

John Lennon and Yoko Ono Interview 'Kenwood', Weybridge, Surrey, England Monday, December 2nd, 1968

From Maurice Hindle's notes:

The following interview was conducted in December 1968 by myself, Maurice Hindle, then a new student at Keele University, England, and a fellow second year student, Daniel Wiles and another student, Bob Cross. We talked all afternoon and into the evening. This interview offers a condensed version of that compelling John Lennon outlook by which so many people have been and will continue to be affected. Such a mind cuts across frontiers, ideologies, religions and histories. What he says cannot be filed away under '1960s hippy rhetoric', much as many would want to do that. The issue over personal politics is as relevant - probably more relevant - now as it was then, or at any other time in history.

As a stimulus to discussion, I showed him 'An open letter to John Lennon' from someone called John Hoyland, a writer for Tariq Ali's radical left socialist paper Black Dwarf. He accused Lennon and the Beatles of 'selling out' to capitalism instead of being what the author of the letter wanted him to be – a socialist revolutionary. I guessed that the condescending tone of the attack would incite Lennon into some interesting comments – and I was right. Both Daniel and I asked questions – often of very different kinds, and the identity of the questioner is indicated in parentheses at the relevant point, (MH), (DW) or (BC). As well as being interested to learn more about John's political and personal beliefs, his values and attitudes, since he was now in close partnership with Yoko, I wanted in particular to draw John out on his view of the arts and the creative process.

- Maurice Hindle

Transcript [part one]

Interviewer (MH): *So what's your angle? Do you take any angle?*

JL: **My angle is what I am, y'know? That's my angle. And all the statements I make are in my songs or in the things I do.**

Interviewer (DW): *Now, how can we really bring about change, to make your point?*

JL: **Well, you can change people you know, change their heads.**

Interviewer (DW): *Can you?*

JL: **Yeah I've changed a lot of people's heads. A lot of people have changed my head, just with their records, apart from anything else they do.**

Interviewer (MH): *It's just change all the time then?*

JL: **Yeah, but... y'know. I believe in change. That's what Yoko and my scene is, to change it like that.**

Interviewer (DW): *But aren't you sort of preaching to the converted, because the only people who'll be influenced by you are the people who are half-way there already?*

JL: **Well, a lot of our fans are fascists, y'know?**

Interviewer (DW): *Yeah, but worse than the fascists are the sort of commuters...*

JL: **Yeah, but y'see, you can't just, you can't, look, it's no good just putting them in bags y'know. There are some alright people everywhere. And you're not preaching to the converted ... Well, what are they doing? Y'know? What can they do? [referencing the Black Dwarf letter] All I'm saying is I think you should do it by changing people's heads and they're saying, "Well we should smash the system." Now, the system smashing scene's been going on forever, y'know?**

JL: **What's it done? The Irish did it, and the Russians did it and, the French did it and where's in got 'em? It's got 'em nowhere, y'know?**

Interviewer (MH): *But don't you see this age as something different from any other?*

JL: **Yeah, I think the combination of what he's trying to say and do [Black Dwarf letter writer] and what we're trying to say and do might do it, y'know?**

JL: **I believe that it's different this time. That's why I don't believe *that* will be it. Because that's the same old game, y'know? I mean, smashing it up - who's gonna run it? Who's gonna take over? The ones who are the biggest smashers! They'll be the ones that'll get in**

first and they'll be the ones like in Russia – they'll take over again, y'know?

Interviewer (BC): *They'll just substitute another system for the one we've already got....*

JL: I don't know what the answer is. I think it's just down to people y'know. And he wants to practice just communicating with somebody he knows and see how well he does that before he smashes up the fella's house - and then tries to communicate with him.

Interviewer (DW): *But I think what they think is, that the capitalist system, advertising and all this business which you don't get so much in communist countries - it makes people competitive and thus alienates them from each other because they're always competing with each other.*

JL: But they're... Y'know, who says they're not competitive in Russia or anywhere? The whole bloody scene is, I mean, if that's the alternative... Y'know, I mean the communist/Christian principles are the ones I like. But I mean, not Russia. I mean, where's that? Nowhere. And what are they doing? They're... Okay, so they don't call it Capitalism, but they're competing 'round the Moon, they're competing 'round everything, they're competing in the Olympic Games, they compete ... the whole... so it's called Communism. So it doesn't mean a thing.

JL: And I don't think the... all that competition bit is just there anyway. Nobody instills it into you.

Interviewer (DW): *Do you think so? I mean when you're being told on television to get a better car and things like this, they're always working to get you to outdo each other...*

JL: Well yeah, but I mean, if people's whole thing was changed, well that wouldn't work, y'know. The same as any indoctrination wouldn't work if people's heads were changed. I mean, how does it affect you about the cars, y'know?

Interviewer (DW): *Well, I think it does, I can't help it...I don't think any of us can really.*

JL: I mean, I think you're grown up enough to see through

advertising.

Interviewer (DW): *Yeah, but the thing is, it's not only advertising, it's all sorts of insidious ways that they get you to join in the system. I mean, university ... it's supposed to be a liberal education. But really it's just getting into the system and making you competitive with each other to get these sort of top jobs and all that crap.*

JL: Yeah, well, the thing is to leave university, isn't it?

YO: <laughs> **Have you thought about that?**

JL: I mean, I was lucky, I was thrown out. So, they did it for me.

JL: And that guy is saying in his [Black Dwarf] letter about the "mop tops" and that. Okay, so we "mop topped" it, y'know, to get where I am. I'm here so's to do what I'm doing. But, what's he doing, y'know? That's the point.

Interviewer (MH): *That brings us to the point of how different people's potentials might be. I mean, you got thrown out of college and did something good and found your way intomusic...*

JL: But I was doing it anyway, y'know? I never stopped. I've been doing the same thing all me life. I've never done anything different. And he's always been there moaning and so has the other faction. I've never changed *that* much during my whole life. I've been rocking since I had a guitar, which was fourteen. And I'm still rocking, y'know. And that's what I'm doing.

Interviewer (MH): *This is what I was saying to the others earlier. The fact that you haven't changed, that nothing has really changed you y'know...*

JL: I mean all the thing... there's been millions of changes. But, I'm still doing *exactly* the same thing I was doing at school, or at art school, and as a Beatle. And the mop top image was the kinda thing you did when you're finally cornered in school, when you had to just either get smashed completely ... And I'm not going to get meself crucified if I can help it y'know. And, uh, so I've compromised, but I wanna see someone who hasn't who's alive y'know.

