

(phone ringing)

DZ: Hello?

Q: Trying to reach Dweezil.

DZ: Yes?

Q: Is this Dweezil?

DZ: Mm-hmm.

Q: Oh good. Hi, this is Marc Allan.

DZ: How you doin', man?

Q: Good, how are you?

DZ: I'm doin' okay.

Q: Kenmore Square Howard Johnson's, huh?

DZ: The beauty of it all.

Q: Yeah, you're living the high life.

DZ: We really, really are.

Q: Yeah (laughter). I bet you're happy that you're out on the road now, huh?

DZ: Oh yeah, nothing more exciting than a Howard Johnson's.

Q: Yeah, and...

DZ: It's the kind of thing that, generally we don't even care, as long as the room is clean, we'll stay there, you know?

Q: Mm-hmm. And is it clean?

DZ: Hmm, not particularly.

Q: No (laughter).

DZ: This is not our favorite one on the tour.

I mean, we were staying at a very nice hotel in New York,

and this is a far cry from where we just were,

but we didn't plan on really being in the rooms too much.

Q: I guess want to start off by saying condolences

about your dad. He was one of my heroes, and I was very sorry to see him go.

DZ: Yes, but better off that way than it was the other way. But thank you. - Yeah.

Q: Was he very sick?

DZ: I'd say yes.

Q: Well obviously, but I mean, instead of taking direction

that Z has, did you, being the sons of a famous person,

did you consider doing a Wilson Phillips kinda thing?

DZ: Well there's no chance of that Wilson Phillips happening, you know what I mean? They pretty much had that ground covered, you know, so maybe we'll join Nelson as well, and then (laughter) could exist.

Q: Nelson, huh?

DZ: Nelson could also be probably just what the world

needs right now.

Q: Uh-huh, yeah, I forgot about Nelson, you could've done

a Nelson thing too.

DZ: Yeah, it would be fantastic.

I think we should all form a band,

it would really be exciting.

Q: The children of famous people?

DZ: Oh, yeah. Don't you think?

I think people would just love that.

Q: That would be good.

Were you were in pictures in Rolling Stone a while back

with Donovan's kid and people like that?

DZ: No, no, no.

Q: You weren't in that, okay.

I just remember that spread, but I don't remember

who was in it, other than Donovan's son.

Any who...

DZ: I try not to really get  
lumped into that rock stars'

children thing that they do so frequently.

Q: Yeah, so you won't  
be on like Sally Jessy

or anything like that?

DZ: No, no, I don't believe  
I will, unless it's for

something else, you know,  
because Sally Jessy,

see I don't like Sally  
Jessy as much now that she's

gone to a major network, she  
used to be better when she

was on the independent station.

Q: Why do you think that is?

DZ: Well, you know, I  
think they go for the more

mainstream stuff now.

They used to get the real  
twisted stuff on her show before.

And she's just getting too comfortable,

you know what I mean?

Q: Yeah.

DZ: Too complacent, I don't  
like her as much anymore.

Q: All right, well actually  
the children of rock stars

sounds more like a Vicki  
Lawrence type thing,

so maybe that would work.

DZ: Or Bertice Berry.

Q: I haven't seen that  
show, so I don't know.

DZ: Well it's painful, so don't worry.

(laughter)

Q: Well what has been  
the reaction to Z so far?

DZ: Gee, I believe it's been  
phenomenal, savory, you know,

people just have been waiting  
for down home country music

like this, and it's just  
blowing their minds.

Q: (laughter) Now, well that  
duets thing that you did

with the soul performers,  
that's really lovely.

DZ: That was a surprise to  
me that I did that, I did not

know I did that until just the other day.

Q: But have you been out  
on the road for a while?

DZ: Well, we just started this  
tour, we did Conan O'Brien

in New York the other day,  
and now we're doing Boston.

We were trying to figure out  
if going to be snowed in today,

but it doesn't look like it.

We're gonna do the show,  
and then we're gonna go back

to New York, play New  
York tomorrow, New Jersey,

then Washington, Baltimore,  
all that kind of stuff,

until we make it down  
towards Indianapolis.

Q: And then you'll really feel fortunate.

