AN ANALYSIS ON THE NON-OBSERVANCE MAXIMS OF COOPERATIVE PRINCIPLE IN LARRY KING SHOW SPECIAL: JOHNNY DEPP

A Thesis Submitted to Letter and humanity Faculty in Partial Fulfillment of the Requirements for The Degree of Strata 1

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ABSTRACT


Interview is a kind of speech event that has a goal to obtain some information from the interviewee. The variations of utterance produced by the interviewer may fail to fulfill conversation maxims. This thesis is aimed at identifying the kind types of non-observance that occur in the utterances and knowing the meaning behind the utterances of the speaker and the listener in delivering their purpose to reach an ideal communication. The writer uses qualitative as the method of the research and uses Gricean Maxim theory to describe the violations of maxims in cooperative principle. Based on the data obtained, there are 10 data contained implicature. Through this paper, the writer finds the research finding that there are 3 kinds of Cooperative Principle that initialized in the movie; they are maxim of quantity, maxim of quality and maxim of relevance. In addition, there are four types of non-observance of cooperative principle that found in Larry King Show Special: Johnny Depp such as; flouting, violating, opting out and infringing.

Keywords: Cooperative Principle, Implicature, Non-observance Maxim
APPROVEMENT

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Jakarta, June 8th, 2017

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DECLARATION

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person non material which to a substantial extent has been accepted for the award of any other degree or diploma of the university or the other institute of higher learning, except where due acknowledgment has been made in text.

Jakarta, May 2017

Akrom Fahmi Basya
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The writer
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CHAPTER I

INTRODUCTION

A. Background of Study

Language is a daily communication tool used by people. The primary function of language in social life is as a communication tool. In the communication, a purpose or a function of language can be spoken with various forms of speech and conversation that is realized by words.¹ The people surely need a language to have a conversation and socialize with other people in a society. They use language in daily activities such as to convey information to each other in the form of thoughts, ideas, intentions, feelings and emotions. Various objectives that are achieved in situations such as studying, working, playing, shopping and the others. This is one of the functions of language as a tool of communication.

Pragmatics as a branch of linguistic study, deals with the meaning that cannot capture by Semantics.² Although, semantics comes before the pragmatics, but the analysis is different. While semantics in some cases can solve the problem that deals with the meaning, semantics cannot solve the meaning deeper. Yule explained that the semantic comprehension is not enough. He argued that semantics deals with the relationship between linguistics forms and entities in the world or on how words literally connect to things.³ Semantic cannot answer what

the speaker’s means by saying a word. So, semantic analysis is internally and focuses on the word meaning. The result of word meaning is accurate and does not see the connections between the world and the speaker. If semantics about the meaning internally, it is different from pragmatics that is to tell the word meaning externally.

Thomas said pragmatics as a meaning study in interaction.⁴ According to Yule, in Pragmatics there are four definition of pragmatics; (1). Pragmatics is the study of speaker meaning, (2). Pragmatics is the study of contextual meaning, (3). Pragmatics is the study of how to gets communication than is said (4). Pragmatics is the study of the expression of relative distance.⁵

Some problem in the communication are strongly influenced by events or context.⁶ These problems can be analyzed through the theoretical cooperative principles, the theory restricts the rules in a conversation that are certain speech context that will work together so that each can achieves the purpose through implicatures.⁷

In a speech, speaker does not always make explicit of intended meaning to the listener. If the listener understand the intended meaning by the speaker, the conversation can proceed smoothly, but when a listener does not understand the intended meaning of speaker, speech that has implied meaning will make the

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⁵ George Yule (1996), *op. cit.*, p. 3.
communication is not going well, because the communication can take place as long as there is similarity of meaning between the speaker and the listener. Levinson (1983) mentions implicatures as one of the single most important ideas in pragmatics, one reason is implicatures provide an account of how it is possible to mean more than what is actually said.

The word meaning becomes an important issue. This will come at how the information, in a given period will not make a communication. In order to give the information, pragmatics has one principle that solves the problem and requires obeying a principle. As a result, speaker and listener have to fulfill some of the rules which bind between the speaker and listener called Cooperative Principle.

To understand speaker’s meaning which is different from what they said, the Cooperative Principle is helping listener to understand speaker’s meaning, in the human daily activity Cooperative Principle used to give contributions that are needed in the conversation; the cooperative principle was stated by philosopher H. P. Grice. He explains that the speaker has to be informative, truthful, relevant and clear in every conversation. Grice as quoted by Huang says the Cooperative Principle states “Make your conversational contribution such as is required, at the

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stage at which occurs, by the accepted purpose or direction of the talk exchange in which you are engaged”.  

