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Mailer Interview Part One

Stratton intro:

N: Looking back on pot ^{— is it} now ~~— was it~~ thirty years ~~ago~~
~~ago or forty years ago~~ ^{Since I smoked} I'm smoking? I'm trying
to think. Back in uh — O the 60s I was smoking it —
^{By} ~~for sure, in~~ the 70s I began to feel it was costing
me too much, ~~and~~ we'll get to what I got out of
it and what I didn't get out of it — ^{but} ~~and~~ by the 80s
~~I think~~ I just smoked occasionally — and I don't
think I've had a ~~stick~~ ^{toke} of pot in ~~maybe~~ — and this
is neither to brag ^{nor} or apologize — ^{in ten years} ~~but I don't think~~
~~I've had a stick in over uh — O ten, fifteen —~~
~~maybe even twenty years.~~ But I look back on it:
as ~~perhaps~~ one of the profoundest parts of my

life. And ~~it~~ ^{he} did me a lot of good and a lot of harm. ~~So~~ ^{what} ~~what~~ ^{id} like to do ^(talk) ~~is~~ talk about the

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dimensions of pot—~~see I think that you know~~

~~High Times got to the point, it's my opinion got~~

~~to where it was kind of like an agricultural~~

~~shopper—a farm magazine of a certain sort.~~

~~And if you smoked pot and enjoyed it and that~~

~~was your religion—~~ people who smoke pot all the

time, as far as I'm concerned, ~~they're~~

one

~~fundamentalists,~~ their one belief is pot is good,

pot takes care of everything—it's their gospel

~~And~~ I think they're about as limited—if you want to get brutal about it—as fundamentalists.

Fundamentalists can't think, they can only refer to the gospels ~~and~~ pot-people can't recognize that something as good as that might have

something very bad connected to it. Which ~~has~~ ^{is not}

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nothing to do with the law but what it does to
you—plus and minus. That's what I'd like to talk
about. ⁷ The other thing I'd like to talk about is ~~the~~
~~we get into it~~ the cultural phenomenon of pot. ⁷ ~~In~~ ^{study}
~~don't think anyone~~ people are always taking
sides—pot's good, pot's bad—pot should be
outlawed, pot should be de-criminalized—there's
always a ^{this} sort of legalistic approach to it, ^{But} and I
think marijuana had a profound cultural effect
upon America, ^{and I wouldn't mind seeing this} And I'd love to see the magazine
^{to see} eventually become a cultural phenomenon. In
~~other words, I'd love to see it~~ exploring all that
pot did to the American mentality—^{good} plus and
^{bad} minus.

R: Marijuana already is a huge cultural
phenomenon. In the thirty years *High Times*
has been around, pot has gone from a marginal

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anomaly in our society to something that's
almost mainstream by this time.

N: Yeah, ^{only} ~~but~~ not mainstream yet. ^{Too} There's too
many attitudes ^{have} settled in on pot and there's too
much dead ass in the ^{thinking} ~~attitude~~ of pot smokers
now. Some thirty years ago when it was all new,
we really felt we were adventurers—let's say
forty years ago—we really felt we were on the
edge of startling and incredible revelations, ~~and~~
~~those revelations were there. What I found with~~
~~it is~~ You'd have perceptions that I still use to this
day—that's part of the good. When I first ^{began} started
smoking ~~it~~, I was ~~really sort of~~ a typical liberal
^a or radical rationalist. I never believed in a
Higher Power—I ^{still dislike} ~~hate~~ those two words—Higher
Power. I didn't believe there was a god. I
couldn't explain anything because when you're

an atheist, ^{living} you're ~~(philosophically the equivalent~~ (5)
~~of being~~ on an island in the Pacific that's
 surrounded by water: there's nowhere to go,
~~once you're an atheist in terms of philosophy.~~
 Because ~~it's~~ ^{it's} hard enough to believe in God, but
 to assume there is no god, no prime force--- ^{how can} ~~it's~~
^{you begin} impossible to explain anything that way? I was
 a socialist, more radical than most socialists, but
~~a socialist.~~ ^{altogether,} I was a rationalist. I was also at the ^{point}
~~age~~ ^{one or another} of getting into some kind of terminal
 disease, because my life was wrong, ~~my~~ liver
 was lousy and I wasn't even drinking a lot. My
 personal life was not ~~terribly~~ happy and I was
 congested ~~and~~ constricted. I couldn't have been
 tighter. And then pot hit.
~~In the beginning, I remember that pot~~
 I remember it used to irritate the hell out of me
~~in the beginning~~ ^{because} because nothing happened. I've

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noticed that intellectuals with highly developed minds usually have a ~~lot of~~ trouble with pot.

