

**Do you have the feeling that it's like an endless quest?**

"Sure! I'm still sick to my stomach every moment, trying to figure out, I mean the hunt is like a person who hasn't eaten in 30 days, and they smell food. In many directions, you don't even know which way to go."

SP: "Then again, when he eats, 10 hours later he's gonna be hungry again. So we might make *Kettle Whistle*, and it's like, 'Fuck! We done it! Now we can go and get hungry again, let's go and make some new music!'"

**It seems that with later stuff you've done in *Porno For Pyros*, you're more content with what you did previously.**

PF: "Yeah, we found something. And it felt very refreshing to us, this is a good direction for us to strive, because it will help us individually, which helps *Porno For Pyros*. *Porno For Pyros*, has got to rise in the way of the event. I feel like there's not a better project for me to be in, and be able to be chaotic at the same time. I've got the license to come from chaos in *Porno For Pyros*, but what I don't have... I don't have a fan base, and people might shrug at that and say, 'don't sell out and don't be commercial', but it's not about that, it's about generating enough fan base to put on an event with a higher production value. A production value that we wanna reach that we can't reach right now in *Porno For Pyros*. So, if we add to our fan base, and have an incredible time experimenting with Jane's — how we construct our shows, which is one of our goals — how we structure our events, is going to be very fresh. We've got the artistic license to do it because we brought in more fans than usual."

**It's a very potent testing ground for you.**

"Yeah, it's very fertile!"

**So in other words, you're putting out *Jane's Addiction* for the benefit of *Porno For Pyros* — so they become better known?**

"Yeah, because I mean, let's talk about the reality of the music business and touring. I'll enlighten you about something. When you go around and do tours, a promoter looks at approximately how many people come to see you. He looks for a venue that will be filled up, and not empty, and he wants as many people in it as he can. So let's just say we have 750 to 1200 people as our fan base per show. That's fine by me, but that means when you talk about production costs, you can't spend more than what is in the budget for 750 to 1200 people. In some cases, the venues are not open minded enough to let you do what you need. So you're restricted when you do the live shows, it's not that much fun and it's uninteresting for me on our level of the profession. So, if we can get a better size, and with *Jane's Addiction* we can achieve that size, say 2000 to 7000 people, around 5000 people, which is still intimate. You can do some strange things and you can be close enough to feel connected to the audience's energy."

**Will the "Relapse" tour leave America — to Europe or Australia?**

"No."

**So it's a reunion tour but if you're still enjoying the band, will you record another *Jane's Addiction* studio album just for fun?**

PF: "Just for fun! I mean it's a serious time for music, but after *Jane's Addiction* we've got a *Porno For Pyros* record. We're putting our fingers on it and I'm sure that Dave and Flea have a whole other world to get to as well, you know. I listened to the two new songs, we had a great team, we made beautiful music and I can't wait for the next team."

**What if this album takes off and it's bigger than *Porno For Pyros*, won't that put pressure on you to make another album?**

"Probably."

**But you're not interested in continuing?**

"I wouldn't exclude doing it again sometime later. I look at it a little bit more disassociated than you might think. To me it's about having good people experiment on music that I view as interesting. Interesting musicians, ones that I haven't played with for eight years and I'd be interested to find out what they've learned and express and share what I've learned. More than that, there's a lot of great musicians. My interests are to enjoy, the process of making music, that's my first concern. Having done that with them, as I say in my playboy way, I'm not faithful to music. I want to know a lot, not in a using sense, in an explorative sense."

**I thought it was interesting that Flea is on the record. Weren't you making fun of the Chili Peppers some time ago?**

"Well we make fun of each other, that gets us through the day, but I was always rooting for the Chilis. I love Flea and Dave, he's a great man, and I'm rooting for 'em. I mean, musically it's great to have Flea around, he's a great musician, and a great man. And we were so fortunate to have him. It's a friendship."

***Jane's Addiction* is probably more popular now than when you were together. How do explain that?**

"[Long pause]. Well the reason I'm reluctant to answer is, I don't really know where I stand. I only know one place where I stand, and that's in my heart. I know I did a concentrated effort per song for *Jane's Addiction*. You don't reach your peak popularity while you're in the moment, because while you've put in the work and the concentration, you're not in synch with the people. People work computers, they walk their dogs, and like to impress their boss! There's a lot they have to do before they get to you, if you want to be obvious and hammer it over their head, it works against you, it shows a lack of patience and that's unattractive. So the natural process for anything that you would want to make special, it would work that you do it for quality. People will exploit you, that's their business, and a bit of exploitation doesn't hurt you, just as long as it's not coming from you. And it's a nice reward later, they start to say things that maybe you thought at the time, but didn't feel appropriate to expound."

