

Transcript

0:07

uh you know that's not enough dorsy

0:09

wasn't that way about his oh no Tommy

0:11

was a much more rounded guy Tommy got

0:14

killed by life you know I spoke at

0:16

truman F Truman kot's funeral they asked

0:19

people said people will ask what he died

0:21

of I say he died of living he lived too

0:23

hard Tommy lived like that Tommy died on

0:27

his own vomit if you know and uh I

0:29

remember where I was in Spain I was very

0:30

moved when Tommy died cuz I really had a

0:32

lot of liking for that guy it we had

0:34

never any invidiousness Tommy respected

0:37

the hell out of me I respected the hell

0:38

out of him and I've said to people he's

0:40

never made a bad record in his life as

0:43

opposed to Glenn as opposed to Benny as

0:45

opposed to me I made some pretty bad

0:46

records some I'm embarrassed by but

0:49

those were the pressures of the time you

0:51

know song pluggers people say what have

0:53

you have a regret I say yeah make having

0:54

made love me a little little you know
0:57
that's a regret when you say you're
0:59
putting out a record of your choice what
1:01
are some of the choice things you've
1:03
done your stand I prefer to get that
1:06
together and let you hear it when it
1:08
comes I just think just thinking back of
1:10
it well there's a version of Stardust
1:12
you never
1:13
heard uh I'm going to put out three
1:15
versions of Stardust on that one record
1:17
the first one which is very good of its
1:19
kind second which is better of its kind
1:21
and the last one which I think is all
1:23
you can do with the tune unless I did it
1:25
5 years from now I'd probably think of
1:26
some more things the truth of the matter
1:28
is as they say about a work of art it's
1:30
never finished it's abandoned somebody
1:32
takes it away from you truthfully if
1:34
you're going to write a book you could
1:35
be rewriting that forever a painter has
1:38
to know when to stop the hardest thing
1:40

to know is when to stop so the problem
1:43
is that those aesthetic questions never
1:45
come up when you're dealing in the
1:47
Commerce of the music business and I am
1:49
an aesthetician you want to call that
1:50
snobbish okay what can I do those are my
1:53
sensibilities I can't change that how'd
1:55
you make Records who picked the songs
1:58
mostly I did when I say I regreted
2:00
having made some of those song plugger
2:01
Pro uh pushed records I regret them
2:04
because I look at them and say they're
2:05
stupid and oddly enough I had to fight
2:07
an uphill battle every time I made a
2:09
record of my choice be was a uphill
2:11
battle nobody wanted it how did that one
2:13
come about well I happen to hear the
2:15
tune the show closed Saturday I heard it
2:17
Friday I like the tune I said GE you
2:20
could do something with that when the
2:21
show closed I thought that tune is
2:23
worthy of doing something with so I sat
2:25
down with Jerry gray and we worked ice
2:26

to sketch things and he would write them
2:28
and we made it of it no one expected
2:31
that to do it it didn't matter RC didn't
2:33
want it the other side of that in those
2:34
days you had two sides the other side
2:36
was the a side Indian love call it never
2:39
did anything that was the one in
2:40
ballrooms that would break it up begin
2:42
was a quiet little tune pow through the
2:44
ceiling FR of SE was that the other side
2:47
the other side was a this was B did you
2:50
know you had a hit in front of SE no I
2:52
didn't ever know whether I had a hit or
2:54
not I did them all with equal fervor
2:58
even the bad ones even the ones that I
3:00
didn't like very much you know you spend
3:02
all that time making a tune that's going
3:04
to die in two months you might as well
3:07
put it in a standard all that effort and
3:09
oddly enough the records that support me
3:11
are all the ones that I did Against the
3:12
Grain the recording people the anr
3:15
people the Eli obstein all those people
3:17

what are you doing with this why are you
3:19
playing this make Third Man theme I oh
3:21
that's a piece of crap not even
3:24
interesting they fight you on Stardust
3:26
no Stardust they didn't fight me there's
3:27
a story about that what's the story
3:30
Eli uh not Eli this was Harry Myerson
3:32
who was ARR here he called me one day I
3:35
was living up in the hills here and he
3:37
said I was living in Summit Ridge Drive
3:39
which became a record all uh Harry said
3:42
already we got a stunt you want to do it
3:44
they knew I was very touchy about stunts
3:47
I don't like big band bashes I don't
3:48
like any of that I'm serious musician as
3:51
I say it may be snobbish I'll use your
3:53
word over and over uh if being a snob
3:55
means to take what you do seriously then
3:57
I'm a snob no I the one you quote I
4:00
don't mean that you made the work uh
4:02
anyway Tommy he said Tommy we want to do
4:05
a record of Stardust two sides with our
4:07
two biggest selling records you and you
4:09