~~They don't get a take on it because~~ The mental structure is so developed and so ~~ratiocinating~~ ^{ratiocinative}.

~~There are~~ ^{have been} so many minefields (built up to protect the intellect that pot ^{is} the enemy. The first few

times I smoked it I just got tired, ~~and~~ dull, and

irritated, ^{I was} angry that nothing had happened. It

went on like that for perhaps a year. Three,

four, five times I smoked ~~it~~, and each time was

a blank. Then one ^{night} ~~time~~ in Mexico I got into a

crazy sexual scene with two women ~~and~~ ^{and we}

were smoking an awful lot of pot. ^{than,} ~~And~~ one of the

women went home and the other went to sleep

and I felt ill and I got up and vomited. I'd never

vomited like that in my life. It was exactly as if I

was having an orgasm of vomiting. I've never

anything like I wouldn't
had that after and I'd never want to have it
experience. Afterward,
again. Pretty powerful. When I finished

~~vomiting~~, I rinsed my mouth out, went down

stairs to where my then wife was sleeping on

one couch and I got down on the other couch

and lay there. And it hit, *like* (that pot hit—I don't

know if it ever hit any harder *after* than that. It was

incredible, I was looking at my wife, the lady I

was able to was married to then, and I could ~~change~~ her

face into anyone I wanted. And I could play all

whole scenarios. sorts of games in my mind. It went on for hours,

then I knew that I and then it was over. I thought, well I've got to

was going to try and again
(try this again) ~~so~~ a couple of days later, I was

out in the car listening to the radio. In Mexico, *Some jazz*

Came on.
~~the car was parked and I started hearing jazz.~~

(listening to jazz)
I'd been hearing it for years but it had never

much meant a thing to me. With *now, with* the powers pot *offered* gave

~~me~~, simple things became complex, and complex

things became simple. I was thinking: These

~~guys, the musicians, are trying to tell me~~

~~something. That was one of my thoughts, and~~

~~the other was they were explaining their~~ *offering the inner content*

of their

~~(experience to me. Later, when I wrote about it, I~~

~~would say/~~

~~said that jazz is the music of orgasm. Because that was~~

soemed to me. These

~~what it was these (very talented, charged up~~ *players*

~~fall of their joys and twists and~~

~~don't want to use words like twisted and~~

~~kinks — God, these had as many as~~

~~neurotic but obviously they had as many bends~~

~~and kinks in them as I did, what these~~

~~musicians were looking for~~ *we're*

~~literally looking for~~ *— for the equivalent of*

~~musically speaking, was for an orgasm in a very~~

difficult situation. They would take a song, and

play the melody, then *go into* they'd play variations on

until they got it, get themselves into a tighter and tighter

situation with the melody—I can't speak

musically but I can tell what was going on in that: (CP)

odyssey—they were saying, this is very, very

~~bring up— it's full of knots— but~~
hard to do but I'm going to do it. And they'd

climb ^a ~~the~~ tower of music and try to break ^{looking to reach the}

~~gates at the top and break the wall,~~
through. It wasn't automatic, they didn't always

~~break through.~~ Very often they didn't. They'd go

on and on, try more and ^{then use,} ~~more~~ variations. They

~~But often they~~
couldn't solve the problem they'd set themselves

musically, whatever that problem was. Musical

people would know what I'm talking about ever

though I don't. And sometimes, occasionally,

they would break through, ^{then} and it was incredible, ^{then}

~~they would emerge with the music~~
and you would get into a happy land listening to

music. Other times they'd stop with a little flair,

^{a sign-off,}

with the music as if to say, "That's it, I give up."

~~All that was what~~

It was something I heard while high and I loved

it. I became a jazz buff. Over the next couple of

years I ^{went often to} used to go to places like The Five Spot,
~~the Village Vanguard,~~
~~and The Jazz Gallery,~~

I'd hear the greats: Thelonius Monk, Sonny

^{Coltrane}
Rollins, ~~and~~ Miles Davis. Those were incredibly

heady years, listening to those guys for hours

^{on pot} with or without ~~pot~~, because once ~~the~~ pot had

~~broken into my metal~~ ^{it} structure, it had cracked

^{that closed me off,}
the vase, you might say, of my isolation from

^{I had become}
music. Then I didn't need the pot to hear what

~~was going on,~~ although it always enhanced it.

