *fuckers*—*fuck you all!* That’s what I’m saying: ‘You don’t get me twice.’ ”

That strong, unfiltered voice was everything I wanted the *Rolling Stone* Interview to be. The best interviews of the past forty years—excerpts of which are collected in this volume—are documents of the individuals and of the times. They are visits as well as interviews, and they bring you face-to-face with the person talking. While we clean up the syntax to make it more readable—remove the *ums*, *ahs*, and repetitions—we also preserve the speech and idiosyncrasies of the subject. Over the years, I stressed to editors and writers that the interviewer has to establish himself as a stand-in for the reader—show a little bit but not too much of his own personality, and know when not to get in his subject’s or the reader’s, way. An interviewer gets to go somewhere every reader would love to, whether it’s the dressing room after a show or a private home, and he has to deliver that experience to the reader.

Sometimes that means bonding with the subject; sometimes it means challenging the subject. The *Rolling Stone* Interview thrives on both drama and informality. And above all intimacy.

Reading over this collection, I'm struck by how many intimate moments our subjects chose to share with us, and with our readers: Jack Nicholson recalling the moment he learned the woman he thought was his sister was in fact his mother; Axl Rose sharing his recovered memories of childhood abuse; Robin Williams sitting for an interview just months after the death of his father and discussing the end of his first marriage; Courtney Love talking with David Fricke less than six months after the suicide of her husband, Kurt Cobain. ("If I start to cry," she told Fricke, "I will probably get up and leave the room. Don't be offended." Except that when she did start to cry, she just kept talking.)

Though he has a reputation as reticent, Bob Dylan has proved one of our most rewarding interview subjects. I remember how hard I worked to land a Dylan interview when the magazine started. He had little interest in talking with the press, and I wrote to him for nearly two years asking for a meeting. On a trip to New York in 1969, I returned to my hotel and found a phone message that a "Mr. Dillon" had called. I thought I'd missed my chance, but a few months later, I was back in New York and there was a knock at the door. I opened it to find Dylan in the hallway. He'd come to check me out, and when he was comfortable enough, we began Dylan's first *Rolling Stone* Interview. Over the years, as Dylan changed masks and passions again and again, we've sent numerous writers to talk with him, always striving to find the right match for what was going on in his life and career. Among the best were a pair of 1978 interviews with Jonathan Cott, full of mysticism, and a frank sit-down with Kurt Loder in 1984 at the time of *Infidels*. (You can find them in a collection we put together in 2006, *Bob Dylan: The Essential Interviews*, from Wenner Books.) The interview we've chosen here was conducted in 2001 by Mikal Gilmore after the release of "*Love & Theft*," an album that stood with Dylan's best work of the sixties. The interview is filled with the remarkable perspective (to say nothing of the clear, ringing language) that Dylan would bring to his autobiography, *Chronicles*, three years later: "Every one of the records I've made has emanated from the entire panorama of what America is to me. America, to me, is a rising tide that lifts all ships, and I've never really sought inspiration from other types of music."

A similar perspective graces the interviews with Mick Jagger and Keith Richards. Keith has long been a favorite assignment for *Rolling Stone* writers because he's one of rock's great raconteurs. In 2002, as the Stones celebrated their fortieth year, he talked with David Fricke about longevity and mortality: "We're fighting people's misconceptions about what rock & roll is supposed to be. You're supposed to do it when you're twenty, twenty-five—as if you're a tennis player and you have three heart surgeries and you're done. We play rock & roll because it's what turned us on. Muddy Waters and Howlin' Wolf—the idea of retiring was ludicrous to them. You keep going—and why not?"

Mick, on the other hand, does not relish interviews. He's reluctant to look back, to be introspective or too self-involved. In 1994, though, he agreed to sit for a long interview, which we both saw as an opportunity to set it all down as a matter of history. It took over a year to put together. I joined him on four stops in Palm Beach, Montreal, and Cologne, trailing him to better understand his routine—his vocal exercises, his preshow preparations—and I also talked to Keith, Charlie Watts and Ron Wood to find out what they would ask him. In our interviews, he went through the classic Stones albums track by track for the first time, he talked about his childhood, and he discussed the rewards and difficulties of his longtime partnership with Keith, whom he's known since childhood. "When Keith was taking heroin, it was very difficult to work. He still was creative, but it took a long time. And everyone else was taking drugs and drinking a tremendous amount, too. And it affected everyone in certain ways. But I've never really talked to Keith about this stuff. So I have no idea what he feels. . . . I'm always

second-guessing. I tell you something, I probably read it in *Rolling Stone*.”

In October of 2005, I went to Cancún, Mexico, to conduct the *Rolling Stone* Interview with Bono. I'd spent weeks preparing, speaking with the Edge and U2's manager, Paul McGuinness, to get the insights into Bono's character, meeting with the editors here to hone my list of questions, going back through past interviews. In Cancún, in the bedroom of a house Bono and his wife, Ali, had rented with their family for a weeklong break from touring, we talked for ten hours. We talked about his faith and religious practice. We talked about how he'd developed as a performer. We went back and forth over his progress in debt relief for the third world and his campaign against AIDS in Africa, which had aligned him with the Bush administration. And I pushed him hard on his relationship with his father, a strong man with whom he'd clashed during his childhood. “Do you ever feel guilty about how you treated him?” I asked him. “No,” he said. “Not until I fucking met you!” Later, he would remember this as a moment of personal revelation. Bono is, without doubt, one of the most articulate and passionate figures in rock & roll. Still, he wasn't content with his answers on some matters, so he came by the office two weeks later when U2 was in New York to play Madison Square Garden, and we spent two more hours going over details. The result was one of the finest interviews we've ever printed.