and Tommy you both sell automatic
4:12
300,000 sometimes a half a million to a
4:13
million record we want to do both sides
4:15
start us no a no B I said how does It
4:18
Strike it I said that's a good idea fine
4:20
so I had this band I put put together in
4:23
R I wrote a sketch I remember sitting in
4:24
my house at Su R Drive writing a oneline
4:26
sketch calling Lenny Hatton in and say
4:28
Lenny let's do this used the strings
4:30
here used Billy here used me there use
4:32
Jack B Jenny there and ensembling out
4:34
and Lenny went away and came back with
4:37
an arrangement on it called the band
4:38
together went in the studio for one tune
4:40
and made the record of Stardust in those
4:42
days you're supposed to make four Tunes
4:43
in three hours Union so we made the one
4:46
tune I went away one take it worked
4:49
first time we did it it worked and that
4:51
was it I said fellas let's go home it
4:52
ain't going to get any better so we left
4:55
uh about a week later I called Harry and
4:57

I said what's happened Tommy was in town
4:58
he had come in I knew he'd come I hadn't
4:59
seen him and he said oh already you got
5:02
to come in and make three more sides we
5:03
can't release it that way I said why not
5:06
what he said well Tommy came in he said
5:07
before I make my record let me hear what
5:08
already did so the guys are sitting in
5:10
the studio ready to go and put the
5:12
record on and Tommy heard it he says I
5:13
ain't getting on the back of that that
5:16
was the end of that now Tommy lost the
5:18
sale of about 16 million records I tell
5:20
you about that record that record of
5:22
Stardust it's a good Rec we have a
5:24
program called Stardust well that's one
5:25
of the records that I will be issuing
5:27
but along with that will be the first
5:28
one that you never heard of did one on
5:30
the radio I think from the richz Carlton
5:32
in Boston a swinging Arrangement you
5:35
know beat like this much different from
5:37
the record you know and I just heard
5:40

that thing and I couldn't believe it
5:41
taking off the air and then there's a
5:43
new one with the with the the book of
5:45
the month album Ry what was the Boston
5:47
connection Woody Herman told me he laid
5:49
up in B you stayed up in Boston for a
5:51
long time was it the well SI shriman as
5:53
a matter of fact I could have owned a
5:54
piece of Woody owed a piece of Hal
5:56
McIntyre owned a piece of uh of Miller
5:59
Miller was the the next one Sai and I
6:01
Sai had a great deal of liking for me we
6:03
had a great deal of respect for each
6:04
other he a Booker he owned real estate
6:07
he had leases on ballrooms and bowling
6:09
alleys and whatever he and his brother
6:10
Charlie ran a lot of New England Real
6:13
Estate so when my band was on its ERS
6:15
and I could not make a living it's
6:17
impossible for me to get booked a lawyer
6:20
who was handling my business at that
6:21
time called s shriman and they offered
6:23
me a deal you won't believe this 1,000 a
6:26

week me and the band he would take care
6:30
of everything else beyond that so we got
6:31
a th a week out of which we lived and we
6:34
played five days a week wherever he
6:35
booked us but two I insisted on having
6:37
an airline uh a radio line out of a
6:39
ballroom he controlled the back Bas
6:41
section of B the
6:43
U uh Jee what was the name of that
6:46
rosand huh was it rosand rosand Ballroom
6:49
back page section of Boston so I had a
6:51
Tuesday and a Friday or whatever it was
6:53
two nights a week we played there that
6:55
was my deal at that time if your band
6:57
was right and you were on the air you
6:58
got an audience like today with
7:00
television so we did that the end of the
7:03
summer we survived and we went out from
7:06
there played the the first job we're
7:09
getting I think 16,000 to 20,000 a week
7:12
at that time a lot of money and from
7:15
losing every week on a thousand a week
7:17
from 16 to 20 and we went to the Chase
7:20

