

The Exchange: April 11, 1997: Artie Terry Interview with Rich Mullins
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(Sings Here in America)

AT: Hi! Welcome to the show, The Exchange. I'm Artie Terry. Today my guest is Rich Mullins, singer/songwriter/performer.

AT: Rich, Welcome!

RM: How are you?

AT: Good to see you. I'm okay. Not bad. Thanks for coming down. I know you have like a bunch of stuff to do and you were busy and all that kind of stuff, and it's good to see you.

RM: It's good to see you.

AT: I have so many questions, let's talk for a while and then also can do some music. Is that okay?

RM: You tell me what's alright!

AT: Okay then, you're doing music!! First thing I want to do is ask you about music in general. I have so many questions, I want to talk to you for a while and also listen to some music. How did you gravitate--how did you become, you know, involved in music?

RM: Much against my parent's wishes, that's for sure.

Cause I just . . . from when I was wee little I always liked, you know, music and my great-grand parents lived next door to us and they had a piano and I would go over all the time and play. And, um, I think my dad didn't want me to be involved in it terribly because he wanted me to be a jock. But there was just no way that was gonna happen, so I think he finally just gave up. Then when I didn't get to go to elementary school when everybody else did, they let me take piano lessons as a "consolation prize." And it, actually, the consolation prize turned out better than the grand prize.

-2--

AT: (laughs) Let me ask you this: When you look back and you think about the things that influenced you at the earliest, what are the things you heard that made you. . . ?

RM: Hymns.

AT: Hymns?

RM: Yeah, I think. I guess, yeah. Hymns would be when I was real little. Cause I don't remember my parents really listening to a lot of music. I don't remember the radio being on and I think my sisters had a, had a little record player. But this was back in the, in the, you know, late fifties. If we wanted to hear music, we normally went up to my cousins'. At their house they had, ah records and stuff. And we'd go up there. But I don't think I paid a lot of attention to pop music until the Beatles came out.

AT: Let me go on. . . if you were to. . .the Beatles. We could do a whole hour on the Beatles. Let me ask you about that, the Beatles: What song was it? I'm curious. I know what song it was for me, I know the song that made me click. What did you hear by them that made you want to go?

RM: It was when I saw them on the Ed Sullivan show. I ah, remember we were watching it and, ah you know my parents were really disgusted and I didn't know why. So, but I pretended to be disgusted just cause I didn't wanna get sent to bed. So, but I was sitting there pretending to be really disgusted, and I'm going, "Gosh! I would give anything to do that." And I don't know what it was. It was a, ah. . . but it was, see, I was right there when everything was happening, but I was just a little too young to understand it. But something happened.

AT: You know it's funny because that's similar to my own experience. The girl who lived next door to me I grew up with, she had a copy of "I Wanna Hold Your Hand." And that was the Saturday night before they were on Ed Sullivan. We went over there, our families were really close, so she takes me upstairs and she was playing this one record over and over and I didn't get it. I'm like, "What?"

Why are you doing this? I don't get it." And the next night was the night they were on Ed Sullivan. And so I was like, Oh, I get it!" It was so obvious to a lot of people in our generation that when that happened, like, it changed stuff.

RM: What I wonder is if, growing up--well see I grew up in rural Indiana and that was the first time I realized that I as a guy could be cool.

AT: That's interesting.

RM: That guys could do something besides raise hogs.

AT: (Laughs) I have a quote here from an interview about music. I'll read this verbatim from this interview it says, "And I quote: 'The thing that's cool about music is how unnecessary it is. (Rich says with characteristic candor) Of all things, music is the most frivolous and the most useless. You can't eat it, drive it, you can't live in it, you can't wear it. But your life wouldn't be worth much without it.'"

How did you arrive at that conclusion?

RM: I think that comes from growing up in rural Indiana. You know, you grow up. . . and that's the thing that I love about Midwesterners is they're very, very practical people. And they ah, for a farmer, especially for a small farmer like my dad, man, everything was, had a use--everything had multiple uses. He figured out, he could do just about anything with any tool. And you get that kind of mindset. The thing about music is that it really is something that there is no. . . it's part of what I think is really great about being human, is you can't really explain what "that" is.