The *Rolling Stone* Interview does not confine itself to music. Over the years, *Rolling Stone* has earned a reputation for its innovative and in-depth coverage of politics, which I'm proud to say is both deeply informed and fervently committed. We've opposed America's misguided wars, from Vietnam to Iraq, and long stood for gun control, protecting the environment, a sane and responsible drug policy, and economic justice. When we interview politicians, we avoid the news cycle and gotcha questions. We deliver what the political press never has time for: an attempt to discover who these people are, what they're like, and what were the experiences and beliefs that shaped their thinking. There have been three *Rolling Stone* Interviews with Bill Clinton, the first in 1992 during his first presidential campaign. It was informal—the candidate wore khakis and met Hunter S. Thompson, P. J. O'Rourke, William Greider and me at one of his favorite Little Rock spots, Doe's Eat Place. The second took place in the White House dining room, and Clinton lost his temper, exploding over what he characterized as the “knee-jerk liberal press” continually questioning his commitment to his own ideals. “I am sick and tired of it, and you can put that in the damn article,” he shouted. We did, and many others picked up the thundering rebuke in articles of their own. I asked Clinton about his temper in 2000, when I conducted the third interview (which you'll find here) in the private residence at the White House and on *Air Force One* as the president was on his way to a campaign stop on behalf of Al Gore. “One of the things I had to learn,” Clinton said, “it took me almost my whole first term to learn it—was that, at some point, presidents are not permitted to have personal feelings. When you manifest your anger in public, it should be on behalf of the American people and the values that they believe in.”

Taken together, the forty interviews in this collection form a cultural history of our times, as narrated by the most important people of our times. You'll find here rock & roll pioneers like Tina Turner, Ray Charles and Johnny Cash. You'll find the crucial voices of the Sixties: Lennon, Jagger, Dylan, Townshend and Jerry Garcia, some caught at the start of their careers and others sharing the perspective of several decades of ups and downs. You'll find the great songwriters of the seventies (Neil Young and Joni Mitchell), the Eighties (Bruce Springsteen and Bono), the Nineties (Kurt Cobain) and today (Eminem). You'll find great directors like Francis Ford Coppola, George Lucas, Clint Eastwood and Spike Lee. You'll find writers who helped shape generations of readers (and *Rolling Stone* itself), like Hunter S. Thompson and Tom Wolfe. You'll find cultural heroes who rarely granted interviews, like Johnny Carson, and great interviewers who had the tables turned on them, like

Oriana Fallaci. And, not content to speak with presidents, we also spoke with God, in the person of the Dalai Lama.

Times have changed. You can no longer stroll up to Pete Townshend after a show and ask if he has time for an interview. But one thing remains the same: The *Rolling Stone* Interview is still the most intimate, penetrating, and perceptive conversation going.

Jann S. Wenn
New York Ci
September 13, 200

PETE

TOWNSHEND

by Jann S. Wenne

September 28, 1968

The end of your act goes to “My Generation,” like you usually do, and that’s where you usually smash your guitar. You didn’t tonight—why not?

Well, there is a reason, not really anything that’s really worth talking about. But I’ll explain the pattern of thought which went into it.

I’ve obviously broken a lot of guitars, and I’ve brought eight or nine of that particular guitar I was using tonight and I could very easily have broken it and have plenty more for the future. But I just suddenly decided before I went on that if there was anywhere in the world I should be able to walk on the stage without breaking a guitar if I didn’t want to, it would be the Fillmore.

I decided in advance that I didn’t want to smash the guitar, so I didn’t, not because I liked it or because I’ve decided I’m going to stop doing it or anything. I just kind of decided about the actual situation; it forced me to see if I could have gotten away with it in advance. And I think that’s why “My Generation” was such a down number at the end. I didn’t really want to play it, you know, at all. I didn’t even want people to expect it to happen, because I just wasn’t going to do it.

But Keith still dumped over his drum kit like he usually does.

Yeah, but it was an incredible personal thing with me. I’ve often gone on the stage with a guitar and said, “Tonight I’m not going to smash a guitar and I don’t give a shit”—you know what the pressure is on me—whether I feel like doing it musically or whatever, I’m just not going to do it. And I’ve gone on, and every time I’ve done it. The actual performance has always been bigger than my own pattern of thought.

Tonight, for some reason, I went on and I said, “I’m not going to break it,” and I didn’t. And I don’t know how, I don’t really know why I didn’t. But I didn’t, you know, and it’s the first time. I mean, I’ve said it millions of times before, and nothing has happened.

I imagine it gets to be a drag talking about why you smash your guitar.

No, it doesn’t get to be a drag to talk about it. Sometimes it gets a drag to do it. I can explain it, I can justify it and I can enhance it, and I can do a lot of things, dramatize it and literalize it. Basically it’s a gesture which happens on the spur of the moment. I think, with guitar smashing, just like performing itself; it’s a performance, it’s an act, it’s an instant and it really is meaningless.

When did you start smashing guitars?

It happened by complete accident the first time. We were just kicking around in a club which was

played every Tuesday, and I was playing the guitar and it hit the ceiling. It broke, and it kind of shocked me 'cause I wasn't ready for it to go. I didn't particularly want it to go, but it went.

And I was expecting an incredible thing, it being so precious to me, and I was expecting everybody to go, "Wow, he's broken his guitar, he's broken his guitar," but nobody did anything, which made me kind of angry in a way and determined to get this precious event noticed by the audience. I proceeded to make a big thing of breaking the guitar. I pounded all over the stage with it, and I threw the bits of the stage, and I picked up my spare guitar and carried on as though I really meant to do it.

Were you happy about it?