Interviewer (DW): Is there anyone like that?

JL: I don't know, y'know. She's the less compromised, most least

compromised person I've met.

Interviewer (DW): *Yeah, I must say that...*

JL: **But she's still here! Y'know, so... yeah.**

YO: <laughs>

Interviewer (DW): *But have you ever been to, y'know, in India or anything, have you ever met people who haven't compromised, I don't know, some sort of Buddhist setup, monastery thing, where people just...*

JL: **Well, y'know, so they haven't compromised to all the things we've compromised, but where are they, y'know? Y'know, so there are millions of guys in monasteries all over the place, but most of them are nowhere y'know. They're just there nowhere, y'know.**

Interviewer (DW): *Yeah, they're within themselves, and maybe they're terribly happy...*

JL: **Well, so they might be, but you can do it here. I mean, that's what I found out by India. Well I mean, I knew it anyway, intellectually, but finding out is something... you can, wherever you are is it, y'know. You can do it anywhere, it's all down to your head. Y'know, whatever system you're in or whatever is going on, all the sort of great artists of the past, all them, they all came through these shitty systems anyway. And they still left their message, left their impression. But I still want to change it, but I mean if you're going to get through, you get through, y'know.**

Interviewer (DW): *I think the system's too powerful for a lot of people.*

JL: **Well, I mean it's like, uh, everybody's only suddenly noticed the system just lately, the last few years. But all those greats in the past – who are they? I can't think of any names, but they were there... I don't know ...**

Interviewer (MH): *Kafka, around the turn of the century...*

JL: **Yeah, or even Shaw and Joyce and all them are the same, they knew where it was at. They just did their work, y'know, and they changed it by doing their work. And none of them are out hustling and wrestling and, uh...**

Interviewer (MH): *Smashing*

JL: **...attacking people. There's no point in him [Black Dwarf writer] sort of attacking me or advising me. Y'know, he should do what he's doing if he believes in it and consider me an ally rather than someone that needs ticking off, from his point of view.**

Interviewer [BC]: *But what about those people who haven't got anything to believe in who can't break out of themselves to do what they want to do?*

JL: **Well, y'know, there's no hope for them, unless people's heads were changed all down the line. Like, I mean, what are we doing about those people? We've got enough to do to survive ourselves and then to influence the people nearest to us and then the people next nearest, and so on and so on. Y'know, we all go through the "How are we going to do everything?" And you can't do everything, you've just got to specialize, and just ... and you've got to be selfish in that respect. Y'know, cause, when we were with the Maharishi and that bit, we were going through that, cause we thought, "Right, this could do it, and this'll do for everyone", y'know. But there's no, sort of...**

Interviewer (MH): overall cure ...

JL: **...overall cure, y'know, cause there's always going to be them people y'know. But if the whole scene was different, well at least they'd be happy, or relatively happy. But there's no complete happiness.**

YO: **Is it alright if I just...**

Interviewer (DW): *Do you think people are sort of important, y'know? Others... y'know these millions of people, 'Coronation Street' [1960s British TV soap] and that. Do you think that they're important?*

JL: **I think they're as important as anyone else, y'know.**

Interviewer (DW): *Yeah, but what I mean is, do you think that people as a whole, humanity is sort of mold on the surface of an orange?*

JL: **No, no I believe in humanity, y'know? I think they're the greatest. We've just got to find it out, that's all! And if this is the time when we're gonna find it out it seems like the beginning of it.**

Interviewer (DW): *Yeah*

JL: **Just to realize that, y'know, I mean some guy on TV last night saying, "Now this is Venus and this is the Moon", y'know?**

JL: **Yeah, y'know, "this is how it looks, and the Russians landed one there" [Astronomer Patrick Moore on The Sky at Night programme]. And, ok, so they spend all that time getting to the Moon and they can't get, they don't know what's going on in their head y'know. And that's all it is, y'know? This is the time of people discovering that it's all in your head and Venus is in your bloody head and so is the Moon, and you don't need a rocket to get there y'know. And Man can do anything. And Jesus never came down as a, in disguise as God any more than any of us did. We're all Jesus and we're all God, y'know, and he's inside all of us. And that's what it's all about. And as soon you start realizing that potential in everyone, well then you can change it, y'know? And the person themselves can change it. And, y'know, that's the whole bit. Jesus wasn't God come down on earth any more than anyone else was. He was just a good, a better example, y'know, of a good guy.**

Interviewer (MH): *Are you optimistic?*

JL: **I vary, y'know... I'm still a cynic. But I believe, y'know ... I will it and want it to be the age and the talk, y'know, all the student bit and everything that's going on, and we do have more chance now just because we can communicate with Czechoslovakia and everywhere, y'know, and just even touch them a bit. Even if it's from a record or a poster, or whatever. So I can't believe that we can all get beaten down *again* with that much communication between us.**

Interviewer (MH): *It can only get better.*

JL: **It can, I *believe* it gets better. All the Buddhist and all the Christian bit always said, "Yeah, it gets better". But it was always sort of later, y'know, when you're dead or something. Well, I believe that too, y'know.**

Interviewer (MH): *Do you, now?*

JL: **Yeah, I believe in reincarnation, and I believe that each time it's better. Y'know, even if you have a shit time this time, the next time will be a little less shit. Because you've worked off - it's like it's one bloody big exam. And that's the drag, really, because it goes on and**

on and on. It's just the - there's no quick way out, like suicide or anything. You've got to go through it. You can't forget it, which is... I've tried that one.

YO: <laughs>

JL: And, uh, you can't just do it all in a sort of holy buzz. I've tried that one. And I tried the other one when I was younger, just complete - like that, y'know! [violent revolution as advocated in Black Dwarf letter] - Let's smash it, y'know, that's the only way, let's just kick it down and then see what happens.

Interviewer (DW): *Have you read any Samuel Beckett?*

JL: I've only read 'Krapp's Last Tape' and something else.

Interviewer (DW): *Because that's what I think. I think people are pretty unimportant in a universal sense. They're important to each other...*

JL: But "in a universal sense" – what do you mean? I believe the universe is in your head. Y'know, literally, in your head. So, ok, physically we're insignificant when you look around to the size of it, y'know. But the physical bit is a load of crap, y'know? It's just like you're talking about, you're worrying about your car and talking about it as if there's no driver. The driver's the bit, and the car is nothing, y'know? The car just happens to be the thing you driving. But the driver's the bit and the driver's your soul, or whatever. And that's universal and whatever, omnipresent, and all the rest of it. And it is. And you can realize it. If you realized it once you remember when you've realized it before as a child or any time in your life, and it's there.