**But what triggered *Jane's Addiction* in the first place? Was it more of an experiment than a conscious means to make a living?**

"Well, to me it was a hunger inside of me to make, whatever I'd be making, be it music, or whatever it may be to be fresh for me. Something that's new for me to listen to or look at. And with the early *Jane's* days I remember being excited because it was a marriage of a whole bunch of different attitudes and frequencies. And lyrics that meant something, music that grabbed ya, you know, I thought it was something exciting and fresh for me to do. And that's when I get excited, that's when I put my foot into it, I put 100 percent into it, if it seems like it's fresh. It's exciting, it's growing like a flower, which could be beautiful and smells nice as well."

**The song you just played, "Kettle Whistle", what's it about?**

"It speaks of drive, what drives people, you know. Is it sex, is it power, is it money? Of course I think people would trade everything in, if they could just be perceived as beautiful. What they want is acceptance. They [fans] don't give long term acceptance. To be thought of as beautiful is our goal."

**Do you mean physically beautiful or spiritually beautiful?**

"Both. I think when you're spiritually beautiful, you manifest beauty. And so what it is, is to be taken in, to be accepted."

**Speaking of what drives people, which you say is acceptance, can you tell me what drives you? You don't seem to be too concerned about what other people think.**

"I have an insatiable appetite to try to figure out the mechanics and the architecture of the universe. I'm just so curious I've grown a little bit wary of the answer, so that drives me more than anything."

**Do you have the feeling that you're evolving?**

"Well I know more today than I did last night."

**Is that a good thing?**

"Yeah. Yeah! Either you know nothing and be okay, or know everything and be okay. And the deal is, it's that haircut when you're in between lengths, it's uncomfortable [laughs]."

**Do you ever get to the perfect length though? I mean does anyone ever know everything?**

"Well here you are, the answer would be to not care about that. That's the goal, I'm not saying that I hit it, but sometimes I do, that's how I know it's the answer. The deal is to not care about your life."

**Do you believe that in order to create you have to be in some sort of pain?**

"When I feel uncomfortable and nauseous and sick, the best work comes out. Believe me I would prefer to master doing it in a different fashion, I don't think it necessarily has to be this way, but it just seems like when you give birth to anything it's painful. Maybe a woman can master pain and turn it into love, but it takes practice. So now, I still find myself in pain. There is a point when you feel yourself stretching spiritually and physically. I mean, when a woman is in the middle of giving birth, she's thinking, 'oh shit, shit, oh my God, this is it!' That's the place we're at. Your concentration is holding on, and it's in this euphoric, long term elated pain that lasts for hours, that's what it's like in the studio."

**But is creating also a way to cure the pain as well, like therapy in a way?**

"I think in the studio with all the stretching, once in a while you stumble across that climax or pay off. And we need a bunch of payoffs to make a great song but slowly and surely you're so glad you're in the studio doing something. Finally moving forward, listen to this, this is exiting, but then you've got another five hours before that happens again, but it's what I live for. Getting a tape, it's just a tape that's not life, but putting a tape in the radio that's all I have! When you walked in the room, I couldn't wait to play you 'Kettle Whistle'. It's like showing your infant, holding it up."

**What if I thought it was a piece of crap, would you care about that?**

"Well I do avoid criticism from the press, because truthfully, I mean, it might be a weakness, but as I say, what is important is what you've got to focus on. 'Why is the new *Jane's Addiction* more popular?' I don't focus. Do you people think the record's good? I don't focus on it because I already know. I felt content. I bettered myself, it was the best I could do so a review couldn't possibly matter. I know when I'm doing that song how good that song

## THE POPE MAKES ME MAD, AND JERRY FALWELL. I THINK THOSE PEOPLE SHED A REALLY BAD LIGHT ON HEAVEN.

is. No one could dissuade me, so it's pointless to even read about it, it's pointless. I know if it's junk, but it couldn't be because I don't let junk out, I won't let anyone hear junk because I would never want to hear junk! Especially from myself, and I hear junk and junk makes me sick, it makes me wanna die, so do I put out a pill that makes me wanna die, it won't happen. I'd rather bury it, and save that as an experiment, there's no rush, and there's no reason to do it."

**You say you created an infant, but infants grow into adults and move away. Do you have that feeling with your songs — that they have a life of their own?**

"Yeah, they have a life of their own. Definitely."

**Do you ever feel that they don't belong to you?**

"Well of course there's interpretation, everyone has their own interpretation, but if I painted something for you, it's not going to change things between me and you. Interpretations keep changing, but there's a big piece of me in that song, my personality, and I can hear our friendship's bonding together."