AT: When you got to the point where this music thing started to work, okay I'm sure your family always had, they wanted to get you to be a jock and everything. And you were trying to say, "I have a direction I wanna go in." What was it like. . .The point, was there a point at which they finally realized, "Hey, he's got something here. This is gonna work for him." What was that like?

RM: Well, even . . .(laughing)

AT: It hasn't happened yet?

-4-

RM: (laughing) I'm not sure, cause even when I was making albums, my dad would occasionally say things like, "Well, what are you gonna do about a career?"

AT: Laughs

RM: So, but real honestly, I mean I talk about that side of my parents. But on the other side, I think my parents, I think they were really smart parents. I think they were actually pretty progressive for the time. And they were always. . . I mean, one thing they really wanted me to know was what makes me tick, what am I about, how do I approach life, and I think they assumed that no one's approach to life was going to be like anybody else's. And the that way we encounter it, the way we deal with it, the way we process stuff. . . is all very individualistic. And I think what my parents really wanted for me to was for me to be who I am, even though they may. . . whether or not they liked who I am. I ah, I think that I was real lucky in that sense. Cause I think a lot of parents hand people over a blueprint and say, "This is how you're supposed to do it. My parents, I think, kind of drew a picture and said, "Here is the good stuff in life. How do you get there?"

AT: Do you. . do you find? Do they like music? I mean, do they, how do they. . .

RT: My dad like country music a little bit. But, see my mom grew up Quaker and so she's got that kind of quiet thing.

AT: Yeah.

RM: Yeah.

And you know, the amazing thing is, I think it might be genetic. I mean, I think there's maybe a Quaker gene, because I, ah, find that in my own, you know in my own place back home, I don't typically have music on all the time. I mean, I maybe will listen to an album every other day or so. But a lot of times I don't even get through an album.

AT: When you do listen, who do you listen to?

RM: I listen to a big variety of music cause I . . . I really like the Chieftains. But you know what? I say that, and then I'm not sure I listen to them all that much. The last thing I listened to was the sound track to Silverado.

-5-

AT: Oaw.

RM: Just cause I was working on some carpentry projects, and I needed that little zip.

AT: (laughs) When you're not, what do you, speaking of carpentry, when you're not doing music, what do you do?

RM: Well, for the last, ah, since last fall, I've been building a, a house.

AT: Really? By hand? Yourself?

RM: (laughing) Yes.

AT: Why do you laugh?

RM: (Laughing hard) Well, cause' Im so nervous that I'm gonna go home and it won't be there anymore.

AT: (Laughs)

RM: You know, because We had planned on, you know, getting someone else to do stuff that we knew nothing about. And, ah, but it's hard to get people to work for you when you're not around to check on their work. You know, we dug out the fou. . .So we decided . . .I live on a Navajo reservation you know. So we wanted to build these traditional Navajo eight-sided houses called hogans. They're log houses. They have eight sides. They're really, really beautiful to look at. So we decided, "we can do this, we can do this. We will get someone to pour the foundation." So we dug. And ah, being a musician, I'm not terribly. . . there are a lot of musicians who are wonderfully mathematical. I'm terrible at math. And so man, we dug, it looked like the Grand Canyon by the time we had dug out the trench where We were going to put the footer. . . we got the footer poured and then we are like, okay, we're going to leave for a month. So we hired someone to come in and put the foundation down. They never did it. We got back. It wasn't done so we hired someone else, they didn't do it so then we got back and we just did it ourselves. And then, Since then, we keep going, "we'll get someone to do this, we'll get someone else." No one does. So we do it

-6-

ourselves. The cool thing about it is that the hogan is such a perfectly nice place, even if you do it badly, it's cool.

AT: Laughs. Sounds like a place I need to build.

RM: Yeah. It's well, the problem is, I gotta find out why it has to have eight sides. Well, they don't have to have eight. . . cause some hogans out there only have seven sides. Some have six. They don't have to have eight sides, but, I mean the perfect hogan has eight. And um, where was I at?

(Sings *New Mexico*)

RM: The wonderful thing about building something is when you do music, you're never done. And the longer I'm involved in music, the more I'm involved with music, the more I think music is a performance, it's a performance art, it's not a product. So music really, it's kinda like that question, "If a tree falls in the forest, does anybody hear it?" You kind of go, "If you wrote a song out on paper and nobody listened to it, would there be music there?" And of course, I don't know the answer to that. The thing I know is that if there is music there, there's really no point in it being there-- that when it really connects is when someone hears it.

