

again. Then an empty beer mug hits me in the chest. During the break I'm thinkin' "Maybe I better say something to the owner." Like "Did I do right?" And he comes over to me and says, "Sorry about what happened. It's not your job to police." And a lotta worse stuff than that happened, that was kinda booze-induced.

So, let's put the cherry on the ice cream with 'It Happened One Bite', your solo debut, which came out in 1976.

Even after leavin' the Hot Licks it got kinda nutty - like walkin' off-stage and walkin' right out the front door and not even lookin' back and shit, stuff like that. And being real insulting to the audience, saying real crude shit. Going from what I thought was pretty sober, to just drunk while I'm up there. I got a thing in Rolling Stone for "heckler of the month" once. Steve Martin was at the Troubador. He'd opened for us before so I knew him. I was sitting down front, and he'd do his little bit, and then there'd be this pause and I'd interject something. It was workin' real good. I was kinda on, kinda on. I thought it was a pretty good act, the two of us...

Yeah, but how about 'It Happened One Bite'?

I went over to Warner Brothers. Tommy had gone to Warner Brothers. Blue Thumb product had gone to an interim label that wasn't interested in me, and Warner's was, so they traded for me. The other label got a country oriented act, and Warner's got me. I had no band, not really. Then along comes this guy Ralph Bakshi (of Fritz the Cat fame) who wants me to do the music for his next animated movie. So I stopped thinkin' about the next album and started thinkin' I about the movie, called 'Hey, Good Lookin'". I tried doing it with some studio guys (in LA) and it wasn't workin', so to get that sound I got Sid and Maryann. Then Bakshi changed his mind about the music. Then he changed his mind about the movie. It kinda came out (in 1982) with a whole different music track. We used that music for the Warner's album, but there was no interest from the company in that thing, man. They pressed 25 copies or somethin'.

You make a brief appearance in the British film 'Revolution', done during the glory days of the Haight/Ashbury. How did that happen?

That was in the Panhandle (of Golden Gate Park) where I was filmed, right across the street from where George Hunter (of the Charlatans) lived. I was sitting on a bench - and I rarely played outside where people could see me - with

the Velvet Underground

So much has been written about the Velvet Underground's history that it would be a waste of time to go into

here - if you don't know at least the general outline of it by now, you probably never will know it and are not going to lose any sleep over

In the following, for the sake of brevity John Cale = J, Sterling Morrison = S and Moe Tucker = M. Ve vill ask der questions.

Sterling, I know you've been in Austin (Texas), for many years doing some teaching. Have you been doing any musical projects the world may not know about?



Velvets ~ Lou Reed, Sterling Morrison, John Cale, Maureen Tucker.

my guitar, and this film crew came up to me and said, "We're filming flower children. Could we interview you?" I said, "I don't know if I'm a flower child or not, but I'll sing this song." He actually interviewed me, and I said, "At least straight people, they got something to do everyday. They know they're gonna be somewhere for eight hours a day." They didn't use that though, but they used the tune ('Stoned').

You were interviewed by Zig Zag about twenty years ago in London, right?

I remember they really knew their stuff. The guy's first question was, "You've had that moustache for four years, right?" (laughs). They came to the hotel room, and then we went down to a place called The Scene, an after-hours rock place, where I shook hands with Peter Townshend. He didn't know me from shit.

Written, produced and directed by Jud Cal... post production word mangling and editorial downsizing by Phil. The full story behind Dan Hicks' pre-Hot Licks career with the Charlatans circa 1965-68 can be found in the second issue of Jud Cal's highly recommended Cream Puff War magazine, copies of which can be blagged from Jud at: 349 Pineview Drive, Santa Clara, CA 95050 USA.

the fact anyway. I saw one show on the recent reunion tour and I was pretty impressed; Nobody does the Velvets like the Velvets. It took me about half an hour to realize that I was actually seeing the Velvet Underground and not some Velvets cover band.