~~So I was~~ a lover of pot, I broke up with friends

who wouldn't smoke it. I was intensively

~~involved with it and~~ at the end of a long road,

^{that}
ten years down the road, I committed a felony

while I was on pot. ~~But~~ that didn't stop me, ^{but I did}

~~kept smoking.~~ I smoked a little less as the years

went on. I'm a writer, the most important single

aspect in my life, other than my family, has

been my writing. ^{so as} As ^{late} a writer, I always ask: Is

this good for my writing? And I began to look at

pot through that lens. ~~And what I found was, it~~

~~It~~ ^{all} wasn't bad for editing— it was crazy— I'd edit in

~~crazy ways on pot~~. I'd have three or four bad

ideas and one good one, but at the same time I

was learning a lot about ~~language and the~~

~~the~~ sounds of language. ~~And~~ ^B Before I'd been

someone who wrote for the sense of what I was

^{saying,} writing and now I began to write for the sound,

of what I was writing.

R: ~~Like a jazz musician~~ ^{skit line}

N: Well I wouldn't go that far ~~because musically I..~~

~~always was retarded~~, but, to a degree, yes, I'd ^{look}

~~write the rhythm of the long sentence instead of~~ ^{rather than}

the intellectual impact ^{which often proved} of it. I found that

~~intellectual impact was three times as powerful~~ ^{to be more powerful}

when it came out of the rhythm, rather than (12)
~~when it was produced by your cerebrations. So~~
~~there was that, and occasionally the editing was~~
excellent. ^{But} ~~I found~~ ^{new stuff} it was impossible to write or
pot. write new stuff because the experience ^{was} ~~is~~
^{On pot, I would have the} too intense. In fact, there's a joke I always tell
writing classes. A young man goes out and
kisses his girl on the park bench. Then he comes
back starts to write: "I love you," he said. "I
love you," she said. Then he kissed her. Now
puts down his pen and says, "I'm a great
writer." That's pot. Because the resonance and
the encirclement of the extraordinary sensation
of being in love for the first time is all there in
those few words. It isn't to the reader, the
reader looks at it and says, "Oh, God," and
closes the book.

illusion that you had to say ~~no more than "I love you," and~~ (19)
~~So I found that that was present. That I~~
~~all of love was up there. Obviously,~~
~~absolutely could not write on pot and that was a~~
~~that was hardly enough to~~
~~downer, that was a big downer. I would~~
~~occasionally edit on it. When I had difficulty~~
~~penetrating into what I'd written and what was~~
~~wrong with it.~~

R: Let's talk about the detrimental aspects of pot.
how you feel it worked against you in your
writing.

N: Well, the main thing ~~that I found about it is with~~ *was that I was*
~~pot, you were mortgaging time, You were~~
mortgaging ^{my} ~~your~~ future. Because I'd have these
brilliant insights while I ~~was~~ ^{pot} on it but could
hardly remember any of them afterwards. And
~~seeing how my writing was often scribbles and~~
~~ridiculous little things~~ ^{my} the handwriting would ~~even~~
break down, ~~and~~ ^{then} three-quarters of the

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insights were ~~just~~ ^{to searibles,} lost altogether, I just couldn't

remember them. I thought my memory was

being attacked by pot. It was more powerful

than it used to be. But the main thing was I was

~~Whenever I had a tremendous~~
good for nothing. But I really had a tremendous

take on pot and went sailing with it. I was really

^{very little over}
good for ~~nothing~~ for the next forty-eight hours.

~~And if you're a novelist, the thing about being a~~

novelist—I once you said the example of uh—

poets are aristocrats. You see? And journalists

are middle-class in that they love to live or

lower—when the middle-class get together they

usually like to exchange old stories and so

forth—this [?][?]—but novelists are like working-

class people, they always had a kind of

argumentative marriage—so forth and so on—

but what they had to do—they had to work

But if you're a novelist you have ⁽¹⁵⁾
~~every day. That's the thing about being a~~
~~to have to work every day,~~
novelist. There are no easy stretches, if you're a
novelist you just work. You do the work. You
~~got to go do the work every God damn day. And~~
marijuana was terrible for that. Working on a
novel, I could mess it up because I'd lose the
continuation ^{had} [continuity?]. So I found for longer
and longer stretches where I wouldn't go near
pot ~~it would get me too far off my novelist's~~
~~cause it'd get me off the tracks. I know the~~
~~other thing that was very dangerous and the~~
~~reason now, I'm writing a novel I wouldn't go~~
~~near it, I'd like to smoke a little before I'm gone~~
~~but not right now for a very simple reason which~~
~~is I know what would happen if it hit, and my~~
~~mental structures might fight it off might~~
~~when it hit,~~
~~happen but if hit three or four chapters of my~~
next book would come into my head at once and