AT: Let me ask you something. . .let me jump back one point: the performance versus the product argument: the mechanics of doing an album, getting a product, getting it out there and usually touring behind it, dictate a certain sort of product consciousness with the people who do that part of it.

RM: Right.

AT: Is that a problem for you, like they're trying to ship it out and get it to fit the box, so to speak?

RM: Yeah, it's, ah, that's sometimes difficult but what you learn is that you have your public thing, and you have your private stock. So if they just don't like a song, I mean it's good for you in terms of developing your sense of who you are because what you learn is from a commercial point of view, not everyone is going to like everything you

write. Then you have the opportunity to decide for yourself what you like. Do I still like this song? What is good about it and what is bad about it? You get to still make your own evaluations. If you decide a song is good even though your record company doesn't like it, you play it for yourself.

AT: Does that happen very often, that you're done, or how does that work, for people who don't know the system? Do you sit down with them and listen and they evaluate, or do you send it to them, or . . . ?

RM: Here's the way I've always done it at Reunion is I have an A and R guy. A and R is Artist and Repertoire. And what they do is they kind of help you make selections about what songs you're going to record. And then you work with your producer. So normally, my producer--Reed Arvin has done everything but one album with me. Reed, and Don Donahue is my A and R guy at Reunion, and me, would sit down and I would bring in, ah, several songs I'd written in the course of a year. If I wasn't a writer, what would happen would be, A and R would go out and look for songs for me, and that sort of thing. We'd kind of come in and we'd kind of talk about, you know, I'd play them the songs, and you know, they'd take notes and they'd say, "Well, we really like this, this one we're not sure about, we really like this, this." You'd narrow down the list to ten songs. And I have input in that. It's not that you're outside the process. Then you start working on arrangements, like "How are we going to present this? What is this about, what is that about?" The thing is, as I, you know, I've learned a little bit more about their expectations and that kind of thing, what I've been able to do is get more involved by being more selective before I even go in there. And kind of going, "I know there are things that I've written that they may like that I just don't think really fits on this particular collection." And generally, I think a lot of people do this, you generally approach an album as a collection. There has to be something cohesive about it.

AT; Do you have a favorite of all the stuff you've done so far?

RM: A favorite album?

AT: Yeah, of your own.

RM: Well, there are two that are in big competition, and for different reasons. I really like A Liturgy a Legacy, and a Ragamuffin Band. Just because that was a really hard

album to make because we worked with a lot of people. And everybody had a lot of ownership in it. so there was a lot of conflict. That's one of the great things about, you know I think as a Christian . . . I was telling somebody the other day, man, I have so much more empathy for God now. Because . . . (laughs) I feel sorry for him. Cause you kind of go, as the writer, or one of the two primary writers, I wrote a lot of songs with a guy named Beaker-- as a writer, you know, you have this idea what a song sounds like, you hear it, you get this distinct idea of how it's supposed to sound. And then you start working with musicians and they change it ever so little. But for you it's a real significant change. And sometimes by the time you get done, you know, there's a producer, there's the record company, there's all these people. Sometimes by the time they get done, you listen to it and you go, "That's not what I wrote." I kind of go, this is why people enjoy being creative, because in your world you are god. (laughs) Not big G, but little g god. You get to call the shots. If you want the grass to be purple, you can make it that way. If you choose to collaborate, you bring other people in and they get to color it and they get to do those other things. And it's a good exercise, I think, spiritually, because you have to set aside your own ideas. And the great thing--you know, like the reason I like Liturgy and Legacy is because there were so many people involved and there was so much conflict, and to watch that all get hammered out. And you go end up with an album and you go, "Man, this shouldn't have worked." But I think it does. That was great.

The other album that I like of my own--and I mean I don't listen to either of these--I was at a radio station and I had forgotten how much I liked, ah, Never Picture Perfect. And I was thinking about that when I was listening at the radio station. I went, this is the album, you know, that was pretty much me and Reed, just the two of us. And I remember it as being one album--Reed and I have conflicted a lot. But on Never Picture Perfect, Reed really heard something in my songs that I didn't hear in them themselves and he really pulled it out. I mean, he really--that was when I, I guess I had matured enough that I began to really respect what a producer does. And I realized, man, sometimes I have like clung to my ideas not just because they were the best ideas, but just because they were mine. And in his work, he was able to take what I had written and really, ah, amplify it. So that was, that was a great experience.