Deep inside I was very unhappy because the thing had got broken. It got around, and the next week the people came, and they came up to me and they said, "Oh, we heard all about it, man; it's 'bout time someone gave it to a guitar," and all this kind of stuff. It kind of grew from there; we'd go to another town and people would say, "Oh yeah, we heard that you smashed a guitar." It built and built and built and built and built until one day, a very important daily newspaper came to see us and said, "Oh, we hear you're the group that smashes their guitars up. Well, we hope you're going to do it tonight because we're from the *Daily Mail*. If you do, you'll probably make the front pages."

This was only going to be like the second guitar I'd ever broken, seriously. I went to my manager Kit Lambert, and I said, you know, "Can we afford it, can we afford it, it's for publicity." He said, "Yes, we can afford it, if we can get the *Daily Mail*." I did it, and of course the *Daily Mail* didn't buy the photograph and didn't want to know about the story. After that I was into it up to my neck and have been doing it since.

Was it inevitable that you were going to start smashing guitars?

It was due to happen because I was getting to the point where I'd play and I'd play, and I mean, I still can't play how I'd like to play. *Then* it was worse. I couldn't play the guitar; I'd listen to great music. I'd listen to all the people I dug, time and time again. When the Who first started we were playing blues, and I dug the blues and I knew what I was supposed to be playing, but I couldn't play it. I couldn't get it out. I knew what I had to play; it was in my head. I could hear the notes in my head, but I couldn't get them out on the guitar. I knew the music, and I knew the feeling of the thing and the drive and the direction and everything.

It used to frustrate me incredibly. I used to try and make up visually for what I couldn't play as a musician. I used to get into very incredible visual things where in order just to make one chord more lethal, I'd make it a really lethal-looking thing, whereas really, it's just going to be picked normally. I'd hold my arm up in the air and bring it down so it really looked lethal, even if it didn't sound too lethal. Anyway, this got bigger and bigger and bigger and bigger until eventually I was setting myself incredible tasks.

How did this affect your guitar playing?

Instead I said, "All right, you're not capable of doing it musically, you've got to do it visually." It became a huge, visual thing. In fact, I forgot all about the guitar because my visual thing was more music than the actual guitar. I got to jump about, and the guitar became unimportant. I banged it and let it feed back and scraped it and rubbed it up against the microphone, did anything; it wasn't part of my act, even. It didn't deserve any credit or any respect. I used to bang it and hit it against walls and throw it on the floor at the end of the act.

And one day it broke. It just wasn't part of my thing, and ever since then I've never really regarded myself as a guitarist. When people come up to me and say like, "Who's your favorite guitarist?" I say "I know who my favorite guitarist is, but asking me, as a guitarist, forget it because I don't make guitar-type comments. I don't talk guitar talk, I just throw the thing around." Today still, I'm learning. If I play a solo, it's a game to me because I can't play what I want to play. That's the thing: I can't get it out because I don't practice. When I should be practicing, I'm writing songs, and when I'm writing songs, I should be practicing.

You said you spend most of your time writing songs in your basement.

A lot of writing I do on tour. I do a lot on airplanes. At home, I write a lot, obviously. When I write a song, what I usually do is work the lyric out first from some basic idea that I had, and then I get an acoustic guitar and I sit by the tape recorder and I try to bang it out as it comes. Try to let the music come with the lyrics. If I dig it, I want to add things to it, like I'll add bass guitar or drums or another voice. This is really for my own amusement that I do this.

I'm working on the lyrics now for the next album. The album concept in general is complex. I don't know if I can explain it in my condition, at the moment. But it's derived as a result of quite a few things. We've been talking about doing an opera, we've been talking about doing like album after album, we've been talking about a whole lot of things and what has basically happened is that we've condensed all of these ideas, all this energy and all these gimmicks, and whatever we've decided on for future albums, into one juicy package. The package I hope is going to be called "Deaf, Dumb and Blind Boy." It's a story about a kid that's born deaf, dumb and blind and what happens to him throughout his life. The deaf, dumb and blind boy is played by the Who, the musical entity. He's represented musically, represented by a theme which we play, which starts off the opera itself, and then there's a song describing the deaf, dumb and blind boy. But what it's really all about is the fact that because the boy is "D, D & B," he's seeing things basically as vibrations which we translate into music. That's really what we want to do: create this feeling that when you listen to the music you can actually become aware of the boy, and aware of what he is all about, because we are creating him and we play.

Yes, it's a pretty far-out thing, actually. But it's very, very endearing to me because the thing is . . . inside; the boy sees things musically and in dreams, and nothing has got any weight at all. He's touched from the outside, and he feels his mother's touch, he feels his father's touch, but he just interprets them as music. His father gets pretty upset that his kid is deaf, dumb and blind. He wants a kid that will play football and God knows what.

One night he comes in and he's drunk, and he sits over the kid's bed and he looks at him and he starts to talk to him, and the kid just smiles up, and his father is trying to get through to him, telling him about how the other dads have a kid that they can take to football and they can teach them to play football and all this kind of crap, and he starts to say, "Can you hear me?" The kid, of course, can't hear him. He's groovin' in this musical thing, this incredible musical thing; he'll be out of his mind. Then there's his father outside, outside of his body, and this song is going to be written by John. I hope John will write this song about the father who is really uptight now.

The kid won't respond, he just smiles. The father starts to hit him, and at this moment the whole thing becomes incredibly realistic. On one side you have the dreamy music of the boy wasting through his nothing life. And on the other you have the reality of the father outside, uptight, but now you've got blows, you've got communication. The father is hitting the kid; musically then I want the thing to break out, hand it over to Keith—"This is your scene, man, take it from here."

And the kid doesn't catch the violence. He just knows that some sensation is happening. He doesn't feel the pain, he doesn't associate it with anything. He just accepts it.