The original plan for our interview was that all 4 members and I would be locked into a hotel room for an hour - as it turned out, Lou Reed cancelled out at the last minute (his throat was hurting and he didn't want to talk), Morrison and Cale strolled in right on schedule and Tucker showed up late, hung over, wearing sunglasses and only spoke when spoken to. I found Sterling to be very friendly and talkative and Mr. Cale was nearly killing me with kindness (Like Reed, Cale has never been known as a great public relations man). I do want to take this moment to say something about John Cale's solo music. Although Lou Reed's sound has often been duplicated by others, I've never heard anyone come close to the sound of albums like "Fear", "Helen Of Troy" and "Paris 1919". You could form a band and re-record practically any Reed album note for note, but with Cale - I don't think it's possible. Without further rambling though, ladies and gentlemen, please give a warm welcome to the act you've known for all these years...

S: I've just played in local bands, things like that. Then I would get fed up with that and not do it for a while, then I'd be back, doing it again.

I read somewhere you'd joined up with Moe's band for a while?

S: I have been doing that, for about a year and a half. She coaxed me into it. I think if I hadn't been doing that, I wouldn't be able to be doing this. I wouldn't be in shape for it. So, I have Maureen to thank, old Maureen, for whatever comes to pass.

So, now that you have all been playing for a few weeks, how does it feel?

S: I think it feels better all the time. I didn't appreciate - sufficiently - what was going to be required of us. We very cavalierly said, ok, three, three and a half weeks of practice, then we just go do it. But then, sort of, responsibilities were added - films, documentaries, live albums and this kind of thing - suddenly I was wishing we had three and a half months of it.

John, I guess you might have been a little more nervous than some of the others because you haven't been playing big shows for the last twenty years - or didn't that really bother you?

J: I think everybody was nervous. It's not like just one person confronted with these issues. Everybody was confronted with these issues, and everybody had to watch out for what everybody else was doing, so it was a band. There were technical problems that we were thrown into that we'd not confronted before. I think I was the one who had it easiest. I mean, I didn't have intonation situations creep up on me, my situation was fairly self-contained. The only thing I had was the viola, and that was used in a cleverly unsophisticated way that made some of the norms of classical music not apply to it. If you're smart about it, you can always kind of weasel your way around...

Fake it, sort of?

S: Yeah, plus, there are two violas, one tuned one direction...

J: Not that I did fake it, I mean, I think things are getting better all the time. Talk to me in a month, and I'll tell you that I played, you know...

Do you feel a sense of improvisation, things starting to happen more?

J: There are songs in there specifically for that.

I noticed there was one song, I don't even know if it has a title, about 10 or 15 minutes long - that to me, from what I know about the Velvets, was probably the closest to what you guys did in the early days.

J: There were a number of things that we insisted on putting in that were kind of representative - some of the rock 'n' roll side, some of the weird side, like "Black Angel", and some of the orchestral side, like "All Tomorrow's Parties".

S: And some of the simple ballads.

I don't know if the set list is changing, but I saw the show in Hamburg, and one thing I noticed was the lack of rocky numbers, like "Foggy Notion", or "What Goes On", or "Run, Run, Run". Are those being played?

S: "Foggy Notion" we could play, but we felt no particular need to. "What Goes On" is ready, we used to play it in production rehearsal, we just haven't ever really put it in. There's no explanation. These things have a life of their own.

I thought the show was much more song-oriented than I had expected it might be. Does that make sense?

S: We were always about songs.

J: No, no, no - we deteriorated into nonchalant ravings on our instruments in 1969. That was kind of the endpoint that we got to, where Maureen would be out there for about 5, 10 minutes on her own before we came out. That was how interested we were in the music at the time. Then somebody else would go out and join her and they'd improvise for a while. Eventually everybody'd get out there. An hour and a half later, we'd probably get to a song. Now, we're sort of showing what it was all about, in all its variety. It's a rich kind of tapestry that's there.

S: We think that, overall, you'd have a pretty clear impression of what we were all about. Were and are. We've never repudiated any of our basic inclinations.

Yeah, I realise you can't be all things to all people in the course of two and a half hours.

S: We knew that. After the third day of rehearsal, we declared that there would be no more suggestions as to which songs ought to be performed, and let us devote ourselves to organising the material that we already have indicated a desire to play.

J: Actually, Sterling was the one who - and Maureen - came up with most of the outlines of the catalogue.

S: Maureen actually wrote the list. We talked about it when we were in the studio working on Moe's album, we were in Savannah (Georgia).

J: A lot of them I didn't know.

S: You were in Australia I guess, then, John. So, y'know, what should we do? We thought, there were some songs that we had that we never performed at all. "The Gift" is one of them, had never been performed with a recitation.