AT: When you have those creative conflicts when you're collaborating with someone, is that the hardest part about what you do, I mean about your life's work, those times

when conflict arises, and then you A) have to resolve it as an artist, and then B) resolve it as a Christian--to some sort of, this absolute, "I must love my brother? I must not bash him," or whatever. Is that the difficult part of what you do?

RM: I think that's at least one of the really difficult parts.

AT: How do you work through those things on your own? Do you like, go back and sulk, like, "I shoulda (inaudible)?"

RM: Yeah. Yeah. Hindsight is twenty-twenty.

AT: (laughs)

RM: And it's very telling. I mean, Stress is man, that is, that's the test. That's when you look at your life and you go, "Wow, I'm not really very patient, am I?" Or, "Gosh, I really am controlling and manipulative, aren't I?" Or you know, that's when you begin to recognize all those things that you read about in human development classes, psychology classes, and you go, "Wow. I'm still just a young person, you know, cause I didn't handle this very maturely."

(sings *If I Stand*)

AT: This quote, this from a CD club fan, and it says, the thing down here and it's talking about your music, and it says, let's see. . . Talks about *The World as Best I Remember it Part One*: "Though Rich had written and recorded a handful of albums that were striking for the strength and diversity of their songs, nothing could have prepared us for this modern song cycle of faith, 'The World' It begins with the sound of bagpipes in the distance (which is very beautiful by the way), then a child's voice singing the simplest of praise songs, Step by Step. Here's a quote:

"Written by Mullins' best friend Beaker shortly after Rich taught him his first chords on the guitar."

RM: (Laughs)

AT: And it goes on to talk about, about the next. . .

RM: Yeah. . .

-10-

AT: And I wondered, I want to ask you about that. This is an anecdotal moment here, so did you go, "Beaker, this is D major and you just put your fingers in like, and he just took off in a song, or. . . ?"

RM: This is where you get really confused, is you read that stuff and you go, "Gosh, I don't really remember it that way. And how did it really happen?" Um, I think Beaker played guitar before I met him. The thing, Beaker and I have co-written for years now. The reason why I love to co-write with Beaker is because he's not a musician. And I think as a musician sometimes you get your head so far up your little musician world that you stop relating to people who, who aren't musicians themselves. And Beaker has the effect of pulling me back into, "Here's the real world. Here's where people really live." He has that ah, he's kind of an everyman kind of guy. And so this is a sort of, you know this is how--(laughs) um, yeah, I worked with him on guitar. But I don't know if I taught him his absolute first chords.

AT: Well, I wondered, that's why I asked because I saw this and I thought, "What? That's sweet. But did it really happen?"

I thought that was interesting. I got this about two weeks ago and I thought, "I've seen this, gotta bring this and ask Rich about it."

There is also something else here that says, um, let's see, Where is the quote here? "Space does not permit me to laud this record any further. But suffice to say, it is in my top ten Christian albums of all time, and I have no doubt it will stay that way for years to come. What else can I say? " How do you resolve that, when someone says, "In my life, this is one of the top albums of all time."

I mean, that's a pretty big statement.

RM: I just feel really thankful. You know, you kinda go, I remember one time--cause I think I'm a little, I think I suffer from a Messiah complex. I think a lot of musicians do, and a lot of people who are, you know, put on pedestals. I remember one time we were getting ready to play at this, um, we were getting ready to do this concert and there were a lot of people coming. And I was just really go, I was just kinda having a personal struggle at that time. Everyone in the band was struggling with personal

stuff. I was kinda going, man, what a goofed-up bunch of people to have to go up there, and here's however-many people in this audience and we're supposed to go out there and give them hope. And we're supposed to, and you know I'm taking this walk while I'm doing this. I'm going, "This is really stupid, you're calling on the wrong people--the wrong people. All the wrong people get the attention and stuff." I was really kind of going, "Gosh I wish that people were just coming to be entertained, because I don't know really what I have to give them today." And I was kind of complaining to God about it. And I walked along and I saw this guy who was talking to himself, this old possibly homeless man, and he's talking and talking and talking. And people are not only, they're either totally ignoring him or or walking just by, or they're actually avoiding him. And I sat there and I looked at the guy, and suddenly you realize, man, what an honor people pay you when they listen to you. And what a tragedy that so many people are crying to be heard, and no one gives them a listen. And that kind of shook me up a little bit. It made me take back all of my complaining.