Interviewer (DW): *But is there any way to do this? I mean, that you can say?*

JL: Well, I was a hundred percent saying meditation could do it. I still believe it, y'know. People can become aware of this with acid, meditation and macrobiotic diet. So that's what I'm doing now. And the combination of everything is the best thing I've come across so far.

Interviewer (DW): *Have you changed a lot as a result of it?*

JL: I haven't changed but, look, it's just like this. You know the day

that you're ok and you are at a hundred percent potential. And you can handle whatever the situation is. Now those days are rare, when you just... y'know when I was just a student or whenever. Whatever I was doing before I was a mop top. The days were rare when I... 'It's okay y'know, and I can handle it'.

But when I got onto acid, right, you thought "Aha!" it *is* ok and I can handle it, but handle it with acid, y'know. Or just after acid, or y'know, but still the percent of good days as opposed to bad days was just a bit better. But still, a lot of hassling. So then meditation came along. And that worked alright, y'know. And it made, you could handle each day better than I could handle it before. But then the India thing came, and I had some great experience over there, cause I was meditating eight hours a day and things like that. And it was really some trip, like acid was nowhere, y'know?

Interviewer (DW): *Is that a fact?*

JL: Yeah, just, it... just sitting there muttering some word in a room, and it was the biggest trip I've ever had in me life, y'know. But still when I got home with all the hassle that went out there and we came rushing home, and I still haven't got back into it regularly. And then Yoko's trying to turn me onto this macrobiotic scene. And I said, ok, ok ... somebody had been talking about it last year, and I'd thought "God almighty ..."

JL: Y'know, but it was the same with meditation. It was two years reading about it, and then I tried it. And macro was about one and a half years reading about it, then I tried it. So, I tried it about two or three months ago. "And I can tell you, folks ..." that the effect on you is... in three days time you're in a completely different scene. And every day is a better day, man. And you're more...the thing about the macro thing is the yin yang principle. Just cleaning out your system, mentally and physically. And it works. We did ten days rice diet, pure, and you think 'you can't do that, you can't do that'. But it's not like giving up cigarettes or anything that you're hooked on. You're not really hooked on that slush you're eating. And so after three days and both our... she'd done it before, but I'd coaxed her back into crumpets and sugar and all the, yeah all the sort of... And once you start looking into what you're eating, just when you get back there or when you get in a café, just look at your Typhoo tea and look at everything and say "with government allowed, sponsored chemicals", y'know? And tell that guy there to start moaning about the system and revolt by stop eating... the system, what the system's feeding him. Which is keeping him in a state that

makes him think that's all that's going on, y'know. Cause that's where it's at. If he was eating, if his mind was open and clear enough to see what was really going on, he'd stop eating the shit he's eating. Because it is shit, government sponsored shit is what they're feeding you. And all the adverts telling you "eat this, eat this", all the time, there's not a bit of good in any of it.

JL: And once you start looking at your diet and you realize that you are what you eat. It's true, y'know, what else can you be? You're born, like, with a few bones and that - from then on you're fed propaganda mentally and propaganda food-wise, physically. And that's all you get, and the only change, really, will come when this generation turns on to sort of a decent way of eating and realizing what they're eating - just to check what you're eating is astonishing! When you really just start looking at every bloody thing you shove in your mouth has got some kind of crap in it! And even the things that you think have got no crap in it, the hens were fed crap, y'know. It's all completely unnatural. And if you come to think that you are what you eat, which I believe in, then you know the result of everything that happens to you is karma or whatever, anyway. But if you're shoving all this crap into you, how can you expect your system to work, y'know? If you're shoving crap petrol into your car that just so happens to be the one you've heard about and your dad told you about and you always ate [sic] it, and you just shove it in the car regardless, y'know. And the car keeps conking down, but sometimes it goes great, y'know on a sunny day you have a great time in it - in the winter it won't move at all.

Interviewer (DW): *Yeah.*

JL: Y'know and that's what it's like. This... the diet really did it, y'know? It was like a complete overhaul. Just a complete of the body and mind. On the third day you get like headaches and that, and it's just all the shit coming out. And then the food bloody tastes marvelous cause you re-adjust your whole system and your taste and everything. And I think things like that can do it, just simp-... basic things like changing what you eat. Cause they're all on about the propaganda mental, so we're all aware of that. But they want to get hip to the propaganda that's going on inside your body.

Interviewer (DW): *I suppose these people would say that under their system, y'know, presumably all these horrible chemicals and things are added just to make people buy the stuff in preference to other things.*

JL: It isn't that, it's just that it's convenient for the government and the people that produce it to get it out in that kind of quantity. But they don't need to, cause they're burning it and throwing it away all the time.

Interviewer (DW): *So you don't think people would start dying if...*

JL: Well, I mean there's no communist country or so called communist country that is feeding their people any better. The best fed people are the peasants in different countries whose food hasn't been tampered with so much – even Ireland; you stand a better chance over there than you do here. Y'know, and as soon as they get into mass production in Russia or anywhere, they have to do it like that. But there's no reason to do it. There *is* enough food... And there's enough of everything to go around.

Interviewer (DW): *How does the macrobiotic business differ from normal health food?*

JL: Because the health food people just give up meat vaguely on principle. I was a vegetarian for about two years before I started the macro bit. But I just didn't want to eat meat for the animal reason and because I just didn't want meat, y'know. Didn't want to... If you are what you eat I don't want to be a pig or a cow, y'know. Simple as that. I believe in the vibrations of the animal coming off on you.

Interviewer (DW): Really?

JL: Yeah, sure. Look, just, it's just, er... if you think that when you talk, that that's the end of that sound vibration you make, well that's what you say when you say "Really?" Now, I believe that when you talk it sets up a vibration that which goes on infinitely. Y'know, it just goes on and on and on. So every thought wave you have, just goes on and on and on, there's no... it just doesn't end here, just because we can't hear it, or see it, or smell it. So everything, everything is – I've forgotten what the train of thought was from before there...

Interviewer (MH): The animals ...

JL: ... Oh about the animals! So any vibrations an animal has dying in fear, pain or whatever situation it died in, I believe will rub off on you. Y'know, so it's a lot of hokey pokey and magic, but I believe in that, too. I believe in everything until it's disproved, y'know?