That was really a surprise.

S: So that was done, the world debut was June 1 in Edinburgh. That was simply a question of asking John, do you want to have a go at it with a recitation? I don't know if we ever even considered doing it in the old days. We probably figured, what a pain in the ass that would be.

J: No, the way it was, we had this instrumental called "Booker T" that we used to play. In the studio, we just decided, let's read the short story, and trying to play to the story itself, you've really got to pay attention.

I read in one of the British weeklies, John, that you have some pieces that you are bring-

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ing to the band, or have brought to the band, but I guess they haven't been played?

J: Which ones?

Well, I heard "Coyote", which is, I guess, one of Lou's songs.

J: There's another song which is just a throwaway that we just play around with, just introduces the band. Now that recording is over, it's more: when are we going to have time, when we really sit down and start thinking about how we really want "Coyote" to sound.

S: And that's probably going to happen after the tour.

I read that Mike Rathke is mixing the album -

S: Yeah, he's the producer.

So there won't be a four-way fight...

S: Yeah, slugfest in the mixing room. That was what we wanted to avoid, and we think that Mike is sufficiently detached. He will not respond to bribes, or other ways of influencing him.



What goes through your head, let's say, when you turn on the radio and you hear a Velvets' song. John Lennon once said when he heard a Beatles song on the radio, it brought him right back down to the session, when he did the song. Do you have any thoughts, through the years, when you'd hear a Velvets' song on the radio?

M: Well, the occasion has been so rare.

S: Yeah, that's what I would say, when? When did I ever hear one?

Well, in a club or whatever.

S: Yeah, I can usually remember the sessions...

M: Just stunned, actually, to hear one of our songs on the radio, because it was so rare.

S: It still is.

Has there ever been a sense of bitterness at the lack of respect that the band had the first time around?

M: No.

S: Well, not bitterness...

M: Wonderment.

S: It was pointed out to us, ways in which we could have made accommodations, that might have gotten us on the radio, that might have gotten us more album sales. We refused to change our ways.

J: I think that this album, that we just made, is gonna be interesting, because it's another album that's made outside - beyond the pale. Radio does not play live album tracks, so is radio gonna play any role at all in selling this album? No, because it's a live album. So they're feeling clear, the record company doesn't have to... I guess to a certain extent, they're expecting it to sell itself, although I'm sure the phones'll start ringing if there's a drop in Peoria, that they need a gig out there.

S: They need a warm-up act for Aerosmith or something.

I'm sure you've been asked this question many times, but why do you think the songs and the sound of those records have remained contemporary for all these years? Why have they remained timeless?

S: I think there's a lack of pretentiousness. We never tried to show

off vocally or instrumentally, assuming that we were capable of it. But there are no guitar fills that are just there because everybody puts guitar fills in this space. In fact, there's a distinct absence of those things. Not because we were incapable of playing them, but that's what everything sounds like, it's sort of ridiculous. They're not pretentious lyrically, in fact there's sort of a bland honesty, maybe, they're just very straightforward. If you think that's silly, or contemptible, well, so be it. We didn't try to dress anything up and make it better than it was.

The lyrics, especially on the first two albums - something I've always been curious about it is, how much of those lyrics were a reflection of what was really happening around you? I'm talking more sort of the decadence, debauchery feel, and how much of it was maybe Lou's vivid imagination?

S: Oh, it was happening. I think we could safely say.

J: We had some of the most talented debauchers - in New York, in the world, ever.

S: Yeah, we knew some very creative debauchery.

(all laughing)

J: Very, very funny people, very talented, some of them are not around anymore.

Have you been surprised at the crowd reaction? One of the things I thought was funny was that with every song you played, people were screaming like crazy, as if it was a 'greatest hit'. I've been listening to the Velvets for about 13 years, and in my mind, there's never been, obviously, a greatest hit.

S: One reason we wanted to come out and play the songs was that we felt there were people who actually would like to hear them played, and not by cover bands, but by us. It may be that some cover bands play them better. In any case, what the cover bands won't do, is take liberties with them, they treat it as if it's some sort of sacred text, and chord charts. They try to cook it up as best they can to sound like the original, whereas that's not what we try to do, and never would have. What I was remarking on last night was a particular fondness for "Femme Fatale". Do they like John's singing? They really do like that song!