(Sings I Will Be My Brother's Keeper)

AT: Ah, on another collaborative effort, I read about this, and I was fascinated by the concept. "The Kid Brothers of St. Frank"? And there's a musical attached to that? How does that, can you just kind of, for the listening audience. . . ?

RM: Well, this is a long story.

AT: Yeah, I'm very curious about this though. Cause it was a large piece of information I read about this. I was like, "I've gotta ask him about this."

RM: Yeah, well, I ah, when I was a senior in High School, I saw the movie, Brother Sun, Sister Moon. And having grown up Protestant, I had no idea, you know, I had no idea about the lives of the saints. Of any of the saints. And I just always thought they were sorta like demigods. I thought Catholics were like Hindus. When I saw the life of St. Francis, this film, I was real kind of turned on to the whole, I was kind of going, "That's really what I want to do. I mean, I really do want to live in poverty, I really do want my life to mean something to somebody, I want to imitate Christ and live according to the rule of the Gospels, etc., etc., etc.." and so I guess I you know, have tried to do that throughout my life, but what I realized at some point is You

can't really do that outside the context of a community. That Christianity is not a solo date, it's a communal faith. And um, Beaker and I had talked about that a lot. And so we decided to form the Kid Brothers of Saint Frank. Which was just kind of a very loose, sort of, if you can have a loose commitment to each other that we would, you know, have accountability, those kinds of things. And ah, we called it Kid Brothers cause we thought it was just kind of a funny name. Plus, you know, we both I think wanted to be Franciscans, but we didn't even have the guts to be Catholic, let alone be Franciscan. And then, because of the St. Frank thing, you know, we had talked about, "Gee, wouldn't it be cool to like, re-write the life of St. Francis as if he was a nineteenth century cowboy. We talked about that for a long time, and never, we were just tossing it around. And the biggest problem was, We really had no idea what St. Frank would be like. Then I was at Friends University I was finishing up a music education degree and I met a guy called Mitch McVicker. And I went back to where me and Beaker lived, and I said, "Man, I just met Frank. I met this guy that looks like him, talks like him, the whole bit." Now Mitch is in the Kid Brothers of St. Frank. (laughs) So we were able to write the whole musical. So that's been a blast.

AT: So how does that work? Do you tour that? Or was that recorded? I read. . . I thought I read it was recorded somewhere. . .

RM: Yeah. It's been recorded and in fact, The Friday night performance at Wheaton will be the first time that there will be a full-blown production of this. And also the first time you can buy a CD of the sound track.

AT: Well, that's great.

RM: Of the ten feature songs from the sound track. So that is exciting. It's ah, it was a ah, one of the more fun projects I've ever worked on.

(Plays *Bach's Invention in F Major*)

At: Let me jump to a more, I guess a more philosophical kind of track here. And you may have to take a minute to think about the answer.

RM: Oh, I never think about answering.

AT: Oh, good. Then I'll continue for a while.

-13-

AT: If you weren't doing music, what would you be doing?

RM: Oh, I would be teaching.

AT: Really? Anything in particular, or . . .?

RM: Mm hmm.

