

and will be today the danger zone, and more any given point but it was something we needed to express. Consequently, a lot of material was in doing of the moment despite emphasis.

“A lot of the experimental outfits around today wouldn't be able to exist were it not for the fact that there is a hard central core of established, principal, traditional, experienced rock, in the center, to buffet against . . . But if Ray Davies disappeared overnight, and if The Who disappeared, and the Stones or any of the other establishment bands — even laid down the line, through to Madness, and Jam and Clash, who are establishment bands — it would render a lot of what was going on at the periphery kinda futile. 99

YOU'VE CALLED your new work "Classical Rock." Why is that?
I was struck by a feeling last year that, musically speaking, I'd found that elusive equilibrium between spontaneity and thought and discipline, and the more I wrote, the more, on occasion, that this thread going through them. And what it was was a slight need to intellectualize — not this grandiose, academic Florida Dunes — in particular, and, well, anything.
In other words, to say, there is funk and you do it good. It's there in the Classics, but all I can do is write, like, in "The Renaissance," or "The Margaret Dukes," nothing was put in the picture, they're humans. And, in a certain respect, it's hard for people like me — unless you build up a credibility or authority or status — to probably not write a genre through a certain degree of self-reflexion, and self-examination.
The reason that is, I think, the fundamental



“I think rock 'n' roll is art! I would be patronized, for the shit I have to go through. I want one million dollars in front, cause I'm not gonna commit to go out and go through all the shit — all the actual gasping yourself in front of everybody, describing in explicit detail all your hairy-ups, the inadequate length of your cock, and your predilection for certain enemies and food — knows what else — and not get paid in advance for it. 99

madness are to suffering from of the moment, so that we're looking at individual, as well as understanding everything, that we don't take responsibility for looking anything, anything really about the life's about. The life and things of love the same, they're all more there! They're all people's eyes. You need to explain it in the picture on the cover, but if it's very much about understanding ourselves it all the way, you see it as an abstracted different form.
And you describe it as "background to love?"
Yeah, that was the most thing, when it's also dedicated to Meg Patterson, who she got the idea. And that's my wife and friend, who is following the passages at the moment. I don't think I could describe the situation of The Sex Pistols again. Laughed.
The question you're paid is something Beverly Slogans.
Yeah, I didn't have to look any far for her, you see she's my sister-in-law. . . . (Laughs) It was very technological but was — even don't mean when I discuss all the particular female others — but there was a teacher. You seeing a woman in, like in a couple of the CDs. The folks say this, "The Woman" (laughs) "she's not in it" — I was delighted, you, which might be the something something.