A similar situation happens later on in the opera, where the father starts to get the mother to take the kid away from home to an uncle. The uncle is a bit of a perv, you know. He plays with the kid's body while the kid is out. And at this particular time the child has heard his own name; his mother called him. And he managed to hear the word: "Tommy." He's really got this big thing about his name, whatever his name is going to be, you know, "Tommy." And he gets really hung up on his own name. He decides that this is the king and this is the goal. Tommy is the thing, man.

He's going through this, and the uncle comes in and starts to go through a scene with the kid's body, you know, and the boy experiences sexual vibrations, you know, sexual experience, and again it's just basic music; it's interpreted as music, and it is nothing more than music. It's got no association with sleaziness or with undercover or with any of the things normally associated with sex. None of the romance, none of the visual stimulus, none of the sound stimulus. Just basic touch. It's *meaningless*. Or not meaningless; you just don't react, you know. Slowly but surely the kid starts to get it together, out of this simplicity, this incredible simplicity in his mind. He starts to realize that he can see, and he can hear, and he can speak; they are there, and they are happening all the time. And that all the time he has been able to hear and see. All the time it's been there in front of him, for him to see.

This is the difficult jump. It's going to be extremely difficult, but we want to try to do it musically. At this point, the theme, which has been the boy, starts to change. You start to realize that he is coming to the point where he is going to get over the top, he's going to get over his hang-up. You're gonna stop monkeying around with songs about people being tinkered with, and with Father getting uptight, with Mother's getting precious and things, and you're gonna get down to the fact of what is going to happen to the kid.

The music has got to explain what happens, that the boy elevates and finds something which is incredible. To us, it's nothing to be able to see and hear and speak, but to him, it's absolutely incredible and overwhelming; this is what we want to do musically. Lyrically, it's quite easy to do in fact, I've written it out several times. It makes great poetry, but so much depends on the music, so much. I'm hoping that we can do it. The lyrics are going to be okay, but every pitfall of what we're trying to say lies in the music, lies in the way we play the music, the way we interpret, the way things are going during the opera.

The main characters are going to be the boy and his musical things; he's got a mother and father and an uncle. There is a doctor involved who tries to do some psychiatric treatment on the kid which is only partly successful. The first two big events are when he hears his mother calling him and hears the word "Tommy," and he devotes a whole part of his life to this one word. The second important event is when he sees himself in a mirror, suddenly seeing himself for the first time. He takes an immediate back step, bases his whole life around his own image. The whole thing then becomes incredibly introverted. The music and the lyrics become introverted, and he starts to talk about himself, starts to talk about his beauty. Not knowing, of course, that what he saw was him but still regarding it as something which belonged to him, and of course it did all of the time anyway.

This theme, not so dramatically, seems to be repeated in so many songs that you've written and that you have performed—a young cat, our age, becoming an outcast from a very ordinary sort of circumstance. Not a "Desolation Row" scene, but a very common set of middle-class situations. What does this repeat itself?

I don't know. I never really thought about that.

There's a boy with pimple problems and a chick with perspiration troubles and so on.

Most of those things just come from me. Like this idea I'm talking about right now, comes from me. These things are my ideas, it's probably why they all come out the same; they've all got the same fuckups, I'm sure.

I can't get my family together, you see. My family were musicians. They were essentially middle class, they were musicians, and I spent a lot of time with them when other kids' parents were at work and I spent a lot of time *away* from them when other kids had parents, you know. That was the way we came together. They were always out for long periods. But they were always home for long periods too. They were always very respectable—nobody ever stopped making me play the guitar and nobody ever stopped me smoking pot, although they advised me against it.

They didn't stop me from doing anything that I wanted to do. I had my first fuck in the drawing room of my mother's house. The whole incredible thing about my parents is that I just can't place their effect on me, and yet I know that it's there. I can't say how they affected me. When people find out that my parents are musicians, they ask how it affected me. Fucked if I know; musically, I can't place it, and I can't place it in any other way. But I don't even feel myself aware of a class structure or an age structure, and yet I perpetually write about age structures and class structures. On the surface I feel much more concerned with racial problems and politics. Inside I'm much more into basic stuff.

You must have thought about where it comes from if it's not your parents. Was it the scene around you when you were young?

One of the things which has impressed me most in life was the mod movement in England, which was an incredible youthful thing. It was a movement of young people, much bigger than the hippie thing, the underground and all these things. It was an army, a powerful, aggressive army of teenagers with transport. Man, with these scooters and with their own way of dressing. It was acceptable, this was important; their way of dressing was hip, it was fashionable, it was clean and it was groovy. You could be a bank clerk, man, it was acceptable. You got them on your own ground. They thought, "Well, there's a smart young lad." And also you were hip, you didn't get people uptight. That was the good thing about it. To be a mod, you had to have short hair, money enough to buy a real smart suit, good shoes, good shirts; you had to be able to dance like a madman. You had to be in possession of plenty of pills all the time and always be pilled up. You had to have a scooter covered in lamps. You had to have like an army anorak to wear on the scooter. And that was being a mod, and that was the end of the story.

The groups that you liked when you were a mod were the Who. That's the story of why I dig the mods, man, because we were mods and that's how we happened. That's my generation, that's how the song "My Generation" happened, because of the mods. The mods could appreciate the Beatles' taste. They could appreciate their haircuts, their peculiar kinky things that they had going at the time.

What would happen is that the phenomena of the Who could invoke action. The sheer fact that for mods could actually form themselves into a group which sounded quite good, considering that most mods were lower-class garbagemen, you know, with enough money to buy himself Sunday best, you know, their people. Nowadays, okay, there are quite a few mod groups. But mods aren't the kind of people that could play the guitar, and it was just groovy for them to have a group. Our music at the time was representative of what the mods dug, and it was meaningless rubbish.