RM: Music. I would teach music. Cause I think the thing that I love about music is it's something that everyone can win at it. I think there are two things in school. I think it's important for, ah, in terms of how we develop as people: I think everybody needs to work, and everyone needs to enjoy the fruit of their work. And I think there are two areas where that can happen for everybody. One is athletics. And especially, you know, now that you have--I think for such a long time people, until--I think the Special Olympics proves a person can have, ah, profound challenges and, but can still win. That athletics, that's the sort of thing where we are given the opportunity not to compete with other people and beat them--but we're given the opportunity to stretch ourselves. And, most of us--like, I have no physical genius about me. I--Which was, I can't dribble a ball and run at the same time, you know, I can't do layups, I'm not an athlete. But my experience as a kid was I was made fun of so much, that what I did then, was that I wouldn't participate. And I think I cheated myself out of a lot of fun. And I cheated myself out of developing um, skills that I think are there--not in any kind of, you know, talented way. But I think that just about anybody should be able to be athletic enough to participate in team sports and have a good time. Or run, or do solo, those kinds of things. But I think there's something that happens. I think it's good for you. I think everyone can win at that. And I think music is the other thing. I don't think everybody's you know, gonna be, I don't think everybody has a genius for music, but I think everybody can win at it. That a kid--you know, I've seen this in I've seen this in schools--I think a kid can play a piece very badly, you know, by college standards, or even maybe by standards of you know, where the kid is at. But--something happens in them when they, when a kid does that. And so I kind of go, in order for us to--I think that one of the things we benefit from, And art would be another area.--and interestingly enough, man, when they start making cutbacks, art, phys. ed. and music are the first to go.

AT: I was gonna ask you about that. Because I was watching something on, I guess it was CNN or something yesterday, and Richard Marx was on. And He's going on about, he's got a new CD that's out, and he's taken that on as a cause to really try to get schools to bring that back, and to educate and have people--have parents, you know, get to their congressmen or whoever and say, you know, we need this back in our schools. Did--and I wondered about that and I think back into my own childhood, and I remember like, we did have like a music class where even people who didn't play anything, they would sit down and say, "Okay, this is music, this is Mozart, this is Bach, and this is Duke Ellington." And you know, these are things that I came along with. So I started thinking about that and you know there isn't any real-- I wonder if maybe there isn't any real appreciation for music anymore, outside of "I'm learning how to play this. I'm going to conservatory for this." At this point I wonder if maybe at this point, "Do we as Americans, and American Christians, do we know enough about music, do you think?"

RM: Well, I can just say this. Everyone's worried about what kids listen to--Tipper Gore is all in a roar about it, and I wish she'd go somewhere else and roar. But, there's ah, I think the reason why people like bad music is because they're not exposed in a positive way to good music. And I don't think that Bach is necessarily good, and Ice T is necessarily bad. I'm not sure that those labels apply in music. What I think happens is that our experience of music is very limited. And not only do people respond to music, you know it's like, I've noticed that the metal heads all dress very much alike, they all watch the same TV shows, they all drive the same kinds of cars, ah, Jazz people all wear berets and smoke little pipes, and that kind of thing. People make an identification--music comes to be representative of a certain, ah, subculture and people tend to identify with these different subcultures. And I think what happens, I know when I was a youth pastor in a church for a while--or a youth director in a church for a while, the parents were all worried about the kinds of music their kids were listening to music they thought was bad. And you know, they wanted me to do something about it, and I was a little bit miffed, because I'm kind of going, "Why do your kids have stereos if you don't want them to listen to music? I mean, they don't have to have a stereo. And didn't you listen to stuff that your parents were worried about? (laughing) Yet you've managed to be human enough to produce offspring and hold down jobs and stuff." What I did was I just start taking them to bluegrass

festivals, exposing them to all sorts of different kinds of music, exposing them to all sorts of things. And saying, "Man, "You don't have to let your peers decide for you what kinds of music to listen to. It's more important to be who you are than be who they say you are." And amazingly, kids started getting into other kinds of music, kids started kind of diverting away from this group that they were really sucked into. I think music education has failed, I think in that that it has problems, not that it has failed. But I think that it has problems in a couple of areas. First of all, I think that especially now in the information age, people think that life has to do with practical stuff. You know, everybody has turned into a--someone from rural Indiana. And that's not bad. That's a good value. It's important that people read, write, and can do arithmetic. That kind of thing is very important. But, that's not what makes us human. That's not where we get our identity. That's not where, ah, the magic happens. I think that, um, it's important--the reason why music, athletics, arts, those kinds of things are important is because what we really want to do is not make people who would be merely good employees or good employers. That shouldn't be the goal of education. That is the goal of the government, and their involvement in education because the government wants nice taxpayers and nice eighteen-year old boys to send to the next war they conjure up. What we really want in education is to help people become who they are, and music, athletics, art, those kind of things do that. The problem is, that the music education community has decided that it their job is to indoctrinate people and tell them why it's cooler to listen to Mozart than it is to listen to, um, anything else.