Interviewer (MH): *So really you believe everything is more or less a flux, where comings and goings go into each other and in actual fact there's no dichotomy anywhere?*

JL: **Oh, I don't know what dichotomy means.**

Interviewer (MH): *Well, there's no split between anything that you can think of?*

JL: **I'm not... do you mean that everything's joined?**

Interviewer (MH): *Yeah.*

JL: **Is that what you're saying?**

Interviewer (MH): *Essentially, yeah.*

JL: **Yeah. Yeah I believe that, y'know. Cause I believe that thing which joins together is the thing they call God. Like electricity, y'know, is the power, and it's no one guy or two guys or anything like that. I believe there's people nearer and further away to the power source, but I believe God is the omnipresent thing that does join everything together. But it's just a powerhouse like electricity and "we're all a set of light bulbs", as it were.**

Interviewers <laugh>

JL: **You know. But I believe in electricity even though I can't see it, y'know? I can see the light bulbs, like I've seen a few people that you feel that they've got... y'know, they're a bit nearer to whatever's going on. So it's hard to describe, y'know? And they've all said it in the past, and they're still saying it. But it's just getting a language that you can relate to, y'know.**

Interviewer (MH): *What do you think about language?*

JL: **I think it's a bit crummy, y'know? It *is* a drag form of communication, really. And that we'll... we'll... we'll get, we'll get telepathy, y'know. I believe that.**

Interviewer (MH): *Do you believe that?*

JL: **Yeah, sure, sure. Sure as anything I believe that, it's too...**

because now we need it so much! Just for me to communicate with that guy. Now he's written a letter to a paper to tell me to tell me and I'm talking to a tape for you that he might ever see. Now, where's that, y'know? But if he was really wanting to communicate with me, y'know, even to come and see me, to talk... is hard, y'know. What I'm saying to you, you're translating it all the time even though it's English into what you think I'm saying y'know... And I'm only saying what I'm trying to say from way back there [pointing to his head], which is coming out in the limited amount of vocabulary I have anyway, and the way I'm trying to describe all that, or all this! Y'know? It's nowhere, so...

Interviewer (DW): *What we say as well is limited by our upbringing, I mean, what one's allowed to say. Have you escaped from this? You know, inhibitions... saying what you want to say?*

JL: Er, I don't know, it's hard to judge myself, y'know.

Interviewer (DW): *But do you always speak your mind?*

JL: To a degree, yeah. I mean, that's why I was thrown out of college, that's why I was always getting expelled and all that. I've been me all the time. It was "That's him" y'know. I've been "Lennon" all down the line. I'm not saying I haven't compromised y'know, but I've been me all down the line. You know, like, there's...

JL: But I mean the system had a pretty good go, y'know. I mean, I was at art school to be an artist and they wanted me, or anybody that was there, to be an art teacher or to go into this section of it and that section, to suit the balance of the system rather than what I could do. And the same at school, y'know. And I don't forgive them for that. But it wasn't each teacher's fault, it was the system's. So, I'm against the system and the education period. You know, but it's no good just smashing down the school. I agree with all this taking the schools over, even if you take 'em over for the whole year and never let any tutors in – you don't need 'em. If you want to learn all that crap, you can get it out of books, if you really want to learn it. You know. So that kind smashing up, I agree with, y'know. But you may as well keep the building and keep the books because otherwise you're going to have to learn it from some old guy, one way or the other. You may as well keep what they've got and just change it, y'know. I mean, I've always said that - don't drop out man, y'know! Just stay in and subterfuge or whatever. Subvert it, y'know. I mean

that's what we did as Beatles, was subvert. Even if we nearly got submerged while we were doing it. We got an MBE, which one of the biggest jokes in the history of this island, probably. You know. But, that's *subversion*, and *that's* revolution!

Interviewer (MH): Yeah.

YO: Yeah, I believe in that too. I don't think that anything I do is compromise, really; because if you're thinking just as a monk, you know, who didn't compromise... just sitting there...

JL: Yeah, that's easy.

YO: That's an easier way out.

JL: It's easier to be a monk than to stay out here in this, y'know. You think it's harder and that, be alone. But what do you get? It's a little cozy community of guys. And a lot of them in India have guys and girls... so it's a cinch, y'know!

Interviewer (MH): *It's a vacuum, as well.*

JL: Yeah, and it's a little cozy school life, y'know? Which is secure. And you think you know where you're going and you're probably praying and getting a few buzzes. But most of 'em are just going to the same little petty grocers' hassles, shopkeeper scenes that everyone is everywhere else.

Interviewer (DW): *The trouble is that...*

JL: And they seem gooder, cause they've broken off from all this. But it's a damn sight harder out here than it is in a monastery.

Interviewer (DW): *Yeah, but unless you're going to be a drop out, you've got to compromise haven't you, really, don't you think?*

JL: Well, you have to a bit, but it's not a great sin, y'know. You're compromising by not fucking every woman you fancy as you walk down the street. You're compromising by not smashing everything you don't like when you feel like smashing it. The compromise is within yourself, you know. We're all good and bad. You've got to compromise one thing or the other to just take a step forward. You've got to compromise whether you're going to fall over when you walk up a set of stairs or anything, y'know. I mean, it's the

degree of how much you compromise.

Interviewer (MH): *It's what you value as important whether it's compromise or not isn't it?*

JL: *Yeah yeah, I mean, you know.*

Interviewer (MH): *I mean, you know, what one person values as compromise another doesn't.*

JL: Yeah, and the point is that a lot of us probably all agree, we all really know the compromise we're talking about, is that one where you sell out, y'know? And everybody thinks everybody else has sold out. But there's even guys just in business, y'know, that don't think they've compromised, and they haven't really y'know, and they're secretly trying to do what everybody else is trying to do. But they don't know it half the time or they don't realize. Cause even just, I was talking to that guy Lord Beeching [British physicist and engineer, railway chairman who 'rationalised' the British railways system in the mid 1960s. The Beatles consulted with him to help with the business affairs of Apple Corps] I was saying, "we want help with this Apple, but we don't want any of them, y'know, this that and the other... We're idealists and I was giving it to him st[raight], y'know that's what we're trying to do and we want a happy office and all that. And he, rightly sort of said, "listen man, there's a few idealists; they're not a complete set of fascists, there's one or two human beings in the city, which I hadn't allowed for in my great open minded awareness and all that. I just hadn't allowed for any human beings in the banks or anywhere. But there's some human beings there, there's probably some in the government, y'know? [laughs] Though I still sort of find it hard to believe, that somewhere in that pile of slush there might be some human beings, y'know. But it's hard... it's that bit, y'know. There are, y'know, there's people everywhere of the same mind and... it's just...even among ourselves we can't communicate. Which is the hard bit, y'know.