DZ: Oh, yeah, that's when  
we'll really feel like

we've truly hit the big time.

Q: So tonight's actually  
the first night of the tour?

DZ: Tonight would be the first gig, yeah.

Q: First gig, yeah, wow.

And is this your first tour?

DZ: No, it's not  
necessarily our first tour,

I think it's the first tour

that we've done under the name Z

playing here in America.

We played over the summer in Europe.

We've played before, we just don't go out that often.

Q: Because you end up in Howard Johnsons that aren't clean?

DZ: Well, yeah, you know, that and it's the kinda thing

that we enjoy playing and all that stuff, but there's a lot

of hassles that go along with it that we've been

known to avoid.

Q: Do you think this will be a touring band for a while?

Will you go out on the road or can you do it--

DZ: I would think that we'll probably end up doing

a lot more touring than we expected to do.

Q: Tell me about your take on this whole business,

because it seems to me, having watched you over the years,

that you seem to have a completely good natured attitude

toward things> You seem to  
have the same sort of contempt

that your dad did, but while  
he always seemed like he

was trying to hold back  
the tide, you seem to be

riding the wave with a big smile.

DZ: Well, in my opinion,  
there's not much use for being

negative 24 hours a day.

I mean, I can spend a few  
minutes of my day being negative,

but ultimately I like to enjoy  
things more than I like to

promote my disdain for things,  
and I think I used to be

a little bit more on edge about  
things, and used to complain

about them more than I do now.

Now I can't really be bothered.

Priorities have completely  
changed in my life.

But the thing is, in this  
industry there's too many people

that take themselves too  
fucking seriously, it's like

I don't understand it, because  
music is far more for the



purpose of entertainment than  
it is for art these days.

There's no bands out there  
who are making art, you know?

It's like, if they're making  
money, then they should

be so lucky, and they should shut up,

basically, is my opinion.

If you're making money, you  
have no right to complain.

Q: Do you think there  
was a time when this was

an art related business?

DZ: I think there was a time  
when there was stuff that

hadn't been done before, and  
it could've been perceived

more of a creative, perhaps,  
even art form, but I think

those days have long since been over.

Certainly with the advent  
of people watching music

instead of listening to music.

Q: When would you say it ended?

What was the last original stuff?

DZ: I'm not sure, hold on.

Hello?

This is why I love when people just...

Yes?

They just walk into  
your room for no reason.

Q: Well, everybody has  
a key to that hotel.

DZ: I know, it's a beauty.

But I don't know, I would  
think that sometime in the 80s

when it really became a  
corporate situation that

everything took a big nosedive.

There's always been problems  
plaguing the industry, of

course, but I just think  
that the whole spark of

music has gone out.

Q: So when you look at that  
stuff like Pearl Jam and Nirvana

and the tortured Eddie Vedder  
soul, and the horrible Kurt

Cobain life, do you just laugh?

DZ: Yeah I laugh, because they're  
making millions of dollars. It's like,  
so what if you want to live your life

looking more like a derelict, fine,  
but quit your complaining when  
you're doing what you want to  
do and you're making a ton of money.

I just think that's retarded.

Q: Does country music have a better idea?

DZ: Well, country music is  
also something that has been

completely destroyed by  
corporate everything.

I mean country music is beer  
music, but there's the sappy

love tunes, too, that are  
horrifying, but I can appreciate

certain kinds of country  
music, I mean there's certain

guitar players who are phenomenal.

You know Ricky Skaggs is  
an amazing guitar player.

I'm not 100% into everything  
that he does, but I can

certainly appreciate his talent.

Q: Actually, I meant the  
country music mentality, that,

it seems to me that country  
music is a little bit more

fan friendly, actually a

lot more friendly to fans,

and the artists do a lot less complaining.

DZ: Well yeah, you know what  
it really is, is most of those

people who play can actually play.

They can actually play,  
they can actually sing,

and they're not actually  
doing something that is of

remarkable musicianship, for  
the most part, but they're

doing something that has got  
a tune, and they do it well.

And they're happy to be  
doing what they're doing,

they're not sitting there  
going, "God, the world is the

worst place in the world."