and then came into the Lincoln I chose
7:21
the Lincoln we could have opened the
7:23
Waldorf but I chose the Lincoln very
7:24
deliberately I was very Sly I wasn't
7:27
stupid I wasn't naive and I decided if I
7:29
went in the Waldorf no one would know
7:30
whether it was me or the hotel that was
7:32
doing the business but if went in the
7:33
Lincoln and we made that into a big wild
7:35
thing they'd know it was the band so
7:37
where was the Lincoln is that was that
7:39
in Time Square and Broad 8th Avenue 8th
7:41
Avenue 8th Avenue right in the middle of
7:43
all that crap 8th Avenue in 45th I
7:45
believe you went in there what year 39
7:47
was it 38 38 yeah and we busted it up
7:50
just broke it up was that fun oh sure
7:53
the first God the band was swinging it
7:55
was a great band I was enjoying myself
7:57
but that was when that demon success hit
8:00
me the Goddess that Harry Henry
8:02
James talks
8:03
about once I got the goddess on my
8:06

neck it was no good anymore you uh you
8:08
told me the other day your theory about
8:09
arrangers is that they uh pardon me
8:12
about arrangers we talking about s that
8:15
the Rangers didn't make a band well no
8:17
because you see the a band leader at his
8:20
best is is an editor it's like a
8:23
newspaper or like a a book editor
8:26
scribers puts out a certain kind of book
8:28
they have a certain guy who picks some
8:29
material when Max Perkin Perkins was
8:32
there or you look at a guy like Ralph
8:34
Ino when he ran a paper or Hurst the
8:37
papers read the same whichever wherever
8:39
you went all over the country well a
8:40
band leader Guy Lombardo had 90 ranges
8:43
always sounds the same my band I went
8:45
through arranger after arranger but
8:47
there was a sensibility at the head of
8:48
that and you heard it Goodman always
8:51
sounded pretty much the same way no
8:52
matter who arranged I had sigh right for
8:55
me and I would edit his Arrangements
8:57

till they suited me busy the same thing
9:00

But he couldn't arrange but he knew what
9:02

he wanted and if he got in arranged but
9:04

it didn't work for him he got very
9:05

impatient no he wouldn't spend much
9:07

time on one I on the other hand would
9:09

get very very patient with a guy like
9:11

Eddie solder because I trusted Eddie and
9:14

I thought well he's written something
9:15

there he must have heard something and a
9:17

couple of his things like made with the
9:18

flax at air yes that was the last record
9:20

it's a hell of a record took a long time
9:22

to get my present band and they very
9:24

fine musicians have trouble with that
9:25

piece it's not a matter of the notes
9:28

it's you know the notes are way to play
9:30

music again pass the notes into music I
9:33

was very interested in what could be
9:36

done with this idiom called American
9:37

Music called it jazz jazz went out of
9:40

business as a word when Bessie Smith and
9:43

those people were doing what they did
9:44

Mar rainy and you know what's her name
9:46
Victoria Spivey that was Jazz it was
9:49
primitive the you know the the early
9:53
trumpet
9:54
players Lou Oliver kid or and trombone
9:57
those were jazz players Louis went into
10:00
something else and Now jazz is so
10:02
sophisticated it's a stupid word it's a
10:04
pejorative word when you say look at the
10:06
New Yorker going on about Town Music
10:08
there'll be ballet there'll be recital
10:10
there'll be quartets there'll be
10:11
Symphony then it says Jazz folk rock how
10:14
can you lump Jazz and folk and rock
10:16
they're nothing like the same folk by
10:18
its very definition is primitive music
10:20
untutored unskilled and rock I don't
10:23
know what that is it's Glitz most of it
10:26
and jazz is a highly sophisticated art
10:28
form the that only America has produced
10:31
and now it's beginning to get currency
10:33
all over the world but it's so
10:35
surrounded by semantic confusion and
10:38

musical confusion that even the players
10:40
are bmed by it they don't know what
10:42
they're doing it's part of what I'm
10:43
writing about have you had some heard
10:45
some good jazz musicians in the last few
10:47
years oh there are a lot of them around
10:49
tremendous number of them around are
10:50
they playing good jazz or are they not I
10:52
don't know what the word Jazz means
10:53
anymore Freddy Harvard's a hell of a
10:55
trumpet player dizzy still playing very
10:57
interesting things uh what's his name
11:00
the new guy Marc marceles everybody
11:02
comes to him well he's he's very very
11:04
skilled he just doesn't tell me stories
11:06
yet Miles Davis Miles interesting guy
11:09
tries different things you could talk
11:10
about trying different things is he a
11:12
snob is he what is he no I stay with
11:15
that because I hear what people say and
11:17
I get very uh concerned not there Lely
11:20
guys for a lot of time well but you let
11:22
me ask you a question don't you agree
11:24