Interviewer (DW): *Yeah.*

JL: Amongst the people that sort of really agree.

Interviewer (DW): *Just cause of words, you mean?*

JL: Just cause of words, and your upbringing, and your attitude, and how you express your...

JL: Well it's, it's just some... you got to find a mutual sort of language to express yourself, y'know? And my language is that...

Interviewer (DW): *Unless you fall in love it's impossible to communicate with any language, really...*

JL: I mean, I wasn't in love last year, but I was communicating quite well with people, y'know. Not as well, or maybe not as powerfully. Because now there's two of us, doing that [holds up index and middle fingers together and hums] whatever it is, setting up the vibration or whatever. But before, it was me and... or me and George, or whatever it was; we weren't in love. But, y'know, there's enough in you, to shove it out. It is just that bit. If you... if somebody comes in a room and he's uptight and that, he can make the whole room uptight.

Interviewer (DW): *Yeah.*

JL: But if you're all sitting there uptight and some guy, the laugh guy comes in, he can just change it all. Just without saying or doing anything, y'know. And that's what I mean about changing the world by changing their heads and setting up vibrations "Hippie", inverted commas... "love talk", y'know. That it works on that basis. Now Yoko's 'Smile' film is in Chicago and it's just that one of me for an hour, and then it smiles. Now it's a great portrait and it's a great film and it's all that. It's also a great vibration. And my bit I put on it, "music, make your own, bring your own instruments". So they did. And that's in Chicago when all that shit was going on, and still is. But I believe that ... a lot of artists and people pulled out their stuff from Chicago as a protest... But I think that... so, they just leave it to the wolves, y'know? To just create the whole atmosphere and keep it so's it... you couldn't even go within a hundred miles of the place without getting uptight, or paranoia, or frightened. But I believe if you just keep sending the gear at them, y'know. You've gotta... it's got to be yin yang. If it's all bad in Chicago, all the good guys pull out everything they've got and move away from it...that place will just be completely bad and it'll be a stronghold for all the baddies, y'know?

Interviewer (DW): *But is there anything thing you can do about the baddies, or not?*

JL: It's just a... if you can't sort of just change 'em with your articles and your magazines and your att ... you've just got to change it with your attitude. Change the people around you, y'know. Work on the people at college, even. The other students who don't see it and forget about what's going on Alabama for a bit and just work on the people around you. Because between you, you can have more effect on Alabama or Vietnam. But I'm not saying forget about Vietnam and don't bother doing anything about it. Just work on the locals and just see where all the fascists are there.

Interviewer (DW): *Yeah.*

JL: Y'know and work on them, y'know. Your auntie, your uncle, your parents, your cousin, your brother and everyone. They're the same people as the cops that are beating up people in Chicago. Exactly the same types up in Keele University. And they're living on this hill. They're all around y'know, and they're not just in uniform.

Interviewer (MH): *That leads me on to a bit - have you read any of McLuhan? [Marshall McLuhan, writer on mass media and creator of 'the medium is the message' theory] You said once about...*

JL: No, no I've just heard bits of him, read about half a page or something, y'know.

Interviewer (MH): *Looking at this sort of localized thing, where you say yeah I agree with you, basically, but...*

JL: It's like...

Interviewer (MH): *The fact that everything else actually is always coming in on you anyway. So you've got two sets of problems all the time. Y'know, there's no question of a localized view of things now...*

JL: No, no, no. But I was just using that as an example of, y'know.

Interviewer (MH): *But I mean, sort of, everything is coming at you from all sides now. Which is why it's coming to a global village, like McLuhan says...*

JL: Yeah, I believe the village bit, y'know. But it's still your street you're living on, y'know.

Interviewer (MH): *But I suppose the only difference you could make, was that, through the inhibitions of material things forcing...or trying to force on*

you all the time as opposed to your mind attitude.

JL: Yeah, but I'm... I'm anti all, y'know, like you say, material things are doing this, that. But if people were just different, regardless of what material things they had, they'd see what material things were anyway. Y'know, if you go to any village that isn't in material... or some African tribe and that, they've got exactly the same psychological troubles and everything that we've got. Maybe a bit less, to a different degree. But they're going through the same little bitchiness, the same uptight, the same, y'know, "he's got three fingers and I've got ten". Y'know, they're going through the same bit. We're just going through it on a grander scale because it is a grander village and it's a harder, y'know it's a big tribe. But I think that people are people anywhere y'know, and they're going through the same bit. And there's no little... there's no haven that we can create by going back to the soil bit and forgetting about cars and telly. And that'll cure us. It's just down to yourself, y'know? And your relationship to the next person. And it can only work on that scale. You can't...there'll be no mass changing of things by getting rid of all the materialistic goods. And saying "now we're all right, now the government isn't telling us to buy this and buy that". I'm anti this indoctrination and you should have this and you should have that and there should be a perspective put on what you need, and not what they think people imagine they need.

JL: And I've found out by having it, y'know! It took me having it, not sort of by any other way to find out that you don't need it, y'know? As that... my goal in life wasn't to succeed and have ten cars and a house on the stinkin' hill and that. But there was always that, y'know, well, I'm going that way, I mean, I wouldn't mind, I wouldn't mind. Who doesn't want...I thought "I'll be miserable in comfort". Y'know, that's one thing I was taught as a kid. "I'd sooner be miserable in comfort", one of me aunties used to say. And I was all for that, y'know. But the more you get, y'know, you either hang on to it like a maniac, like those people do and they spend the rest of their lives and they die with it and where... all that rubbish. Or you realize where it's at. And it *is* nowhere. "I've got it all, folks!" listening to the adverts about cars. And it's nowhere, man. I'm just the same. I'm just the same as I was. I'm just lumbered with a responsibility of having all this material, that the government's hounding me for tax that the accountant never got. The accountant's hounding me for money I gave to relatives, dogs, anybody that came 'round. So because of all this scene I created for myself, I was saying to 'em, "look man, couldn't I just...what can I do?" Can I just

get rid of it all? All I want is somewhere to live, a bit of land or something to grow some macrobiotic food on, and get this off me back! But even that's bloody hard. Apple, we wanted to set up a charity foundation: "you can't just set up a charity foundation like that, me boy. You've gotta get some er um dinkum that comes through here, through Malaya to go through"... Y'know, you can't just... The more you get, the more bloody hassle it is, y'know.