And they generally have a  
positive outlook, so I think

perhaps that's why for country  
music and all that, people

who like it, tend to feel  
like everything's pretty good.

And then there's the people  
who like to hear just the

really noisy non-musical, just  
mess of what is considered

cool in the 90s, and I just don't get it.

Q: What would you like people to know about Shampoo Horn?

My take on it is, I was very pleasantly surprised.

I thought it was a really terrific record.

DZ: It's like techno country gospel, really.

(laughter)

Is what we're really trying to do with it.

The main thing about the band is we take what we do

seriously, we just don't take ourselves seriously.

We have fun, we tried to make a record that was good

for repeat listening value.

It had several different styles of music on it,

some people would say that's unfocused, but our take on

that is for Christ's sake, God forbid you should give

somebody a choice, you know?

It's basically a rock record, with lots of guitars

and some funny vocals, some funny lyrics,

this is different things, I  
think it's an overall package

that people can enjoy.

Q: I found it very entertaining,  
unfortunately, I guess,

of course, it's hard to  
separate you from your father

and from his legacy, but I kept thinking,

this is the kind of record I  
think he'd be pretty proud of.

DZ: Yeah, he liked it, he  
liked it a lot, he heard this

record several times, because  
it's been done for a while.

We had some trouble putting  
it out here in America because

we changed our distributor on  
the record company, so we were

sort of held up in some  
red tape kinda situation

for a lengthy period of time.

Q: So Barking Pumpkin is not  
the, I've read things and heard

things that Barking Pumpkin  
sort of took him out of having

to deal with a lot of the  
corporate nonsense, but I guess--

DZ: Well, what you have to  
do is you still have to be

distributed by a major  
distributor or your record

won't be in the store.

The key to having people buy  
your record is having it be

in the store, and with all  
the corruption that exists,

there's fewer and fewer  
chances for independent labels

to continue to even survive,  
unless they have some sort of

decent distribution, and  
you have to be able to

continually be able to  
find alternative measures

to make people aware of your product.

We're not generally played  
a whole lot on radio

or on MTV or any of that,  
but in all actuality, there's

no fucking reason why we  
shouldn't be, you know?

It's just MTV, and the radio,  
and all that is just so

subjective, it's all based  
on leverage, who you know,

blah blah blah, all that  
stuff, how much money you're

willing to spend for advertising.

It's really quite ugly.

Q: So if people knew how  
music got into their hands

these days, they'd be  
disgusted, wouldn't they?

DZ: More than likely, yeah,  
but the whole thing is

anything can be popular  
if you play it enough.

It's been proven time and time again.

Nothing's based on talent  
anymore, it's not based on

whether anything's good  
or bad or anything,

it's more than likely people  
decide to push one thing or

another based on what it  
looks like to people, not

what it sounds like.

Q: So are we gonna see  
you on MTV, do you think?

DZ: One would hope, but  
I really don't know.

It's not, if any of it



were up to me, then I'd say

yeah you'll see me on there,  
but it's not up to me,

it's up to a select group  
of people who get everything

for free and just decide  
because, they got invited to this

really cool party or something,  
it's really quite ugly.

Q: Have you done videos?

Are there videos ready for this?

DZ: We did a few videos, we  
did one for "In My Mind,"

"Loser," and "Mommy."

I'll end up making a long  
form video one of these days

that will be kinda like a  
movie in a way, just because

we have lots of home video  
stuff where we goof off,

and we make little movies,  
and we've got videos, we've

got the making of the record,  
we've got all kinds of stuff,

so when I ultimately  
make one of these things,

it'll be pretty funny.

Q: Tell me about being a voice on Duckman.

DZ: Well, I haven't seen  
how it turned out yet,

but I had a good time doing  
it, I think it's gonna

be really funny.

The little bits of the  
artwork that I've seen,

they pay careful attention  
to detail, and it's sort of a

skewed perspective kind of  
thing, so it looks different,

and I think that for people  
who wrote it and the people

who did the voices are all  
talented, so it has every chance

or it should, at least, have  
every chance of being a very

well-liked show.

Q: And what happened to  
the Normal Life sitcom?