We used to play, for example, “Heat Wave,” a very long version of “Smokestack Lightning,” and that song we sang tonight, “Young Man Blues,” fairly inconsequential kind of music which they could identify with and perhaps something where you banged your feet on the third beat or clapped your hands on the fifth beat, something so that you get the thing to go by. I mean, they used to like all kinds of things. They were mods and we’re mods and we dig them. We used to make sure that if there was a riot, a mod-rocker riot, we would be playing in the area. That was a place called Brighton.

By the sea?

Yes. That’s where they used to assemble. We’d always be playing there. And we got associated with the whole thing, and we got into the spirit of the whole thing. And, of course, rock & roll, the word wouldn’t even be mentioned; the fact that music would have any part of the movement was terrible. The music would come from the actual drive of the youth combination itself.

You see, as individuals these people were nothing. They were the lowest, they were England’s lowest common denominators. Not only were they young, they were also lower-class young. They had to submit to the middle-class way of dressing and way of speaking and way of acting in order to get the very jobs which kept them alive. They had to do everything in terms of what existed already around them. That made their way of getting something across that much more latently effective, the fact that they were hip and yet still, as far as Granddad was concerned, exactly the same. It made the whole gesture so much more vital. It was incredible. As a force, they were unbelievable. That was the Bulge, that was England’s Bulge; all the war babies, all the old soldiers coming back from war and screwing until they were blue in the face—this was the result. Thousands and thousands of kids, too many kids, not enough teachers, not enough parents, not enough pills to go around. Everybody just grooving on being a mod.

I forget if I read this or whether it is something [producer and engineer] Glyn Johns told me. You and the group came out of this rough, tough area, were very restless and had this thing: You were going to show everybody; you were a kid with a big nose, and you were going to make all these people love and love your big nose.

That was probably a mixture of what Glyn told you and an article I wrote. In fact, Glyn was exactly the kind of person I wanted to show. Glyn used to be one of the people who, right when I walked in he’d be on the stage singing. I’d walk in because I dug his group. I’d often go to see him, and he would announce through the microphone, “Look at that bloke in the audience with that huge nose,” and of course the whole audience would turn around and look at me, and that would be acknowledgment from Glyn.

When I was in school the geezers that were snappy dressers and got chicks like years before I even even thought they existed would always like to talk about my nose. This seemed to be the biggest thing in my life: my fucking nose, man. Whenever my dad got drunk, he’d come up to me and say “Look, son, you know, looks aren’t everything,” and shit like this. He’s getting drunk, and he’s ashamed of me because I’ve got a huge nose, and he’s trying to make me feel good. I know it’s huge and of course it became incredible, and I became an enemy of society. I had to get over this thing. I’ve done it, and I never believe it to this day, but I do not think about my nose anymore. And if I had said this when I was a kid, if I ever said to myself, “One of these days you’ll go through a whole day without once thinking that your nose is the biggest in the world, man”—you know, I’d have laughed.

It was huge. At that time, it was the reason I did everything. It’s the reason I played the guitar—

because of my nose. The reason I wrote songs was because of my nose, everything, so much. I eventually admitted something in an article where I summed it up far more logically in terms of what I do today. I said that what I wanted to do was distract attention from my nose to my body and make people look at my body, instead of at my face—turn my body into a machine. But by the time I went into visual things like that, anyway, I'd forgotten all about my nose and a big ego trip, and I thought, well, if I've got a big nose, it's a groove and it's the greatest thing that can happen because, I don't know, it's like a lighthouse or something. The whole trip had changed by then, anyway.

July 26, 1969

How did you start this . . . decide you were going to be a performer?

I think I had a suppressed desire to do something like this ever since I heard . . . y'see, the birth of rock & roll coincided with my adolescence, my coming into awareness. It was a real turn-on, although at the time I could never allow myself to rationally fantasize about ever doing it myself. I guess at that time I was unconsciously accumulating inclination and listening. So when it finally happened, my subconscious had prepared the whole thing.

I didn't think about it. It was just there. I never did any singing. I never even conceived it. I thought I was going to be a writer or a sociologist, maybe write plays. I never went to concerts—once or two at most. I saw a few things on TV, but I'd never been a part of it all. But I heard in my head the whole concert situation, with a band and singing and an audience—a large audience. Those first five or six songs I wrote, I was just taking notes at a fantastic rock concert that was going on inside my head. And once I had written the songs, I had to sing them.

When was this?

About three years ago. I wasn't in a group or anything. I just got out of college and I went down to the beach. I wasn't doing much of anything. I was free for the first time. I had been going to school constantly, for fifteen years. It was a beautiful hot summer and I just started hearing songs. I think I still have the notebook with those songs written in it. This kind of mythic concert that I heard . . . I like to try and reproduce it sometime, either in actuality or on record. I'd like to reproduce what I heard on the beach that day.

Had you ever played any musical instrument?

When I was a kid I tried piano for a while, but I didn't have the discipline to keep up with it.

How long did you take piano?

Only a few months. I think I got to about the third-grade book.

Any desire now to play an instrument?

Not really. I play maracas. I can play a few songs on the piano. Just my own inventions, so it's not really music; it's noise. I can play one song. But it's got only two changes in it. Two chords, so it's pretty basic stuff. I would like to be able to play guitar, but I don't have any feeling for it.

When did you start writing poetry?

Oh, I think around the fifth or sixth grade I wrote a poem called “The Pony Express.” That was the first I can remember. It was one of those ballad-type poems. I never could get it together, though. I always wanted to write, but I always figured it’d be no good unless somehow the hand just took the pen and started moving without me really having anything to do with it. Like, automatic writing. But it just never happened. I wrote a few poems, of course.