Interviewer (DW): *But people just won't believe this.*

JL: I know, I never believed it, man. I never believed it, either. That's it, you can't - I can only say what happened to me when I got here. And you'll take what you can from that, or accept what you can accept about what I say about what it's like to have twelve cars and forty suits or whatever.

<break> [A technical glitch mars approximately 5 seconds of the tape at this point. From Maurice Hindle's personal notes, the missing section is:

When I read about things like that, my first thought was... <tape resumes mid-sentence>

JL: ..."you know, give us it, for a kick-off" the first thought, "if you don't want it!" And then was, "well, I'd sooner be happy in luxury," y'know. But you get down to defining luxury. The happiest time in my life, one of the happiest times was in India, in some kind of pit. Happily mentally and physically y'know, because it was just such a groove, such a pure thing! Now I'm getting the same kind of groove on this diet man, as I did then. I mean everything isn't all great and that. But I just know that everything is slightly more in perspective; just I can handle the situation a bit better. Because I am ticking better. You know, it's like...I don't know, I'm in a better physical and mental condition to handle all the shit that is coming in. Y'know, the worse condition you are mentally and physically, the more they can get you.

Interviewer (DW): *Why do think people want to be rich? Is it just cause of the telly and adverts and the system, or is it...*

JL: Well, I wanted to rich because I was relatively poor y'know, and I thought rich would sort of get you out, which it did get me out. But it only got me out of Liverpool, y'know. It didn't get me out of my mind or out of my body. And whether I would've started meditating and eating macrobiotic food, et cetera, et cetera, acid, all the trips

that I've been through this last two years, I probably would've done it rich or poor, you see? And then wouldn't have bothered to try and make money. But I didn't try too hard. It just so happened my gimmick was the one that earned money, y'know. And that I don't believe... I used to think, "oh, anybody can write songs and be a pop star". I think we even said it in the Beatles book. It was only last year when we were talking to Hunter Davies - I've changed that much since then. I don't believe it, y'know. I made it cause of me and I have that thing that makes that music and makes those songs up. I believe everybody's got something, y'know. It's just they've got to bring it out...

Interviewer (DW): *Yeah, that struck me, that business about...*

JL: ... because it was always people saying, y'know, just all the time or whatever, what have you [The Beatles] got, what have you got that?... y'know....*Christ* knows what it is! y'know. So it was really a reaction to that, so just us all saying "Look man anybody can do it - for Christ's sake we were just ordinary lads." I can come from any society ... like Yoko and I are like that mentally [holds up two fingers together, like the Pope's blessing]. And she comes from some kind of high-class Japanese banking family that wouldn't even let me sweep the floor, y'know. And I come from Liverpool and that's... and she comes from east, I come from west...all the symbolic bit, y'know?

Interviewer (DW): *Yeah.*

JL: And I'm... there's...the most, uh...the nearest thing to me I've ever come across in my life, y'know! And, I mean I believed that intellectually before, that you could come from working class, you could be born royal and still make it, y'know even though I think that's harder, to be born into that situation and taught that you are above all. You know, see, her hardest thing was being brought up to believe she was special and that her class was special and that you don't have to, y'know, you don't communicate, or worry. At least if you're born at the bottom, you're told that you're nothing, and you either accept it or you try and set out to do something about it. And that choice you've got. But if you're up there born royal, you're told that you're great, y'know! You're told that you don't need to do anything, to justify living. And they've got to get over that, y'know. That's why I'm always cracking about royalty and that. Because I really think they have a - the ones that accept it well, y'know, piss on 'em - but the ones that try and do anything, it must be bloody hard for 'em, to be brought up and told you are unhuman, that

you're the almost son of God and brought up in that atmosphere! It's incredible that any of them have done anything - but I don't know if any of them have, except for set up Boy Scout funds and all that. But y'know, even - whatever they're trying to do... it's difficult.

Interviewer (DW): *Has success and money brought any of the other Beatles happiness?*

JL: No, no, they're all in the same boat.

Interviewer (DW): *Have you met **any** people who are rich and happy?*

JL: No, no. No, no. I've met people who... the rich people I've met, y'know - er, no thanks, I think they'd be a bit heavy [MH offers John untipped Gauloises cigarette] The ones that are so-called happy with it, or happy in that sort of way that the woman in the semi-detached is happy... like we used to live in a row of about twenty and the ones at that end who had two cars or something, were supposed to be happier than us who had no car or no phone or whatever. So the rich people are supposedly happy like that. But I've met no happy people in bags, in one bag or another. Like rich or poor, y'know? And I've never met anybody completely happy. Cause I don't believe it exists. There's always got to be the positive/negative yin yang bit.

Interviewer (DW): *Yeah.*

JL: And, there's no such thing as just happiness, pure, like that. I think you can reach a state of consciousness. I don't know whether you can make it in this life. All the Buddhas and the Jesuses, all the great ones that were pretty hip, conscious-wise, I don't think they had complete happiness. But I reckon that you might get that; I think complete happiness is when you *are* a bit of electricity, when you've made the absolute, as the Buddhists or whatever it is, say. And then the concept of what we think of happiness, of just *being*, which is what happiness will be for all of us - is not to...and I've had that through meditation. Just a state where you are not aware of anything. So there you'll be and that's complete happiness. You just ARE. And that is what happiness... is the bit we're all...is the peace, the peace we're looking for - is just to BE, and nothing affects you, and you affect nothing, literally. But of course you must do in a way cause of...ramble, ramble, ramble. But you just are, you know. The happiest people are the people that are 'being' more times a week than anybody else, y'know. And it's just down to that.

Interviewer (DW): Ravi Shankar, he's a very happy chap, do you think?