J: I think they identify with Nico -

S: Maybe that was it.

J: Definitely...and "All Tomorrow's Parties".

S: Yeah, they're hearing Nico.

John, I noticed that you're singing most of the songs that Nico originally sang. Is there a particular reason for that, or just the way it fell into place?

J: Well, not all of them, Lou sings one. Actually, I had somebody, some very ardent young lady, blond girl, come up to me yesterday and say, "You need a new spirit. You need me to come and sing ... you need me to come and be the Nico." I said, "Please, please have respect for the dead, we're a very young band, we've only been playing about a month, so give us a little time to find our feet, and I'm sure you won't be disappointed the next time." You vamp!

S: Indeed! vamped chanteuses may report for work in six months, we're not ready for one yet.

(all laughing)

Well, I would guess that if Nico were still alive, she probably wouldn't even be part of this event. It's hard to say.

S: I can't assume that. There would be no reason not to have her do something, unless she didn't want to.

So, how's everybody getting along, now that you've been travelling together for a while?

S: Good. This beats the hell out of rehearsal. If we could survive rehearsal, day in and day out, hour after hour, tuna-fish sandwiches and all that stuff, this is better.

J: Rehearsal was really a means of actually honing down Lou's volume. That's what it ended up as, twenty million varieties of tone.

S: Capping the well.

J: "Capping the well" is exactly right, and it's been that way at every gig; of course every gig is different, so you have different concerns because of the room that you're in. And last night... I thought at Wembley we'd reached the nadir of sound enjoyment, you know, but last night took the cake. It was unbelievable! There was so little relationship between what we were hearing up on stage and what they were getting out there, from

what I gather.

I thought last night at Berlin was a smaller place, wasn't it? But that didn't seem to help?

J: Horrendous.

S: It was like playing a tunnel.

M: Bouncing over the place.

S: And there was a terrific amount of area behind the stage. So, the sound was going backwards, off the stage, ricocheting off that wall, coming back past us, there were just layers of Doppler effects. It was very strange. In a sense, that freed us up. We said, well, no matter what sort of technical expertise we bring to this, it's not going to work, so just screw it. Let's just play the songs. So that's what we did. It was fun.

Why haven't there been any plans to play in the States?

J: Nobody's come up with a coherent offer.

S: Why would we exactly want to?

J: If you go by experience, about what we know about the States, there's not that much there waiting for us. But then, somewhere along the line, you have to be confronted with whether this is of purely historical interest or whether there is something active and ongoing that is really happening. And the audiences will decide that, to some extent.

S: What we said we want to do, is go out and play together, have fun. We figured some people would want to hear it.

Well, obviously you could do about a four-week run at The Bottom Line (in New York), if you really wanted to do that.

S: I s'pose. Do we want to? No.

Do you think there'll be a studio album at some point, maybe in a year, two years?

S: I don't know when, or if. Obviously, a studio album is kind of difficult.

J: We never functioned well in the studios. That's the way the band was. When "Drella" was happening, I couldn't understand why there was so much nitpicking going on. Now, I realize why, 'cause that's our nature, that's the way we operate. We're not cut out for the patient, diligent kind of whambamthankyouma'am, this kind of style, which is why we

thought that a live thing was great. I was hoping that we'd get more of new stuff.

S: We didn't understand how the time thing was going to work out. We didn't anticipate the media interest, for example, how much time we've had to devote to that. We thought, well, music press will talk to us, but all sorts of regular press has also been talking to us. We never could have guessed that that would happen.

Is there going to be a box set coming out, with possibly some more vintage (unreleased) stuff?

J: It's been discussed, yeah.

I've heard the "Booker T" thing that you've put on the end of your soundtrack album.

S: That was one of them. There are several of those, some really nice ones.

So can we anticipate hearing some of this stuff, do you think?

J: Outside the bootlegs? yeah. It's not completed yet.

S: There's no deal, per se. Polygram is going to release a box set. The extent of our involvement is moot. Do we want to try to have our hands in the artwork? Do we want to have a say in who writes the liner notes?

There are so many live bootlegs, some of them are great, some of them are shit, that it seems like somebody in the band has access to something that could wipe out these bootlegs and say well, this is some more definitive live stuff.

J: Or at least we could bring them under our wing, and have them work to our benefit, instead of somebody else's benefit.