Like, “Horse Latitudes,” I wrote when I was in high school. I kept a lot of notebooks through high school and college and then when I left school for some dumb reason—maybe it was wise—I threw them all away. There’s nothing I can think of I’d rather have in my possession right now than those two or three lost notebooks. I was thinking of being hypnotized or taking sodium Pentothal to try to remember, because I wrote in those books night after night. But maybe if I’d never thrown them away I’d never have written anything original—because they were mainly accumulations of things that I read or heard, like quotes from books. I think if I’d never gotten rid of them I’d never been free.

A question you’ve been asked before countless times: do you see yourself in a political role? I’m throwing a quote of yours back at you, in which you described the Doors as “erotic politicians.”

It was just that I’ve been aware of the national media while growing up. They were always around the house and so I started reading them. And so I became aware gradually, just by osmosis, of their style and their approach to reality. When I got into the music field, I was interested in securing kind of a place in that world, and so I was turning keys and I just knew instinctively how to do it. They look for catchy phrases and quotes they can use for captions, something to base an article on to give it an immediate response. It’s the kind of term that does mean something, but it’s impossible to explain. I tried to explain what it means to me, it would lose all its force as a catchword.

Deliberate media manipulation, right? Two questions come to me. Why did you pick that phrase over others? And do you think it’s pretty easy to manipulate the media?

I don’t know if it’s easy, because it can turn on you. But, well, that was just one reporter, y’see. I was just answering his question. Since then a lot of people have picked up on it—that phrase—and have made it pretty heavy, but actually I was just . . . I knew the guy would use it and I knew what the picture painted would be. I knew that a few key phrases is all anyone ever retains from an article. So I wanted a phrase that would stick in the mind.

I do think it’s more difficult to manipulate TV and film than it is the press. The press has been easy for me in a way, because I am biased toward writing and I understand writing and the mind of writers; we are dealing with the same medium, the printed word. So that’s been fairly easy. But television and films are much more difficult and I’m still learning. Each time I go on TV I get a little more relaxed and a little more able to communicate openly, and control it. It’s an interesting process.

Does this explain your fascination with film?

I’m interested in film because to me it’s the closest approximation in art that we have to the actual flow of consciousness, in both dream life and in the everyday perception of the world.

You’re getting more involved in film all the time . . .

Yeah, but there’s only one we’ve completed—*Feast of Friends*, which was made at the end of a spiritual, cultural renaissance that’s just about over now.

How much in 'Feast of Friends' is you? Aside from what we see. The technical aspects . . . putting the film together . . . how much of that did you do?

In conception, it was a very small crew following us around for three or four months in a lot of concerts, culminating in the Hollywood Bowl [summer 1968]. Then the group went to Europe on a short tour and while we were there, Frank Lisciandro and Paul Ferrara, the editor and photographer, started hacking it together. We returned, we looked at the rough cut and showed it to people. No one liked it very much and a lot of people were ready to abandon the project. I was almost of that opinion too. But Frank and Paul wanted a chance so we let them. I worked with them in the refining of the editing and I made some good suggestions on the form it should take and after a few more . . . after paring down the material, I think we got an interesting film out of it.

I think it's a timeless film. I'm glad it exists. I want to look at it through the years from time to time and look back on what we were doing. Y'know, it's interesting . . . the first time I saw the film I was rather taken aback, because being onstage and one of the central figures in the film, I only saw it from my point of view. Then, to see a series of events that I thought I had some control over . . . to see it as it actually was . . . I suddenly realized in a way I was just a puppet of a lot of forces I only vaguely understood. It was kind of shocking.

I think of one part of the film, a performance sequence, in which you're flat on your back, still singing . . . which represents how theatrical you've gotten in your performance. How did that theatricality develop? Was it a conscious thing?

I think in a club, histrionics would be a little out of place, because the room is too small and it would be a little grotesque. In a large concert situation, I think it's just . . . necessary, because it gets to be more than just a musical event. It turns into a little bit of a spectacle. And it's different every time. I don't think any one performance is like any other. I can't answer that very well. I'm not too conscious of what's happening. I don't like to be too objective about it. I like to let each thing happen—directed a little consciously, maybe, but just kind of follow the vibrations I get in each particular circumstance. We don't plan theatrics. We hardly ever know which set we'll play.

I'm hesitant to bring it up, because so bloody much has been made of it, and I guess I want your reaction to that as well as the truth of the matter . . . the Oedipus section of "The End." Just what does this song mean to you?

Let's see . . . Oedipus is a Greek myth. Sophocles wrote about it. I don't know who before that. It's about a man who inadvertently killed his father and married his mother. Yeah, I'd say there was a similarity, definitely. But to tell you the truth, every time I hear that song, it means something else to me. I really don't know what I was trying to say. It just started out as a simple goodbye song.

Goodbye to whom, or to what?

Probably just to a girl, but I could see how it could be goodbye to a kind of childhood. I really don't know. I think it's sufficiently complex and universal in its imagery that it could be almost anything you want it to be.

I don't care what critics write about it, or anything like that, but one thing that disturbed me . . . I went to a movie one night in Westwood and I was in a bookstore or some shop where they sell pottery and calendars and gadgets, y'know . . . and a very attractive, intelligent—intelligent in the sense of aware and open—girl thought she recognized me and she came to say hello. And she was asking about

that particular song. She was just out for a little stroll with a nurse. She was on leave just, just for an hour or so, from the UCLA Neuropsychiatric Institute. She lived there and was just out for a walk. Apparently she had been a student at UCLA and freaked on heavy drugs or something and either committed herself or someone picked up on her and put her there. Anyway, she said that song was really a favorite of a lot of kids in her ward. At first I thought: Oh, man . . . and this was after I talked with her for a while, saying it could mean a lot of things, kind of a maze or a puzzle to think about, everybody should relate it to their own situation. I didn't realize people took songs so seriously and that made me wonder whether I ought to consider the consequences. That's kind of ridiculous, because I do it myself; you don't think of the consequences and you can't.