DZ: Well, that's an entirely  
different situation all together,

there was another form of  
just a complete nightmare.

Do the words thespian  
penitentiary mean anything to you?

(laughter)

Q: I've never heard them  
used together, but--

DZ: Let me put it to you this  
way, we were meant to do a show

that was something along the  
lines of the Adams Family,

but the network decided at  
the last minute to make us

do something along the  
lines of Charles in Charge.

We were not very fond of  
that notion, but yet we were

bound to this contract, and  
we just rode it out like a

really bad fucking ride  
in an amusement park.

And when it was time to promote  
the thing, we pretty much

told people that, because  
we had such a miserable time

doing it, we hated the writers,  
we hated the producers,

we didn't like the  
network, and it was like

these people were just  
torturing us, basically.

We asked them, why did we  
have to be part of this?

Why didn't they just recast people?

But they just forced us to participate in this thing,

and we said, "Okay, when you want us to promote it..."

Q: That would be something if it

was the worst show ever made.

DZ: Well unfortunately, it really wasn't

the worst show ever made.

(laughter)

So we didn't even have that to aspire to at that point,

it was just like somewhere in between, and that's like about

the worst thing you can deal with.

It's like it's not good, but it's not the worst, it's just

devoid of anything, but it's just shocking, you see things

like fucking "Saved By the Bell: The College Years,"

and you're wondering how people watch that and think it's

really good, and yet it's one of the most popular shows

in the world.

And Baywatch, for Christ's sakes.

My favorite plausible episode  
was the one where the fine

David Hasselhoff character, who  
I believe his name is Mitch,

let's just call him Mitch.

Mitch is trying to save two  
of his lifeguards from a

serial killer who has them in  
a tower, and he's threatening

to kill them, and of course  
the FBI and SWAT teams are

on the beach, but Mitch refuses  
to let them take control.

He says, "This is my beach."

As if a lifeguard is  
going to have jurisdiction

over the FBI.

So that's the first thing  
that you're having trouble

believing, but then it all  
becomes possible when he does

this, he decides to get a  
grid map of the sewage system

underneath the beach, and he  
knows somehow where all the

lifeguard stations are above ground.

So he is under the sand, and  
decides to cut through a big

pipe, and swim through the  
sand, like a gopher would,

under the ground, over to this  
fucking lifeguard station.

They actually had him  
burrowing underground,

they made this trail, it  
looked like a gopher trail.

And he had a little can  
of air, just a little can,

not like a scuba gear,  
just a little can of air,

some fins and this like periscope thing.

Q: You make it sound so silly.

DZ: I know, because it was  
really well done on the show.

(laughter)

But I'm just shocked and amazed  
that no one balked at that,

they're like, "Yeah,  
okay, that could happen."

Q: Now somebody would  
ask, and I will ask you,

why did you watch it?

DZ: Because I was fascinated.

I mean, I'm more excited  
by bad television and bad

entertainment than I am by  
what's meant to be good.

I would race out to see several bad movies

before I would race to see  
anything that was highly

acclaimed or was meant  
to win an Academy Award.

Q: So give me some other  
must see bad entertainment

of any kind, not just movies.

DZ: Did you see "Cool as Ice?"

Q: No I never--. -Vanilla Ice's movie?

DZ: I actually own a copy.

That's how good this movie is.

Now picture a place that  
you're meant to believe exists

where you have the mountains,  
the beach, and the desert

within about a five-minute  
ride on a motorcycle.

Geographically, I'm  
not sure where that is.

(laughter)

I think it's meant to be in  
America, but I'm just not sure.

Then with dialog where,  
here's a situation that got

so out of control, here's a  
guy who became a superstar

for no apparent reason, and  
they said yeah, let's really

cash in on this, and we'll  
even let him improv a couple

of lines in the movie.

And the best being, "Lose  
the zero, get with the hero."

(laughter)

And that's pretty much the  
way I live my life now.

Q: That's good.

DZ: You gotta see that, let's see.

Probably one of the best  
terrible movies that was ever

made was made a long time  
ago, and they always play it

around Oscar time, I'm sure  
you've probably seen it,

it's called "The Oscar."