Have you guys heard "Cole Ave.", the Texas thing? That's supposedly this guy who recorded the shows that became "1969 Live".

J: I haven't heard that.

S: Half of '69 Live. The other half was at the Matrix.

That stuff sounds great, it's an unbelievable double-CD set.

S: The reason I never liked it - I'm gonna grouse about something - I didn't like it because both of them were in small clubs. So what you get there is an accurate impres-

sion of how we played in small clubs, which was sort of quietly -

J: Was that with Doug?

S: Yeah. Quietly. And I said, if only they had tapes of where we were a week later.

J: The real question is, though, have you heard the CD of Wembley?

No, but I'm sure it's already out.

S: There is one out from Amsterdam already, I know this. Somebody told me last night they'd already heard it. I hope it's good. I hope that I played well, but that it was recorded ill.

When you guys were in San Francisco the first time, there was a lot of animosity with the San Francisco scene, were there any bands that you...

S: Well, with the San Francisco press, who had it in for us.

J: They didn't like Andy coming along, and being such a source of entertainment to everybody, and they were being led around by the nose.

S: It was very incestuous out there. Bill Graham did not control us, which rankled him. But the press, they were all in cahoots. Y'know, Ralph Gleason would say how great and original -

J: That's the "Velvet Underwear", right?

S: I don't know what the hell he called us, the Velvet something.

Were there any bands in the '60's you felt some sort of kinship with?

J: Not many.

I read that Lou was into Moby Grape one time -

S: That was me. I mentioned Moby Grape. I did like them, and I thought that most representative of West Coast inclinations was Quicksilver Messenger Service. They display all the strengths and all the weaknesses of what was going on out there - the weakness, principally, being lyrics, and the strength being sort of hothouse lushness in the musical style.

J: I used to love the Seeds.

S: The Seeds were good too.

J: We opened for the Seeds at the

Balloon Farm, at one point, and I thought, boy these guys are great - they had three hits, I think, and they were all in the same chord changes, from the tonic to the second. I grabbed one of them, just as he was going into the Balloon Farm, I said, "Yeah, you guys, you've got these three songs" - I was really adamant about it - "you've got to do a whole set where you just do nothing but..." and he looked at me like I had horns in my head. He was really into the three-minute version, he was not into these paeans to Olympic greatness.

S: When we went to California the first time, it was the first time I'd ever been there, I was the first of my friends ever to have been there. So I was thinking, I need to bring something back, to sort of characterize what's going on. There wasn't any homogenized music scene. What was going on in the West Coast was really very different from what was happening in the East Coast. I thought, well, I need to bring back some kind of representative sample of the music out here, so they can get a handle on what's going on. So I brought back "Hey, Joe" by the Seeds, which I swear exists in two mixes. The original was hotter than the second. The original mix took them so far in the charts, and then a tamer version suddenly appeared. I don't know if it was a cut off the album, or what the hell it was. And that toned down all the rough edges, and that enabled it to get a little further. But the original 45 was, hell, it was wonderful. Then I had "Diddy Wah Diddy" by Captain Beefheart, and "Little Red Book" by Love, which is a song very dear to my heart.

J: Why did you like that?

S: I liked the chord changes. (singing) dadaduhduda - it went from AAA to ZZZ. little half-step, incremental things, and I thought, I like that. That's great. There's no dramatic lunges any place.

J: It was kind of "Broadway".

I think that, sometimes, people forget about the real pop sensibilities that the Velvets have always had, whether it's "Sunday Morning" or "Who Loves the Sun", "There She Goes Again". There's some great pop singles that could have or should have fit right in with the times.

S: That's what we thought, too. But anything with our name on it...

J: That's where the skirmishing started, at the end of '69, when we started noticing that all the people that'd been opening for us were really headlining places and getting up the charts, and we no longer had the support of Andy (Warhol) - well, that's not true, he never withdrew support, I mean, we walked away. When we were left to our own devices to face the record company, and we had this idiot, Sesnick, (the Velvets manager) talking to them, then there were all these theories about what was wrong about our approach. There were four varieties. It went: let's do the beautiful songs, let's do the rock stuff, let's do the crazy stuff. There was a lot of finger-pointing going on.

S: But that was also one of our charms, there was never any concerted effort to do anything on the charts.