with the thesis I have and I do this in
11:26
my lectures the more you know about
11:28
everything the Richer anything you do
11:30
will be oh of course well that's why I
11:31
do this I have an in I have an
11:33
insatiable curiosity I'm a voracious
11:36
reader I read I must read seven five
11:38
three books a week and some of them very
11:41
heavy I say three because then when
11:42
they're very heavy I slow down a little
11:44
and others I'll read in a day and a half
11:47
I read all the time I go to bed reading
11:49
I wake up after breakfast if the phone
11:51
isn't ringing or I don't have mail I
11:53
read so reading is a very big Horizon
11:57
expander well once you you've read a lot
11:59
of things your mind is no longer the
12:01
same as an illiterate guy or an
12:04
illiterate guy want to be picky well all
12:07
right so here I am my mind is filled
12:09
with all these dead voices telling us
12:11
things though the opposite of those who
12:13
don't learn from the past are condemned
12:15

to relive it I've learned from the past
12:17
I'm not going to relive it so when my
12:19
music is going on I have to think
12:21
differently about it I think differently
12:23
about the means I think differently
12:24
about the audience I think differently
12:26
about my role in connection with what I
12:28
do
12:29
and the way I'm cast by people you know
12:33
it all is part of
12:36
it what's going on a little alarm going
12:39
off in an alarm it's in my calculator oh
12:44
could be we're all connected with the
12:46
giant computer somewhere or another
12:48
today beef I couldn't understand what
12:49
that was I carry them around every once
12:50
in a while they go uh so you know to
12:53
answer your question uh yes I would say
12:56
that I'm quite different from most of
12:59
the general uh run of musicians but I'm
13:02
quite different from most of the general
13:04
run of people musicians are people it's
13:06
a false syllogism here do you regard it
13:08

as a a very sad thing for you that here
13:10
you achieved what you were looking to
13:11
achieve and and and it it wasn't
13:14
satisfying I didn't achieve what I was
13:16
looking to achieve well you you I
13:18
achieved it for a minute and then wanted
13:20
to go on I achieved the idea that I
13:22
could get together a group of men and
13:24
play the kind of music I thought I
13:26
should play and get better and better
13:28
that was my aim
13:29
I got to a place and they said stop
13:31
don't grow anymore like telling a
13:33
pregnant woman don't get more pregnant
13:36
don't let the baby grow
13:37
that that Beyond everything else was
13:40
what what soured you on that's the
13:43
burden of my L as a minstrel would say
13:45
that was that's the basic burden you
13:47
were not allowed to do what you wanted
13:50
to do by the mass audience you needed to
13:53
support you in whatever you did did you
13:55
miss the music when you took those years
13:57

off when course it's like asking me if I
14:00
had a cut off a ganger in his right arm
14:02
would I miss the arm of course I missed
14:04
it you to stop I mean couldn't you just
14:06
play no no you can't do that how can you
14:10
do that your standards get so high you
14:12
expect so much of yourself that you're
14:14
miserable as I say some people are cut
14:16
out to play for the public or work for
14:18
the public some aren't there are people
14:20
who can't do that there are people and I
14:23
know many of them and I can give you out
14:25
of other businesses Edgar VZ
14:29
he was a bitter man he died bitter
14:31
season died bitter vanol died a lonely
14:34
suicide
14:36
why they were skilled people but they
14:39
had to do what they had to do is it is
14:41
it tough to be Arty Shaw I mean your
14:43
name no signifies something no more it's
14:46
not tough to be who I am it's tough to
14:48
be ar show it's tough to be art show
14:49
yeah I don't like that I just came back
14:52

about a month and a half ago San
14:54
Francisco film festival opened their
14:56
Film Festival it's the oldest in the
14:57
country so it's kind of an honor
14:58
involved
14:59
with my documentary that the This Woman
15:01
This Canadian filmmaker did on me said I
15:04
you was on TV wasn't oh was no was a
15:08
feature no it's a feature an hour and 54
15:10
minutes played it filx the fil lot of
15:13
tremendous reviews was well it's a hell
15:15
of a film if you want to know about a
15:17
person that's a good film did use a lot
15:18
of old footage in that everything she
15:20
did a beautiful job but she got four
15:22
hours she had a cut out two hours and
15:24
something terrible job she had terrible
15:26
problem I want to see the out Teks you
15:29
know but anyway so the point is they
15:31
opened the film they opened the film
15:32
festival with that they asked me to come
15:34
up and talk to the audience after the
15:36
film festival was it the Palace of Fine
15:37