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~~That would be a disaster, because I think the~~
~~the~~ happiest moment you can ~~ever~~ have when you
are writing is ~~that the idea—what we could call~~
~~loosely the truth—the truth of what you're,~~
~~truth comes~~
~~writing comes best at the point of your pen. In~~
~~other words if you write something and at the~~
~~moment of writing it you realize I never knew I~~
~~knew that but it's true. Which doesn't have to be~~
~~philosophically true even though it feels true~~
~~as~~ ~~when you are writing. That moment is absolutely~~
~~one of the reasons you write. And the view I had~~
~~similar to this one, I was no longer~~
~~was. if I smoked pot I would no longer be a~~
~~reaching the my mind by my writing!~~
~~a~~ novelist.

And ~~in~~ fact, with the noticeable exception of
Hunter Thompson, who has broken—bless him—
has broken every fucking rule ~~that~~ there is for
~~every human alive—you know when it comes to~~

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ingesting alien substances, ^{indeed,} there's nobody
remotely equal to Hunter. ¹ I don't know how he
does it—I have great admiration for his
constitution and the fact that he can be such a
good writer with all the crap he takes into
himself. Unbelievable, unbelievable—but no
other writer I know can do it.

R: So you believe that, if you were to smoke some
good pot right now, you'd ~~let go~~ let your mind
go—and you might see the rest of the book in
your head, but you might not have the ~~impetuous~~ ^{impetuous}
impetuous to sit down and write it. [?]

N: That's right. ~~One of the reasons I never would~~ ^{One mustn't talk about}
~~talk about my book,~~ ^{ones} for instance I'm ~~writing a~~ ^{doing my}
~~book~~ now where I haven't even told my wife
what its about. She's guessed —she's a very
smart lady so she's guessed, but the thing is I

know that to talk about this book would be so (18)
much more stimulating and easy and agreeable
than to write ^{it} ~~that I'd never write it, I'd just end~~
~~end~~ up talking to people what a marvelous book I ~~could~~
~~have done. I believe~~
~~have.~~ And pot does that, in a far grander way --
it's the difference ^{between} ~~of~~ watching a movie on a
dinky little TV set and going to Radio City Music
Hall, ~~and see a fabulous movie with a fabulous,~~
~~sound system.~~

R: Most the writing I'm doing these days is
screenwriting. And, because of the nature of the
material I'm working on, I usually have a
detailed outline. So I know where I'm going, I've
already seen the movie in my head. So when I
write, after having smoked some pot, I find that
what it does for me is I can just sit back and
watch the scene play out in my mind. And I

don't have to worry about getting lost because
I've got the structure of the screenplay holding
me in place.

N: I can see that would work, ~~but in a novel~~ ^{for screen plays, but} I
~~mean I always enjoy writing screenplays~~
~~they're an art and a very special art, but they~~
~~I'd say on the whole they're probably easier~~
~~in a novel~~
~~than novel writing. Because in novel writing~~
~~you've got to do it all, all with words and you~~
~~not gonna have any help getting it down other~~
~~than a very good editor perhaps. Parenthetically,~~
~~even the best editors can't make a writer out~~
~~of—can't take a book from a medium point to a~~
~~very high point.~~

R: What about sex on pot?