JL: **He's fairly happy, but he hasn't got it made by any means. He's just a guy, y'know?**

Interviewer: *Yeah, but when he plays...*

JL: **Yeah, but when you play... I've had that playing, or anybody that paints, draws or anything. The bit where, the bit about 'being' is the same, or almost the same, I'm not really sure, as when you're playing a groove and Ravi does it. As soon as he hits it, he cuts out, y'know.**

Interviewer (DW): *Yeah.*

JL: **And we did, we've had it playing, y'know. Every time there's a good session you watch musicians and they're really playing well. They're out of it. And that's when you just are being. There's nothing hassling you, or not hassling or anything...And that's it. And you get it writing, and you can get it daydreaming, or I remember having it as a kid on a desk just sort of...y'know, or in the grass in the sun, just for a moment you go <makes noise to denote creative moment>. Like that...you'd always fight back, you know...**

Interviewer (MH): *This is the trouble, isn't it? yeah*

JL: **That's the whole bit! Even when you're meditating and doing these things with the whole expressed purpose of getting into that state - you've got to practice it like you'd practice anything to stop being frightened when you get... The state, the different levels you get to on meditation, you get to a plane thing and whooop! ... And you're fighting it all the time! It's just a whole time is spent to stop being frightened of nothing.**

Interviewer (MH): *And don't you think... you've got more fighting against it ever since the inception of civilization - what we call civilization in the West, y'know?*

JL: **I think we've got a lot further away from it since we got civilized, you know. And since Christianity became Christianity with a capital "C" and nothing to do with Jesus Christ.**

Interviewer (MH): *But in my mind, the difference of it this time is what McLuhan says - for once everyone's become self-conscious in a position*

where the tribal group who weren't self-conscious , but acted probably without ego...

JL: Yeah, but I think it's - the world is on a trip, you know. And like, on record - I must relate to our records, because that's the thing I've done most - well, on records went through the childish, tribal bit, which is the early records; self-conscious bit, which is 'Rubber Soul', say pre-'Pepper', coming out at 'Pepper'; and now, un-self-conscious. So I think - y'know as un-self-conscious as you can get, relatively speaking. I think as humans is what we're doing, we've been the bit, the tribal bit, childlike. And then... we're suddenly becoming aware of something and becoming self-conscious and going through all the hassles you go through being self-conscious where you're so self-conscious you can't do anything. And then to come out of that is the next stage which I think we're going into, is being self-conscious but realizing that you can handle it, you know? And that's the breakthrough. That's the end of the trip...if it was a good trip! Y'know, you can handle it and that we're just going through a big trip.

JL: The whole world, the whole Universe is just one big trip, and we're just going through a bit. And there's...we've got to get hung up about what we're going through now, and how we arrived at it. How they cocked up Christianity, Buddhism, how they did all that. They, they... but we'd do it. We *did* it. If you believe in reincarnation, it was us then anyway. Y'now, we've all done it. We've been them all. We've been the fascists and we've been everything. And we're just tripping out, and now we're going through that bit...now we're suddenly becoming self-conscious of what we did, with the basic thing we had. We've become too self-conscious of it...and now we've got to put it in perspective, y'know. And we can have cars and tellys and that. But still get back to the spiritual bit, which is the bit we've missed out on.

Interviewer (DW): There are some things which are sort of inconsistent with your attitude...I don't know what the other three think, but in the Hunter Davies thing you said that you'd often sort of write two or three draggy songs, which you didn't enjoy doing, just to finish an L.P., but also this Apple business... I don't know if it's going into production, but this machine to stop people from recording records...

JL: No, no. I mean, the guy came up with that invention. So the thing is, obviously we're not going to sell that to the people to jam the records, man. I mean even just as a public relations job, it'd be the

dumbest thing on earth. But the invention's out, word-wise... Y'now, so of course...even the dumbest fascist is not going to do it if it's gonna spoil his image. And we wouldn't put that out. But the thing we *will* do is to sell it to the tape recording people to prevent us putting it out to the record people...cause it would spoil the tape. Just like that. We're playing that game, and we'll play the game on their terms, y'know. That's copying and change it. And why not have a go at that? And that's what we'll do with it, cause somebody's going to do it soon. It's a feasible thing, y'know. Even if we'd done it, somebody'd come up with something that changed it. There's no getting out of that y'now, you can't beat 'em. You can't do that. You know, like they keep changing the laws, you can always get around it. And obviously we wouldn't do that, y'know, for any reason on Earth. Just morally, I wouldn't put my name... I wouldn't do it. I know the others wouldn't. Even if our... any advice we got saying, "Come on man, come on"...

Interviewer (DW): *What about the records and... doing draggy tracks?*

JL: Well, it's not draggy tracks. It's like draggy tracks as opposed to just completely enjoying it. Now that's the job I've chosen to do. Is to record and write songs. Now, it's my job to... if I'm feeling draggy, I mean when I say I wrote "Good Morning, Good Morning" or something like that, and I didn't like it and I didn't enjoy it...I mean I didn't enjoy it as a whole, it was a job of work y'know. But I got enjoyment from it, I've had enjoyment from doing it. But you can't pin people like me down on every literal thing that's said in print like that. Like this guy says [referencing *Black Dwarf* paper], "you say it was a con job". Now, I say it is a con job and in the terms of reference that I mean by con, when I say Picasso was conning them and so was Beethoven, and having a laugh up their sleeve, because they *were*, y'know. Anybody that's as great as they were, knows where it's at, and they'd know that all this drivel like, that's written about our songs and the Stones and Dylan and all that; Dylan knows where it's at. We know where it's at in regards to our songs and what people write about 'em. And *that* is the con job. If somebody gets uptight about me putting "wobble of a grapefruit" in the middle of a song because...just for a laugh, or because I like the sound of "wobble of a grapefruit"...and to me that's a con! Because I know Thomas Mann or somebody will write something about the... and he's probably right, the great sort of sense of rhythm of that line, "wobble of a grapefruit." [John is referencing The Times music critic William Mann who in the Sixties said The Beatles were 'the greatest songwriters since Schubert'] **Y'know, and he's right, but I put it in for a**

laugh, and that's a con job. But so, I don't think 'con' is a derogative word. But that guy's saying [Black Dwarf writer], "oh you write..." y'know, who's he kidding? And so I'm not answerable to everything I said to Hunter Davies...there's something else, there's a few bits in there that I said how I felt that day. But do I have to stand by that for the rest of my life, just because it's in print?

Interviewer (DW): *Why did you agree to the book, I mean...?*

JL: Because it was done...it was agreed to a long time ago when Brian [Epstein] was alive and he said this guy wants to write a book on you and er, why not? So it was "why not?". The idea was to try and get some kind of vaguely... version of what was going on a bit to do with, that had some connection with what we thought was going on as well. Cause people were going to do it anyway. But even that book is so nothing to do with what we are...it's so outdated like he says at the end of it...