Getting back to your film, then, there's some of the most incredible footage I've ever seen of an audience rushing a performer. What do you think in a situation like that?

It's just a lot of fun [*laughs*]. It actually looks a lot more exciting than it really is. Film compresses everything. It packs a lot of energy into a small . . . anytime you put a form on reality, it's going to look more intense. Truthfully, a lot of times it was very exciting, a lot of fun. I enjoy it or I wouldn't do it.

You said the other day that you like to get people up out of their seats, but not intentionally create a chaos situation . . .

It's never gotten out of control, actually. It's pretty playful, really. We have fun, the kids have fun, the cops have fun. It's kind of a weird triangle. We just think about going out to play good music. Sometimes I'll extend myself and work people up a little bit, but usually we're out there trying to make good music and that's it. Each time it's different. There are varying degrees of fever in an auditorium waiting for you. So you go out onstage and you're met with this rush of energy potential. You never know what it's going to be.

What do you mean you'll sometimes extend yourself . . . work the people up a bit?

Let's just say I was testing the bounds of reality. I was curious to see what would happen. That's all it was: just curiosity.

There is a quote attributed to you. It appears in print a lot. It goes: "I'm interested in anything about revolt, disorder, chaos . . ."

“. . . especially activity that appears to have no meaning."

Right. That one. Is this another example of media manipulation? Did you make that one up for a newspaper guy?

Yes, definitely. But it's true, too. Who isn't fascinated with chaos? More than that, though, I am interested in activity that has no meaning, and all I mean by that is free activity. Play. Activity that has nothing in it except just what it is. No repercussions. No motivation. Free . . . activity. I think there should be a national carnival much the same as Mardi Gras in Rio. There should be a week of national hilarity . . . a cessation of all work, all business, all discrimination, all authority. A week of total freedom. That'd be a start. Of course, the power structure wouldn't really alter. But someone off the streets—I don't know how they'd pick him, at random perhaps—would become president. Someone else would become vice president. Others would become senators, congressmen, on the Supreme

Court, policemen. It would just last for a week and then go back to the way it was. I think we need
Yeah. Something like that.

This may be insulting, but I have a feeling I'm being put on . . .

A little bit. But I don't know. People would have to be real for a week. And it might help the rest of
the year. There would have to be some form of ritual to it. I think something like that is really needed.

*You've twice said that you think you successfully manipulated the press. How much of this interview
was manipulated?*

You can't ever get around the fact that what you say could possibly turn up in print sometime, so you
have that in the back of your mind. I've tried to forget it.

Is there some other area you'd like to get into?

How about . . . feel like discussing alcohol? Just a short dialogue. No long rap. Alcohol as opposed
drugs?

Okay. Part of the mythology has you playing the role of a heavy juicer.

On a very basic level, I love drinking. But I can't see drinking just milk or water or Coca-Cola. It just
ruins it for me. You have to have wine or beer to complete a meal. [Long pause]

That's all you want to say? [Laughter]

Getting drunk . . . you're in complete control up to a point. It's your choice, every time you take a sip.
You have a lot of small choices. It's like . . . I guess it's the difference between suicide and slow
capitulation.

What's that mean?

I don't know, man. Let's go next door and get a drink.

November 1, 1969

You worked at Atlantic, a white-owned company, dealing primarily with black music. Was there any resentment from the artists?

Oh yeah, man, “We bought your home, goddamn, and don’t you forget it, boy. You livin’ in the house we paid for, you drivin’ a Cadillac we got, man. It’s ours. You stole it from us.”

You heard that from the beginning of time. All the Drifters were gettin’ was \$150 a week and they never got any royalties. It wasn’t that Atlantic didn’t pay them; it was that everybody screwed everybody in those days. I mean I was in the Teddy Bears and what did we get—one penny a record royalties!

What has disappeared completely is the black groups, other than what you have comin’ out of Motown and your other few—and I don’t mean Stax-Volt because I don’t consider that what I’m talking about. The group on the corner has disappeared. It’s turned into a white psychedelic or a guitar group, there are thousands of them. There used to be hundreds and hundreds of black groups singing harmony with a great lead singer and you’d go in and record them.

You used to go down to Jefferson High or 49th and Broadway and could get sixteen groups. Today you can’t find them; they’re either involved in the militant thing or they just passed, like it’s not the bag anymore, or like it’s just disappeared. It’s not the big thing to get together after school and harmonize. And it used to be a real big thing. It was very important. I guess they just got tired of knocking on record doors, and they saw that a whole new regime had taken over.

This is why you have the music business dominated in the black area by just two companies. Because there is just really no place for them to go. They’ve just sort of disbanded. Other than Motown you don’t see any groups, colored groups. The Dells happened for a while on that Cadet label from Chicago or whatever. That’s where black *something* has affected it. I don’t know if it’s black militancy or whatever, but something has definitely effected the complete destruction of the black groups that used to be dominating the record industry.

How has that changed the music?

It’s changed the music drastically. It’s given birth to English groups to come along and do it like Eric Burdon. It’s also given birth for the Stones and the Beatles to come along and do it—not that they wouldn’t have done it otherwise—but the first place the Beatles wanted to see when they came to America, ’cause I came over on the plane with them, was the Apollo Theater.

As bad as a record as “Book of Love” by the Monotones is, you can hear a lot of “Book of Love” the Beatles’ “Why Don’t We Do It in the Road?” I think you hear a lot of that dumb, great-ye-nonsense stuff that makes it—even though it’s silly. It’s got the same nonsense.