N: Sex on pot was fabulous. That was ~~a very~~ ^{the} big
element. ~~It changed~~, I realized I hadn't know

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anything about sex until I began to enjoy it on
pct. ~~Then~~ *after a few years*, I began to ~~have what I~~
see some of
~~consider~~ the negative aspect of it. It was best
~~expressed once as~~ *Once,* speaking at Rice High
School—I had a friend named Pete ~~Jacobson~~ *Jacobs,*
who'd invited me to speak ~~there,~~ *there,* he was teaching
run by the Christian Brothers
there then. It's a Catholic high school (in New
and it's a school
York, ~~that's very~~ *well* respected by ~~by a lot of~~
a lot of
(the Irish and other ethnic working classes ~~at~~
around New York, Staten Island, Queens,
wherever because they give you a ~~very~~ good
tough education there. ~~it's~~ *The* Christian Brothers *any*
But ~~and they're very~~ *told me,* tough. And Pete said *say what*
will be, you want to say ~~and~~ these kids were *right on*
they were, top of it. ~~They weren't passive high school~~
students at all, ~~and~~ *One* of them asked me—How
do you feel about marijuana and sex? And ~~so I~~ *I*

H

gave him ^{this} an answer ^{you} that I'll give right now,
~~because to me the answer's still there. Which is~~

~~you can be out with a girl, have sex with her
first time on pot and it might be fabulous-- you
and the girl just grew and you go very far out,
could be marvelous. And then the next day it,
was sort of gone and then two days later you
heard the girl ^{that} ~~had been~~ ^{was} killed in an automobile~~

"Too bad."

accident and you say, "O golly such a sweet little chick."
~~You hardly feel more than that chick."~~
~~that was the trouble with pot. It got all
the action had exhausted your emotions
your emotions, just as in writing I didn't want I~~

~~don't like pot because I get all my chapters
ahead so on pot you can have a romance that~~

would normally take three to six months to ^{draw}
~~arrive at that place~~ ^{to} all telescope into one big
(~~over one night~~) ^{or} ~~at the end~~
fuck. But there's no loyalty and allegiance to it:

because you hadn't paid the price, ~~you see~~ And

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~~it was~~ ^{about} that time that I realized that

fucking on pot was crazy because you'd feel

things you never felt before, ^{back} and on the other

hand you really didn't feel that much ^{loyalty in the} love. ~~I~~

~~never did, or if you felt love it was of a sort that~~

~~the love~~ was not attached to the woman ~~it was attached~~

~~but~~ to the idea of love. ^{It was just not} Because love was another

~~emotion you could have on pot that could go on~~

~~and on and on but it wasn't attached to the~~

^{Connect to the} ~~real woman. In other words~~ ^{her} it bounced off the

reality of the woman ^{drawing} rather than bring you into

^{toward} ~~(f. Other times you could~~ ^{unleash} get enormously into

the reality of the woman and you ~~could~~ even see

something hard and cold and cruel in her soul or

something so beautiful you didn't want to go ~~too~~

near it because you knew you were a lousy son

of a bitch and you'd ruin it.

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~~But~~ One way or another, I found that pot

intensified my attitudes toward love but it also
~~left me a lot less~~
killed them and ~~it~~ was very peculiar business.

~~And~~ So there came a point ~~down the road~~ where

I began to think—who gave us pot? Was it God

or the devil? Because, by now, I was ^{my own species of} a religious
^{who was just} man. I believed in an existential god. ~~The one~~
~~doing the best that He or She could do.~~
~~thing I always loved pot for was that no matter~~

what else it did for me—and it did some bad
things to me over the years—my memory for
instance—my short term memory is
unspeakable—unspeakably bad—too much is
burned out in my brain by those wonderful takes
I had on pot. But, the whole thing it gave me
was—it clarified religion for me. Now Jung—one
of the best things Jung ever said —I'm not a
~~Jungian but I've read a little Jung and reading~~

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him one thing I came across which was incredible is he said, in a sense, no patient is ever cured until they've arrived at their own religion—which I think was a fantastic remark. Now I've never been psychoanalyzed—I don't think you can if you're really serious about yourself as a writer, but for me that was like being on pot over those years probably was the equivalent of a self analysis—you know I have a cool now in my late years that I never had when I was young—and I think that's the most people ever hope for—when they get psychoanalyzed is that at the end of the road they're cooler about all the things that await them. If something goes wrong they don't go into a tizzy—tear themselves apart, you know tear the people around them apart—they say, "Oh well, some

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~~days are better than others. That was a fuck-up,~~
~~but we'll do a little better next time, hopefully "~~
~~You take the good with the bad. It's part of~~
~~being in the flux of things. I think that's the one~~
~~thing you'd hope for in the average analysis is~~
~~that you end up cooler, with all the drawbacks—~~
~~your brain's not as fiery and extraordinary and~~
~~you don't—you know your not going down~~
~~Niagara Falls every time you have a brand new~~
~~set of ideas. Life is not quite as exciting, but~~
~~being cooler enables you to go on and do an~~
~~awful lot you couldn't do when you were~~
~~younger.~~