Arts and I was introduced by Grover
15:40
sales and the people from the committee
15:41
and know and then I answered questions
15:43
and then blew they flew the band out
15:45
from Boston and I did an hour and a half
15:47
concert so it cost him a small fortune
15:49
for the evening anyway it was such a uh
15:53
head turning experience that it took me
15:56
10 days when I came back here to get
15:58
over it and I thought I don't want to do
16:01
that anymore I am not the Pope I don't
16:03
want to be treated like the pope just
16:05
leave me alone I'm a simple Pleasant
16:08
nice citizen don't push me into places I
16:10
don't want to be it's that simple and I
16:13
want to get back to my book now you know
16:14
writing a book is tunnel vision you're
16:16
not doing that kind of book your book
16:19
requires collaboration but to write a
16:21
book which you really care about is
16:23
total tunnel vision you lock yourself in
16:25
a room so many hours every day and out
16:27
of it comes writing good or bad bad you
16:29

fix later writing is rewriting and
16:31
overwriting right all right that's what
16:34
I want to do can't do that and live a
16:36
public life where you're some kind of a
16:38
a what a notable figure but you can't do
16:42
anything about it I mean yes you can I
16:44
liveing Newbury Park well you live in
16:46
newbry Park I live as a simple citizen
16:48
when you step out you're already sure
16:50
not when nobody people don't recognize
16:52
me it's very nice that's the other thing
16:54
that took very long long time to be able
16:56
to walk down the street and not be seen
16:59
not be picked out people say to me in a
17:01
meeting or at an evening in a party oh I
17:03
didn't know you were already sh I said
17:05
that's great let's keep it like that
17:06
then we're talking as person to person
17:08
the other way you're talking to some
17:10
kind of preconceived figure and you cast
17:13
me in some role I may not want to be in
17:16
you know he's the guy that married all
17:17
those broads I get up the Santa Barbara
17:20

writers conference one time I was
17:21
invited to speak there as a guest
17:24
speaker and one guy asked question I I
17:27
spoke about 15 minutes telling him where
17:29
I was and now ask questions I don't know
17:30
what you want to know for me one guy
17:33
came up with the irrelevant question why
17:34
did you marry all those beautiful girls
17:36
I said what would you ask me if IID
17:38
married only ugly girls dead silence and
17:41
a lot of laughter but it's a dumb
17:44
question if you're going to walk into a
17:45
room of 50 or three girls and one's
17:48
beautiful and the others are ugly where
17:49
you going your eyes lead you to that and
17:52
invariable that's the wrong one there's
17:53
an old U uh katanga proverb which I've
17:56
used in the introduction of my book
17:58
which may not be there really nailing me
18:00
with well it's a marvelous one I read
18:02
read a lot of stuff by a guy named Bell
18:05
of of uh of
18:07
Africa and the proverb is the
18:10

pretty one marry the ugly one it's
18:13
pretty good I always the pretty
18:15
when and married her you did so many
18:18
different things you went to what did
18:19
you do in Spain during those years
18:21
breathed in and out a lot thought a lot
18:23
did a lot of thinking I was I married
18:25
Evelyn keys while we we met in Paris
18:28
we'd met before when she was married to
18:29
Johnny Houston and I'd met her then uh
18:33
at the house of Joan Harrison who later
18:35
married ER Eric cam who was sick as hell
18:38
by the way she is now she I think has
18:41
some form of Alzheimer's or whatever it
18:43
is she's inherited millions and she's
18:45
just unable to live can't go out anymore
18:48
but anyway I met Evelyn there and we
18:49
married there we but I didn't want to
18:52
get married anymore any more than I do
18:54
now but the women insist on it you know
18:56
and you're in Spain and in Paris yeah I
19:00
was living in Spain building a house in
19:02
Spain and I went to Spain because I
19:04

could buy more time there than I could
19:06
anywhere in the world you weren't AR
19:07
Shaw there no nobody knew who the hell I
19:09
was then they found out seor Don uro I
19:14
was and then somebody must have heard
19:16
because all of a sudden my my my bill my
19:18
builds and everything started coming in
19:19
for AR show AI T IXO with an accent I
19:22
know why did you come back well why did
19:25
I go start with that why did you go yeah
19:28
un American
19:29
activities were you politically inv I
19:31
was involved in that they called me up
19:34
and finished me off I could no longer
19:37
work at all in Showbiz what had been in
19:40
your past that uh did you have time for
19:43
I belong to a lot of liberal
19:44
organizations I was charter member of
19:47
the world peace Congress one of the
19:48
questions they asked me at the VY
19:50
committee was didn't you know there was
19:52
a Communist front peace organization I
19:54
said well show me a republican front run
19:55