Q: No, I can't say I have.

DZ: Tony Bennett, in his finest  
performance, his acting debut.



He's basically the best  
friend of this guy who his

character's name is Franky  
Fame, and he is so over the top,

this guy, not Tony, well  
Tony's over the top too,

but this one guy, I've forgotten  
his name for the moment,

but he should be recognized  
as the finest Hollywood

actor of all time.

This guy is so scary in this movie.

But basically he wants an  
Oscar so bad that he's willing

to kill for one.

But in this movie, Tony Bennett,  
he gets kicked out of his

best friend's house or something,  
and he spends the night

in an alley, and the next  
time you see him, he's going,

"And I was lying there Franky, twitching.

Twitching just like a spastic, Franky."

Okay, Tony.

With that as your debut,  
you're pretty darn excited.

(laughter)

Q: I gotta find that, that's on video?

DZ: Yeah, you'll easily be able to find that on video,

it's called The Oscar, you'll want to see that,

and especially the part in the movie where

Jill St. John does the cat dance.

Q: Okay.

DZ: That's probably the finest family entertainment

you can get.

The movie is all around just spectacular.

And they run it on Turner Broadcasting like,

Oscar night, usually.

Come Oscar night, you'll probably be able to find it

on TV, once or twice, just check your local listings,

I'm sure it'll be there.

Q: Let me see what else I wanted to ask you.

A question or two about your dad, if you don't mind.

I've read a lot of things about what you've said about him

and all, but I'm wondering,  
I'm sure creatively it must've

been wonderful to grow up  
around somebody like that,

but it is also a little  
intimidating because

he was just so amazing?

DZ: It was intimidating  
sometimes to speak with him,

because you felt like if  
you weren't talking about

something that had some  
sort of importance in some

fashion that you were wasting his time.

(laughter)

Because he was one of  
those people who had such a

remarkable ability to store  
information, that he was

just a walking encyclopedia.

And you really had to be on  
your toes to talk to him.

You didn't want to just talk  
to him, unless it was something

goofy and was guaranteed  
for a laugh, then you wanted

to basically learn something

every time you talked to him.

And he was great for that.

Q: I interviewed him once,  
and he said that basically

all the guitar stuff that  
he did just was stuff

that came out of his head,  
he couldn't really re-create

it so much as, he just heard  
the sounds and he could

play it, then teach himself  
to play it on the guitar.

Could you learn from him?

I've read that you said that  
Eddie Van Halen inspire you,

but did you learn guitar from him?

DZ: I've played with him on  
several occasions, on stage,

and just sitting around, and  
certainly you could learn

from him, but the thing is  
he had such a unique style

that was so completely  
awkward in terms of the style

of guitar played that sort of  
evolved in the last 15 years,

with a lot of people  
achieving a certain amount of

technique, his was a technique  
that only he could really

do, and that's what made him  
so peculiar, and he had a

very strange picking style,  
and he had weird fingerings

for stuff, so you really  
had to watch and listen,

as opposed to some people you  
can hear what they're doing

and you can play it, pick it  
out pretty easily, him you

would have to see how he did  
it to make it make any sense,

because it's just unique to  
him, and that's what's so cool

about all of his music,  
was it was unique to him.

And there's few people who  
have that ability with their

music, to make their music unique to them.

A lot of people can write  
a song, and then anybody

can play it and cover  
it and can sound good.

But if you try to do some of  
my dad's music, unless you play

it the way he intended,

it does not sound right.

Q: And as far as the songs that he wrote, "Black Napkins" was always my favorite.

DZ: Yeah, I liked that one too.

Q: Yeah, was there anything else that

you always really admired?

DZ: My favorite song when I was little was "Peaches En

Regalia," whenever they played that, I always think

that, one of the greatest melodies, it's just really

an excellent piece of music, and we play that when

we play live.

Q: Oh really?

Okay, so you'll do that here?

Well, you play it live, yeah.

DZ: We play several other songs, we play "Dirty Love," and

"Eat That Question," and we play a few little things.

DZ: I appreciate all your time, I'm looking forward

to seeing the show.