**Drugs have always been a part of *Jane's Addiction*. Is it important for creative purposes?**

"Well, it was kinda important to me, but not for Steve, so there you go. Let's face it! You're trying to take something from another place and bring it to earth, and what quicker way, what better ticket than to get on a ride that takes you off the earth. It's physics. But now there's a whole lot more tied to it, when you come back into your body, you might not be centred in your body or placed in just right. Your cells, not being nurtured by what it needs to be nurtured by on the earth, have started to die of disease. You have to learn middle path and moderation, and look at it a lot more sacredly — it's nothing to be taken lightly. Drugs are dangerous to the unwise, to the fool. Dangerous potentially even to the wise if done haphazardly. Drugs are not entirely necessary, it's just a short cut. It would be even grander to reach the same state, without anything artificial."

**Do you think you'll ever reach that stage?**

"I would like to thing so because it would end up making me stronger and wiser and even actually healthier! Because, the way to achieve your higher consciousness, the effects would make you healthier. It makes your eyesight better, it makes your eyesight better to work on in a Yoga format. Your eyes become brighter, your skin glows, you have more stamina,

you have more happiness, the chemicals of happiness. In a pinch, and I must say it was such a difficult path that sometimes it's over my head and too fatiguing to get into. Until a machine can trigger the same exact chemicals, it takes longer. In a pinch, you don't have time to get yourself to that state, you don't have an hour so people look for other answers."

**Like you say, drugs are dangerous — is that why you're so open about it so others will become wiser about the subject?**

"In this thirst for knowledge, one aspect of it is to know what's outside of this world, and there are buses to get there, quickly. They're a quick ticket you know, it's a cheap ticket but it has adverse affects. There's other buses, they just require a lot more concentration. Sometimes you're fatigued, you don't have time, but I practice though."

SP: "Yoga makes you feel so great, but sometimes you don't have two hours a day to get to that feeling. Yoga is a slow process you know. Laughter is a quick way, nothing better than to have a hearty laugh."

**What makes you laugh?**

SP: "I guess poking fun at each other is a good way, so don't take me so seriously."

**I want to ask you a few offbeat questions. Can you name two famous people who piss you off?**

PF: "I'm trying to think of two that don't. Politicians would be so easy. Well, the Pope makes me mad, and Jerry Falwell. I think those people shed a really bad light on heaven. Maybe they don't, but I wish they wouldn't be so smug and certain, because there's a chance they won't be going there."

**When was your first sexual experience?**

SP: "Still waiting."

**Perry?**

"I guess I was 14."

**Remember the girl?**

"Yeah. But what's more important is I was kinda a late bloomer, and I had no hair! And I hadn't actually begun to do the adult thing yet, but that night adult kind of fluid kinda came out."

**Can you think of your most embarrassing experience or was that it?**

"Shit! Well one time I shit myself on an airplane. And I woke up, this poor guy, I was asleep, and the poor guy next to me [laughs] was mad! I was going to Indonesia from LA and it was a 12 hour flight, I don't recall how long I was unconscious for, but I woke up. And as soon as I woke up I go, something's wrong! Ah man! And the guy next to me had this serious look."

**You didn't win any friends on that trip then?**

"No."

**Can you talk about Australia. You've toured there before, what stands out to you?**

SP: "We had a great camping trip on Philip Island."

PF: "Yeah, that was cool!"

SP: "The penguins, you know, we cancelled our hotels, got sleeping bags and went and camped out. That was good."

**Was that *Jane's Addiction*?**

"That was *Porno*, with Mike on bass. We always want to go camping with Mike."

**How long ago was that?**

"That was for the *Big Day Out*, two years ago."

**You formed *Lollapalooza*, left and this year came back. Why did you return?**

"Because there's something very interesting in my life about *Lollapalooza*, and that's that I can get to know, work with, and discuss musical philosophy or just philosophy with a group of people I wouldn't normally get a chance to talk with. It gives me a chance to hang with different people."

SP: "It's about meeting people and sharing. It's also a money thing that's normal too. You have to earn money."

**Do you have to?**

SP: "Well you have to live. It would be great to be on a barter system, we play a song for you, you feed us. We play a song for someone else to let us sleep over. We haven't got that yet!"

PF: "Money is a nice; it's a nice thing. We go on great vacations, drink better wine etc. But you know, there's an incentive there because that's where I really make my year's wage. So I trade that aspect with trying to do something that's meaningful, and that will actually make our society a better society, more fun, and that's the trade off. That's my trade."

**You do seem to be pretty active on the internet. Why do you like it?**

"Well it's something to do. Something new, you know, mankind is a very bright machine. It deciphers something, and when it deciphers it, as I say, the thirst for knowledge is a yearning, to uncover or discover — it's our strongest drive. And so, it's just something I haven't figured out yet, so that's something attractive."

MICHELE MAHELIS