~~My own notion of god is that God is an~~
~~existential god. God ^{was} out there as the Great~~
~~Creator, but God ^{was} is not all powerful ^{non} and all~~
~~wise. He's not all good and all powerful. God is~~

God was

(a general if you will—a very creative and

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wonderful general—better than any general that

ever lived. But finally generals can't take care of

all their ~~people~~ *troops*. And the notion of people praying

all the time—begging for God to watch for

them—take care of them—~~I always found~~

when I felt that God cannot
~~offensive. Two notions I found terribly offensive,~~

be All-Good and All-Powerful
~~marijuana gave me much insight into. One was~~

~~that God is all good and all powerful, which is an~~

~~oxymoron, *B*ecause if He's all good He *is*~~

certainly not all powerful. There's no way to

explain the horrors of history, including the mid-

century horrors of the last century, if He *is* all

good ~~because if He's all good and he decided all~~

~~these terrible things had to happen, in other~~

~~words if He's punishing us for what we didn't do,~~

~~then God is a stage director. It's all written if it~~

isn't open. If history is predetermined then God

is nothing but a stage director looking at how his

actors are working out, which is demeaning and

diminishing to the notion of God. Whereas, if

God is a great creator somewhere in the

cosmos—not necessarily the lord of all the

universe but let's say the lord of our part of the

universe, ^{our} ^{on a grander scale} the Creator—then God bears the same

relationship to us that a parent does to a child.

^{He} What happens is that the parent is ~~not~~ all wise,

^{and} all powerful or all good. The parent is generally

doing the best that he or she can do. ^{And} very

often it doesn't turn out well. That made sense

to me, ^{and} I ^{could} ^{see} ~~can~~ see ~~man's~~ relation to god, ³²⁹

~~women's relation to God, in other words, God~~

needs us as much as we need God. ^{for me,} And ^{that}

was exciting ^{to me,} because now it wasn't a

slavish relationship anymore. It ~~was~~ ^{made sense} what's the

word I want to use? Numinous. I'm not even sure of the meaning. It's the presence of a godlike entity in your senses at any given moment. This numinous God made perfect sense.

R: You feel marijuana helped you discover this

~~numinous~~ ^{sense of} God?

N: There ~~was~~ ^{no} question. That was part of the

great trip. But I began to ~~think that there was~~ ^{based on}

a line that I'd written long before I'd smoked

marijuana, ^{a line} from The Deer Park, ~~that went the~~

~~the~~ ^{who was my main character} director at a given moment was having all sorts

of insights and revelations while ~~he's~~ dead

drunk, ^{but then said} ~~but he says~~, "Why is my mind so alive

when I'm too drunk to do anything about it?"

~~And~~ ^{that} that came back to haunt me. Because I

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thought pot is giving me so much but I'm not

~~I don't get near enough~~
doing my work. I'm not ~~accomplishing~~ all these

~~and insights~~
visions I'm having on pot. I'm not getting near

~~So is it~~
them. Is this a gift of god—pot? Or ~~is it~~ ~~does it~~ ~~come~~

~~to us~~ ~~Is this~~
something from the devil? This is the nearest

~~the devil could ever come~~ ~~comes~~ to being godlike? ~~or~~

~~do those guys have to get into corporate~~

~~relations? Like Mafia dons represent totally~~

~~different things but they have to do business~~

~~together. Anyway~~ It seemed there were three

possibilities there: one of them could well be

that marijuana was a gift of God ~~that mustn't be~~ ~~and if so, wasn't used~~

~~abused. That is simple, and much too simple,~~
~~On was it an instrument~~

~~of the devil?~~
but maybe that was there. Maybe it was in part

~~or full an orphan of the devil [?]~~ or maybe to

~~say they were doing it in collaboration. Where~~

~~one of them was saying they each saying we~~

On ~~was~~ ~~God~~ and the Devil both (30)
need it. God was saying I need it for people to
present when we smoked? Maybe
~~become more illumined - the churches aren't~~
~~God needed us to become more~~
doing it for them with just [?] with the chanting
illumined? ~~After~~ After all,
and repetition and mindlessness. And you know,

one of my favorite notions is that organized

religion ~~is~~ ^{could well be} certainly (one of the great creations of

the devil. I mean how better to drive people

away from God than to give them a notion of ~~the~~

~~Almighty~~ God that doesn't fit the facts? ~~I had this~~ ^{So, I do come}
~~back to this notion that maybe God~~
thought, maybe God and the devil got together
and the devil are obliged with - ~~it's~~
on it. Each thought that they could benefit from

to collaborate here.