The speaker and listener should apply these four maxim so that their conversation can truly work effectively. In fulfilling the appropriate contribution, the speaker must obey the four maxims such as: (1) Maxim of Quantity, (2) Maxim of Quality, (3) Maxim of Relation and (4) Maxim of Manner. This maxim must be obeyed by speaker and listener in interacting.

One part of communication that will be used in this research is interview in a talk show. Interview is a conversation between a journalist radio or television presenter and a person of public interest, used as the basis of a broadcast or publication. Interview has several kinds of form, based on occasion. As mentioned before one of television show that contain of an interview activity is talk show. And talk show is a chat show, especially one in which listeners, viewers, or the studio audiences are invited to participate in the discussion.

Discourse refers to a unity of complete language that generally wider than a sentence by spoken or written. Discourse Analysis is a discipline of the social sciences that covers a wide variety of different sociolinguistics approaches. It aims to study and analyze the use of discourse in at least one of the three ways;

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11 Yan Huang, Pragmatics (New York: Oxford University Press, 2007), p. 25
Language beyond the level of a sentence, language behaviours linked to social practices, Language as a system of thought and more often than not, all of them at once. For this research is formed of transcript text that will be analyzed with discourse analysis approaches to find the context meaning.

This study focuses on the transcript of Larry King Special: Johnny Depp. Larry King Live is an American talk show that was hosted by Larry King on CNN from 1985 to 2010. It was CNN's most watched and longest-running program, with over one million viewers nightly. And invites famous guests to interview, to gain the information about their life and issues which were common at the time, so it is attracting any kind of viewers. Besides, Johnny Depp is a great actor and a great many favoured by many people because of her acting such as in the movie the pirates of the Caribbean. So it is interests to discuss this study, because conversational implicature make us infer what people talk especially in talk show. This study is intended to discover the types of Conversational Implicature and Cooperative Principle used by the interviewees.

B. Focus of the Study

To limit the research, the writer will focus on the Cooperative Principle and implicatures as a result of non-observance of the Cooperative Principle in the dialogue on Larry King Special: Johnny Depp on CNN Channel on October 16, 2011.

\[16\] Ibid. p. 1.
C. Research Questions

Based on the background study the research questions are:

1. What kind of non-observance maxims of Cooperative Principle that appear in the dialogue on Larry King Special : Johnny Depp?

2. How does the conversational implicature generate in Larry King Special : Johnny Depp?

D. Objective of The Study

Based on the research question above, the objective of the study are:

1. To know what kind of maxim of Cooperative Principle that is unobserved in Larry King Special : Johnny Depp.

2. To know how the implicature generated in Larry King Special : Johnny Depp.

E. Significance of the Study

Theoretically, this research expected to provide sufficient knowledge in linguistics about Cooperative Principle and Conversational Implicature, particularly in proper use of language in interactions and daily conversations to be communicative. This research is also expected to be beneficial for referent or comparison for the next study.

Practically, it is expected to be beneficial for linguistics students, linguistics and other experts to know about Cooperative Principle and Conversational Implicature. In addition, this research is also expected to add
useful insights about language and give knowledge information, especially for students of UIN Jakarta majoring in English language and literature.

F. Research Methodology

1. Methods of The Research

Based on the objectives of study, this research uses qualitative methods. Qualitative research methods is a research that used natural setting to interpret a particular phenomenon and done using various method.\(^{17}\)

2. Technique of Data Collecting and Data Analysis

This research uses bibliography research method. Bibliography method is uses written sources to gain the data.\(^{18}\) Data gained by using data card which to the Grice’s Cooperative Principle. In this research the data are collected by following steps:

1. Reading the transcript text.
2. Giving mark on the utterance that might be contained conversational implicature.
3. Writing the data gained into a data card in the order to number the dialogue.

After the data has been collected, the next steps is the data analysis which is used to gain the specific data that concerned to analyze.

The steps run as follow:


1. Categorizing and describing the utterance to maxim of Cooperative Principle.

2. Describing the meaning of the conversational implicature.

3. Making conclusions based on description analysis.

3. Instrument of The Research

In this study the writer uses herself as a main research instrument through reading, identifying, classifying and analyzing the data which are used and needed from the dialogue. Then, the writer observes and signs the possibility of the violation of maxims occurrence within dialogue.