I believe that the English kids have soul. Really soul. When I watch Walter Cronkite or *Victory*

Sea, or You Are There—any of those programs, I see bombs flying all over England and little kids running. Now that's probably Paul McCartney running. You know, 'cause that's where the bombs fell. They say soul comes through suffering. Slavery for the blacks. And gettin' your ass bombed off another way of gettin' some soul, so I would say that these English cats have a lot of soul legitimately. You're gonna have Dave Clark in there who don't know too much about it, and just like you're gonna have a Rosy and the Originals in America who don't know too much about it.

What artist do you really feel has not been recorded right that you'd like to record?

Bob Dylan.

How would you record him?

I'd do a Dylan opera with him. I'd produce him. You see, he's never been produced. He's always gone into the studio on the strength of his lyrics, and they have sold enough records to cover up everything—all the honesty of his records. But he's never really made a production. He doesn't really have to.

His favorite song is "Like a Rolling Stone," and it stands to reason because that's his grooviest song, as far as songs go. It may not be his grooviest message. It may not be the greatest thing he ever wrote, but I can see why he gets the most satisfaction out of it, because rewriting "La Bamba" choruses changes is always a lot of fun and any time you can make a Number One record and rewrite those kinds of changes, it is very satisfying.

I would like him to just say something that could live recording-wise forever. I would have enjoyed recording *John Wesley Harding* in its own way. He doesn't really have the time nor do any of his producers necessarily have the ambition or talent to really overrule him and debate with him. I would imagine with Albert Grossman there is a situation of business control just like it would be with Elvis Presley and Colonel Parker. Assume that there is no control, then somebody should be much more forceful. Maybe nobody has the guts, balls or the ambition to get in there, but there is no reason unless Dylan didn't want it. But there is a way he could have been made to want it.

There is no reason why Dylan can't be recorded in a very certain way and a very beautiful way where you can just sit back and say "wow" about everything—not just him and the song—just everything.

How would you have done 'John Wesley Harding'?

There is a way to do it. He's so great on it and he is so honest that it's just like going into the studio with twelve of Stephen Foster's songs. There's so much you can do. There is so much you can do with Dylan; he gives you so much to work with. That's probably why he sells so many records without trying so very hard in the studio.

It's also probably why the Beatles . . . well it's obvious that Paul McCartney and John Lennon may be the greatest rock & roll singers that we've ever had. They may be the greatest singers of the last ten years—they really may be! I mean there is a reason for the Beatles other than the fact that they're like Rogers and Hart and Hammerstein, Gershwin and all of 'em. They are *great, great* singers. They can do anything with their voices.

Many of the artists today just sing, they don't really interpret anything. I mean the Doors don't interpret. They're not interpreters of music. They always sing ideas. The Beach Boys have always sung ideas—they've never been interpreters. The Beatles interpret; "Yesterday" meant something. Whereas "Good Vibrations" was a nice idea on which everybody sort of grooved.

What did you think of 'Beggar's Banquet'?

Well, they're just makin' hit records now. There was a time when the Stones were really writing *contributions*. See that's a big word to me—"contributions."

What were the songs at the time?

"Satisfaction" was a contribution. They've had a few contributions. See, there's a difference: other than one or two numbers, Johnny Rivers is *not* a contribution to music, he never will be, he never can be. I don't care if all the Johnny Rivers fans say "boo." Just like Murray Roman will never be a comedian. There's just certain people that just don't have it. Moby Grape will never be a contribution. There are a lot of groups that will never be a contribution. 'Cause if you listen to just one Mud Waters record you've heard everything Moby Grape's ever gonna do. Or if you listen to one Jimm Reed record you've heard everything they may want to do.

The big word is "contribution," and the Stones lately have not been—although they have been writing groovy hit things—contributing anymore. You have a time when they were contributing *all* it. Everything was contribution. They'll go down as a contribution. They'll be listed as a contributing force in music. An important influence. It's not a put-down on them, because *nobody* can keep up the pace.

What about John Lennon?

I haven't spoken to Lennon in some time so I don't know where he's at now. But I have a feeling that Yoko may not be the greatest influence on him. I mean, I don't know, but I have a feeling that he's far greater talent than she is.

You know, a multimillionaire in his position just doesn't get caught in an English apartment house by the cops on a dope charge unless you're just blowing your mind or somebody is just really giving you a fucking. I mean you have dogs, you have bodyguards, you got *something* to protect you. Everybody knows the Beatles were immune. Everybody knows that George Harrison was at the Stones' party the night they got busted, and they let Harrison leave and then they went in and made the bust. I mean it was like the Queen said, "Leave them alone."

So Lennon must really have been causing a disturbance or somebody must have been setting him up to get busted, 'cause it ain't no medal of honor. Like it's no medal of honor to get the clap. Bein' busted for marijuana don't mean nothin'—it's just a waste of time, if anything. It wasted his time. It may have even caused . . . miscarriages.

It's almost like a weird thing to see just how bizarre he can get before he really blows it or he just teaches everybody something.

You came over with the Beatles when they first came over to the States. What was that like?

It was a lot of fun. It was probably the only time I flew that I wasn't afraid, because I knew they weren't goin' to get killed in a plane. That plane was really an awful trip. I mean there were twenty-eight or thirty minutes where that plane dropped thousands of feet over the ocean. It scared the shit out of me, but there were 149 people on board who were all press and Beatles' right-hand men, and left-hand men, and we just sat up there and talked about the Apollo and all that jive. Lennon was with his first wife, and he was very quiet. Paul asked a lot of questions, George was wonderful. It was a nice trip.

I'd just been in England for a couple of weeks and I went by their apartment, and they were

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