pot. In other words. pot is one of the wars

~~between God and the devil.~~ ^{could} God ~~gives you~~ the

insights and the devil ^{would} reaps the exhaustions and

^{debilitation} the debilitating aspects of pot. Because I think

pot debilitates people. I've noticed over and

over that people who smoke pot all the fucking

(3)

time generally do very little with their lives. I've
always liked booze because I felt: it's a vice, but
~~it's a vice where I know exactly~~ what I'm paying
for. You ~~pay for it in hurting your head and~~ ^{for the}
~~beginning and your knees in the end.~~
~~hurting your knees, when you get arthritis in the~~
~~knees,~~ ^B but at least you know how your paying
for the fun. Pot's spookier. Pot gives ~~you~~ so
much more than ~~the~~ booze on the one hand, ^{but} (on
the other hand it never ^{quick} presents the bill, ~~exactly.~~
~~Other than your full of inanition after you smoke,~~
~~pot~~

R: I'm not sure that's true of everyone who smokes
pot.

N: I'm sure it's not.

R: Because a lot of people are motivated by pot. I
am, for one.

N: What do you mean, motivated?

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R: I mean that it doesn't debilitate me. I don't want to sit around and do nothing. I get inspired, energized. I don't subscribe to that whole notion of the anti-motivational syndrome. If anything, when I'm straight I'm often too hyper and too left-brain oriented. I go off on tangents and I don't stop to look around and try to find a deeper meaning in what I'm doing. Marijuana will slow me down and allow me to connect with the mood of what's going on around me. And that, in turn, inspires me to go further into what I'd trying to do.

N: I ended a few romances over the years because when I got on pot I couldn't stop talking. And finally I remember one girl ^{who}~~once~~ said, "Did you come to fuck or to knit?"

(33)

R: That's one of the interesting things about marijuana: how it affects everyone differently. It seems to enhance and intensify whatever's going on in the person at any given moment. Let's say that we were going to do some stretching right now and we did it straight. We'd be like, "Oh, man, this hurts. This is an ordeal." Now if we smoke a little pot and then stretch, it would feel good and put us more in touch with our bodies and the deeper sensations of the activity.

N: I learned more about my body, and reflex, and grace even—such as I have—whatever limited physical grace I have—I got it through pot showing me where my body—how my body was feeling at any given time—or moment. Here I can agree with you. Dancing—I could always

(34)

~~dance on pot. I was much more of a dancer~~
~~not much of a dancer most of the time but on~~
~~pot, I was a real dancer~~ I could dance. Stuff like
~~that, there's no question it liberated me, one's~~
~~physical reflexes. All of these good things were~~

~~there, but [?] speaking what we do is pay the~~
~~big American price which is any entity in~~
~~of pot, I get dubious, pot would be so well~~
~~existence that can make pot dull—it would be~~

~~by American media culture. You'd end of with so~~
~~many classes. Pot studies, or pot uhm—pot~~
~~groups that smoke pot for ballet, smoke pot for~~
~~tennis—groups that do this and that and so forth~~
~~and so on. It would all get categorized and it~~

~~would lose that wonderful little funky edge that~~
~~it had—which was on the edge of being criminal.~~

~~The trouble was that the bastards who run most~~
~~of America—the corporate bastards saw it as a~~

will not legalize it i.e. hurry, But is (5.7)
still a great danger to them. Because what they saw

was people like you who could use pot and

become a better worker, but the majority of

people smoking pot would be worse workers

Because they form bad habits, they'd make

would no longer ~~errors, they wouldn't~~ about the corporation, they'd have

their minds on ^{other} finer things than working for the ~~big~~

empty team. To the ~~corporation~~ corporation. And so I really think that as far as

suits, that makes pot a deadly ~~the corporation is concerned, pot was a deadly~~

drug, The corporation has ~~drug for the economy.~~

a bad enough conscience

buried deep inside to

~~fear any variety~~ fear,

despite their strength, every
variety of psychic alteration
that they haven't developed
themselves,