Is there any truth to this Brian Epstein story, that Brian Epstein (manager of the Beatles) came to New York, looked around, and shook hands?

S: Absolutely.

J: Had words with Lou. I think we had common lawyers, Nat Weiss.

S: Yeah, Nat Weiss was somehow mixed up in that. At first, we thought maybe he would manage us, and then we thought, what had he ever done for anybody except the Beatles?

J: And what was he going to do for us from Liverpool?

S: So, we said no to that. Then, he thought maybe he'd merge our publishing company with Neppur, or one of the Beatles', their main holding company. Then, we had 3-Prong Music...

If that had happened, maybe Michael Jackson would own it today.

J: Yeah, we'd be on a Nike commercial.

S: So we said, why would you do a deal like this? Nobody's gonna do covers of this stuff anyway, was our thinking at the time. There could be no possible advantage. It's not like, we'll get the songs out there, and everybody's going to jump on them. We said, no, they're not gonna go near this stuff. I think Brian Epstein's peddling from a suitcase. There is no advantage. At the end, he was going to cook up a tour for us. Then he died. We said, yeah, we'll go along with the tour.

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Do you think, if the band had been able to come to Europe, let's say, in '67 or '68, things would have happened a little differently?

S: We could have come. We elected not to. We were outtilting at windmills on the West Coast. It offended us that we were not able to make a bigger dent in the domestic market, and so we kept trying.

J: Andy goes Hollywood.

I know that Moe came over in the early '70s. You did one tour, maybe, Sterling?

S: No, I didn't. That was at the time I wandered off, and went to graduate school.

What was the reception like, Moe, when you were here in '71 and '72?

M: God, I don't remember, I was drunk the whole time.

J: That's it, Moe, give 'em the harsh light of day.

S: Yeah, that was the story I heard. At the opening gig you fell over backwards off the drums, like Keith Moon?

J: Well, that's not quite fair...

his is Willy Alexander, and

Doug (Yule), and those people?

M: Doug and his wife. Shit-wit. That was murder.

S: Sesnick.

J: He took the name, right?

M: Yeah. Well, he booked it. It was all booked when Sterling left, and I didn't want to leave them to come to -

J: You mean you just walked out, Ster?

S: Yeah, I was in Texas, and I called 'em up on Friday.

J: Who? You called Lou up?

S: I called the University of Texas, because I just happened to find myself in Houston, and it occurred to me that I'd applied there three months before -

J: Well, you remembered that? - Jesus!

S: I said, wow, I'm in Texas, I think I'll give 'em a call. So I called 'em up and they said -

J: Had you told Lou you were leaving?

S: No, Lou was already gone.

J: Was he? Why was Lou gone?

M: Well, we were the only two left, this was like '72

J: This was Sesnick, who manipulated all of this into nothing?

S: Yeah, Sesnick was still around.

J: Old fart. Cancerous old fart. One of the most toxic individuals...

S: It takes about a year to get your academic plans in order, so I kept playing. But I really had given up on going to graduate school at the time, it was just a complete fluke. If Texas had called me and I'd been in New York, and they'd said, report at once, I wouldn't have. I'd have said, oh, how am I going to move my stuff, and what a pain in the ass, and I wouldn't have done it. But there I was, and I said, I guess I'll go over there and take a look, but if anybody's mean to me, then I'm going to New York. So then Sesnick is calling down there, and saying how the tour's going to fall through, and I'm going to be sued for triple damages 'cause it's all my fault for withdrawing. So, finally the chairman of the department called me and said, are you alright? and I said, well, actually, no. If they're serious, then I'm gonna have to go back to New York. But then, somehow, it did hold together, at least well enough to -

M: Well enough to get on a plane.

So, Sesnick has fallen off the face of the earth, basically.

J: No, he hasn't.

S: He's around.

M: He's reappeared.

S: He might be here, for all we know.

Think he's following the tour around, just to check it out?

J: The worm has not turned. He's still a worm, and still living in Boston.

S: Yeah, he might have some hand in these bootlegs.

And on that note, we'll leave our three Velvets to prepare for their next gig, their next tour, their next decade and who knows? Maybe even their next album. John Cale, Sterling Morrison and Moe Tucker were interviewed (in Germany) by Pat Thomas, who has our undying thanks for giving us this privileged peek into the lighter side and the darkside of the Velvet Underground.