Interviewer (DW): *Yeah.*

JL: ...you know, that you cannot do it. But people are gonna be writing about us for the rest of our lives probably, and after we're dead. So I intend to either confuse the issue so much they never knew *what* was going on...or, to try and keep shoving out bits and bits of what I think is my version of how it happened, and how Beatles happened, and how the different things happened as a result of this or that, or how I was influenced or not influenced. So as, whoever *is* bothered to be looking at it in the future, if they ever do...That people that really know will sort out, they'll know what was going on a bit, and they won't have to go through a million, million things, y'know? Just like that. And it's nice to be written about, man! It's just a sense of history. and it's good for your ego and we enjoyed it...and it was a bit of a drag having to be talking about things, but it was just nice talking about your childhood, remembering the gags, and all the things that happened, y'know.

Interviewer (MH): *As far as the music's concerned, you personally, do you think that in the record media, do you think the potential is still there? Do you feel as if you've come to an end in any way?*

JL: No man... we haven't even started. We keep saying this. There's no end to it. There is no end and there's no beginning, y'know. It's infinite, and there's just no end to it. There's just *every possibility*, combination of sound on Earth is open to us, and anybody else who

cares...to listen. Y'now, just what's going on now, that's...that's a record. To me, that's a record...this whole bit. And we've got all that work on. There's no end to it and there's no bag to put it in, and it just goes on and on and on. And the only end I can see if I get, fed up with doing it, or wanna do something else.

Interviewer (DW): *God help you...*

JL: Well, why God help me?

Interviewer (DW): *Well, because it's just if you get fed up with doing it..*

JL: There's plenty to do, man.

Interviewer (DW): *Oh you mean, something else instead?*

JL: Yes, yes. I couldn't not produce or create, y'know. I mean, I'm creating a lot more than just the records, just with Yoko, just all the time. I can't stop. Y'know, that's my gig and I've always done it. As a kid it was making puppets, or drawing, or writing poetry, whatever it is. That's my gig on Earth – is to turn out all this stuff. And I'll turn it out, regardless of what anybody says or thinks about it, you know.

Interviewer (DW): *"Revolution #9", is it about death?*

JL: [reaches to check tape recorder] Just checking we're not wasting our time! [he smirks and all laugh]. How can it be about just death, y'know?

Interviewer (DW): *Well it seems to me to be about death...*

JL: Well it is, then. When you heard it...how many times have you heard it?

Interviewer (DW): *About four.*

JL: Four, so it's about death. Well, listen to it on another day, in the sun, outside, and see if it's about death then. It's about everything. I mean, it's not specifically about anything. It's a set of sounds like walking down the street. It's a set of sounds, y'know. And I've just captured a moment of time, put it on disc, and it's about that, y'know?

Interviewer (DW): *I thought it might have some specific meaning that you*

meant it to have?

JL: No, no. Nothing does, y'know.

Interviewer (MH): *It's just sound going on all the time...*

JL: Yeah, you know. I mean it was vague to do with the sounds of a revolution, y'know? There was some shooting, and there was some babies crying, and there was some peace, there was some... so that's the sort of vague...story behind it. But apart from that it's just a set of sounds.

Interviewer (MH): *I think it's the best track actually.*

JL: Thank you. Y'know, that a few people are getting it.

Interviewer: [paraphrased from Maurice Hindle's personal notes] *What came across to me from mostly the violent sounds, and statements like 'take this brother, may it serve you well,' you intoning 'again and again and again,' and Yoko's 'and you become naked' – was that violent revolution inevitably produces more violence – there's no way of avoiding that . .*

Interviewer (MH): *I thought it meant you're going to get it all again if you revolt in the way that we talked about earlier, you know, smashing things up. You can't get away from that.*

JL: Yeah. No, there's no way out, y'know. Smashing it up or whatever, there *isn't* any way out. We've all just got to go chogging along, doing what we *can*. You know, but all the words on "Revolution #9" were just random talking, there was nothing written down, bits of film scripted...this and that. I think it was just George, Yoko and I on the... I did a lot of it with loops and chopped up old Beethoven that was lying around EMI, or any bits and pieces, stuck them together. And we did some sort of, like, priming the canvas tracks, that I didn't know... I can't even remember if they were going to be for #9 or not. Just where we had the tape on, a bit of echo on, and a cup of tea or something [rattles cup and saucer] and George and I just talked for about twenty minutes. Just anything. I mean, we've been doing it for years on tape around the world. Just a, "And so brother, we'd like to say to you, welcome tp..." Y'know just any rambling. And then, I got all the tapes on the different machines, all the loops on different machines, and all the basic

tracks so's it was like a big organ or something, where I knew vaguely which track would come up if I did that... And I just tried to get the bits of conversation in that I liked, that seemed to say something like "do what you can, brother" or anything like that, and try to pull out the ones I didn't like. So I did it, I think I did it in one go. I just got it, and then I did some slight editing after that. And so most of it is completely random, in that respect, and all the words. But you see, it's like throwing the dice, or I Ching, or whatever it is. There's no such thing as random, really! It's random compared with sitting down and saying, "It's been a hard day's night, it's been a hard day's night, working like a dog." But even that's random. Y'know, but it was a "TchTch" [shake of the dice] And it was a couple of sixes...and I might have had to do it again and settle for an eleven. It probably was an eleven, rather than... You very seldom get a double six in whatever you're doing on that buzz... Because when you're on the buzz that is actually doing the thing where you're not aware, very seldom is the tape recorder on, or everybody's got it at the same bit. And there's always... So it's always...Most things are nine out of twelve or things like that.

Interviewer (MH): *Do you think it has changed a lot since you [first started]?*

JL: **How do you mean?**

Interviewer (MH): *Like earlier on, with the first couple of LPs, where you weren't self-conscious particularly.*

JL: **Yeah, but on this album we rid ourselves of the self-consciousness bit, so we were doing what we were doing earlier on, but with a better knowledge of technique of recording. Like, quite a few of the tracks are just straight takes of us playing. "Yer Blues," we were just in a room half the size of this next to the...just to have a change from being in the big studio, and we just did it. And "I Will" and "Julia" and all them, it's just us singing like that. But the technique just makes it a bit better than one of us just singing in the early days, y'know. It's just we know the technique of recording better. So, if we did the first album again with "Twist and Shout" and all those things on, it would be the same, y'know! We sounded more like us on this record, then, than we do on that record. Y'know, people that heard us in Liverpool and Hamburg, and on the early dates, before we turned into just a mass scream. That's how we played y'know, heavy rock! But when it was put down on the early records, there was never enough bass in it, the guitar solo never came through...cos we didn't know about recording then. Now we**

know how to record a bit. So...

<first tape reel runs out>