I'll join that any peace organization
19:58
I'm from that I was in a war I don't
19:59
want to be in another War well that kind
20:02
of thing so I decided I was sick to
20:04
death of this country as it was then if
20:06
you were around during the McCarthy era
20:08
you know what I'm talking about people
20:09
were
20:10
shameful and so I decided to help with
20:12
it I had to get a passport that was hard
20:15
cost me the equivalent of 15,000 bucks
20:17
to get a passport because you were on
20:19
this I was on that list and I
20:21
wanted to get out of here it's like
20:23
we're talking about the Russians W
20:24
letting people out we weren't letting
20:26
people out and by the the lawyer got me
20:29
my passport when he went to Elizabeth
20:30
Shipley's who was then her her office
20:33
and he went there with his wife who had
20:35
gone to school with Elizabeth Shipley
20:36
that's why he was able to do it for me
20:38
and he said look the guy didn't know
20:40

what he was doing da D D D D and she
20:42
relented there were two applications on
20:44
her desk at that time he said one was
20:46
mine she signed it the other was
20:48
Oppenheimer she didn't sign it that was
20:51
how bad it was Oppenheimer not allowed
20:54
to have a
20:55
passport oh sickening you came back and
20:58
you got in the cow business did oh no I
21:00
was in the cow business oh when that
21:03
happened when they when I was called
21:05
before the committee and I used to have
21:07
to go into New York and do game shows
21:08
now and then I was very good at those
21:10
and good talk show host all of a sudden
21:13
I was not Kosher so I couldn't be on
21:14
television so at my farm went down the
21:17
drain everything went down the toilet I
21:18
had to sell the cattle and Machinery I
21:20
had 240 acres of fow land that's you
21:22
can't do anything with that what did you
21:23
do when you came back from Spain well I
21:25
went to Spain at that point I didn't go
21:27

to Spain I went to Europe yeah found
21:29
Spain it was the cheapest simplest
21:31
easiest way to live did you have any
21:32
money enough to live on I made a deal
21:35
with RCA to give me extra amount a month
21:37
a year rather that would support me in
21:39
Spain you could live on very little at
21:41
that time then I met Evelyn and my
21:43
royalties picked up a little and so
21:45
forth and so on I lived there about 5
21:47
years by the end of the fifth year I was
21:49
beginning to think like a Spaniard and
21:52
that's no good I didn't want to be a
21:53
Spaniard I'm still an American also I
21:55
was giving up a very big amount of
21:58
weight in the battle with life I mean I
22:00
I couldn't speak Spanish ever as I I
22:03
spoke it fluently but very
22:05
ungrammatically I sounded like a low
22:06
Dutch comic I guess Weber in fields or
22:09
something but anyway I came came back
22:11
here because also people said it's
22:12
getting better it's okay now you can do
22:15

this you can do that I came back forget
22:17
it it never gets better I said to a good
22:20
friend of mine in New York recently
22:21
nothing gets better usually gets worse
22:25
the world we live in is seems to me
22:27
we're going down the tubes we continue
22:29
of course we've been saying that since
22:31
Samaria but this is a good one it's the
22:33
first time we've had the means to do it
22:34
did you do anything when you came back
22:36
anything prod I got into I got into
22:40
uh what I don't know that film I wrote I
22:43
I finished a book you and any of the
22:45
music in rock and roll in the last any
22:47
what any value do you think musical uh
22:50
significance in in what we call rock and
22:52
roll music Beatles oh there are some
22:55
people out there doing good things do
22:57
you listen to much of it at all
22:58
yeah whenever it comes up whenever the
23:00
occasion arises I listen uh I can't
23:03
stand things like the Carly Simons
23:05
that's all but there are a few
23:08

people doing some very good things out
23:10
there she Joanie Mitchell's got a hell
23:11
of a set of ears she does very
23:13
interesting things but don't tell me
23:15
about Prince or about the Rolling Stones
23:18
what is that I don't understand what the
23:20
hell they're talking when they say rock
23:22
and roll as I say I haven't caught up
23:23
with the word Jazz yet all I know is
23:26
it's music and if it's good it's good
23:28
and if it is I don't know what it is
English (auto-generated)