AT: Do you think that's because of the way--music, contemporary music, in our culture has become, so--I hate, I don't even want say commercialized?

Commercialized isn't the right word I want to use--

RM: Because you know, my question about that is, so what is Mozart--was he really--isn't he just trying to pay bills, too?

AT: Right! And if we go back into music history, a lot of the music we know today as great music, was music that was commissioned by the emperor of so-and so, the prime minister of this and that--but yet, in our society now, it's like it's commercial, it can't be good. Or it's a commodity, it's popular, so it's not high art or whatever. And

I'm wondering--do you think that's connected to why they kinda like let this music thing, and art for that matter, drift in schools and stuff, or. . .? .?

RM: Well, I think the preoccupation with what people call classical music is just pure ethnocentricity. They decided that what happened in Vienna, Austria a couple hundred years ago, or a hundred years ago, that that's what music is about and this is the standard by which we measure all music. They forget that there's a whole world out there. And it's, you know I think it's, I think it's pure ethnocentricity.

AT: That's interesting, because I know that, if you, just recently I went to, I was in Tower Records, and I was like, flipping through the--I was going through the World Music section, you know "World Music"; and I'm saying, "Well, all music is in the world. It's like, it's just--But this is "The World Music" section.

RM: Like, why isn't Cheryl Crow in there? What is she from? Mars?

AT: Yeah, exactly. You know, I'm saying to myself, "It's like We all exist on the same planet. Why has this got to be the World music?" And what was in there was like, um, there was some Ladysmith Black Mombaza in there, there was some Brazilian, there was some stuff from the rain forest, you know, all kinds of stuff like that . If I lived in one of these places, if I was from South Africa, that would be The Music, that wouldn't be, like, World Music.

RM: That's why I think that the whole, you know the Politically Correct movement is so hypocritical. Because they try so hard to be even-handed, and they're so off-handed. You know, It's kinda like Melissa Etheridge singing all these really sexual songs to women. And feminists aren't upset about how she objectifies females. If I or you sang the same songs, we would be attacked as being, you know, that we're using women and I kinda go, "Thank God for Melissa Etheridge, now at least feminists understand that sexual drives are part of our human experience, and they're acceptable."

AT: Well, I'm gonna use this as an opportunity for a really cheap segway, because we're gonna have you do some music now.

RM: Okay.

-17-

AT: And Rich, thanks for talking with me. It was great.

RM: Thank you.

(Plays *Creed*)

(outtakes)

RM: (whistles) (speaking with a twang) That's howcum your parents are paying out all that money!

RM: (music) Ah, we have to do it again

AT: Thanks! Blah blah blah, blah. . . So, nevermind (laughing) I'm no. . . I can't do this. I'm sorry, let it roll!

RM: (music begins) Hey, three. . . (music, chord sounds) I told you!

AT: "Smile, knowingly," And I say ,uh, "Ok, Right now Rich is gonna do Bach's F Major--wrong! Bach's. . ." (music)

RM (Laughs hard)

AT: I feel so stupid!

RM: (laughing) You look stupi. . .

AT: I know! It's bad isn't it? It's just like, "UH?" Okay, so we are . . .

RM: (Laughing while talking) Oh, yeah I sc--I bugged the Calvinists cause I told everybody they didn't have to be born again unless they were Nicodemus!

(laughs)

AT: I mean, I can say it, I can't do the thing, and then when I look up I don't say it right. Is it still rolling? Okay, I'll do it again. My bad.

Okay, I'll get it right--I'll get it right!

-18-

Now Rich will favor us with Bach's two-part invasion. . .(Laughs) Why can't I say this??

God, help me!! Two part invention in F major! O. . .

Next one, is that good? Okay. Okay, alright.

AT: (imitating own voice) And now, Here's Rich Mullins doing Mexico. .

AT: Is that Mitch?

RM: Yeah. . .

AT: I didn't know that! Hi, Mitch!

RM: that's Frank!

AT: Hi, Frank! Are we still rolling?

I'm sorry, we're still rolling.

This will go on the blooper reel.

. . . Rich Mullins doing "Hold me Jesus" Invention. . . I'm so sorry! I'm such a non-professional! (laughing)

RM: Five. (long pause) . . four. . . three. . .

RM: I hope you have terrific editing capabilities.