4. Unit of Analysis

The unit analysis in this research is the interview of Larry King Special: Johnny Depp on October 16, 2011 at CNN channel.
CHAPTER II
THEORETICAL CONCEPT

A. Previous Research

There are some previous studies related to this research. The first study is conducted by Tartisa Sulistiani entitled *Analysis of the Non-Observance of Cooperative principle Related to the Politeness Strategy in Oprah Winfrey Show*. The purpose of this research is to know the non-observance of cooperative principle but to create politeness in an interview conducted by Oprah Winfrey Show. It is conducted by using qualitative descriptive with two research questions. From this research, the non-observances occur with implicatures to make positive, negative, and off-record politeness strategy. The difference between the Tartisa’s with this research that going to presented is the Tartisa’s combines the theory of cooperative principle with politeness strategy.

The second study is conducted by Aprivianti entitled *The Principle of Cooperation in Interaction between Mother and Children*. This script analyze about the principle of corporation in interaction between mother and children. The purpose is to know about obedient and infraction to cooperative principle in interaction between mother and children, and also to describe the language’s tool which used for the mother in defending cooperative principle. It is conducted by using qualitative method with three research questions. From this research acquire some obedient and infraction which happened in a conversation between mother and children. The infraction in cooperative principle also often did by the children. This problem happened because the children announcement often out of
the topic which been talking, so it makes the children violate the maxim of relevant and the mother uses more demonstrative word to defending cooperative principle. The difference between the Aprivianti’s with this research that going to presented is the Aprivianti’s doing direct research object of observation that is a constituent of the conversation mother and children to know the cooperative principle and violations in his research.

B. Concept

1. Discourse Analysis

The word discourse derived from the word discursus in Latin which means ‘running to and fro’.\(^{19}\) According to Yule, the word discourse is usually defined as “language beyond the sentence” and so the analysis of discourse is typically concerned with the study of language in text and conversation.\(^ {20}\) The functionalist composed a discourse as a study of language use. It means discourse is a system in which socially and culturally organized way of speaking.\(^ {21}\) Discourse analysis tries to analyze language unit that is bigger than sentence to understand the meaning that is used in spoken or written language. It tries to interpret a discourse which cannot be found in semantics.\(^ {22}\)


Discourse analysis covers an extremely wide range of activities, from the narrowly focused investigation of how words such as ‘oh’ or ‘well’ are used in casual talk. It focuses on the record (spoken or written) of the process by which language is used in some context to express intention. It inevitably explores what the speaker or writer has in mind. The study of discourse is more contributed by pragmatic perspective because it tends to focus specifically on aspects of what is unsaid or unwritten (yet communicated) within the discourse being analyzed.\textsuperscript{23}

Pragmatics often appears to describe discourse as it might be in a better world, rather than discourse as it is. It is also limited in having been mainly developed with reference to single invented utterances rather than real extended discourse and central notions like ‘speech act’ have turned out to be problematic when people try to use them to analyze real discourse.\textsuperscript{24}

Because of this study is based on the text, so this research uses discourse analysis with pragmatics as its approach. The study of discourse is more contributed by pragmatics as its approach. The study of discourse is more contributed by pragmatics perspective that focus on aspects of what is unsaid or unwritten within the discourse being analyzed.

2. Pragmatics

Pragmatics may be defined as the study of principles which govern language in use.\textsuperscript{25} Pragmatics related to various aspects of meaning through social factors.


Various aspects of meaning to tell how language can be less or more acceptable depending on the rules of the standard language of the community. In early studies developing linguistic, semantic take a big part in the analysis of literal meaning. In the development of linguistic studies, offering pragmatic study of deeper meaning. Development of linguistic studies bring pragmatic conclusion that relate to the deeper meaning of semantics. According to Yule there are four pragmatics definition: (1). Pragmatics is the study of speaker meaning, (2). Pragmatics is the study of contextual meaning, (3). Pragmatics is the study of how to gets communication than is said (4). Pragmatics is the study of the expression of relative distance.\(^{26}\)

According to a short statement purposed by Jean Aitchison, pragmatics is a branch of linguistic learning about various meaning aspects and couldn’t comprehend by the semantic theory.\(^ {27}\) Based on the above definition the authors can conclude that pragmatics is the science that examines the meaning expressed by speakers and translated by the listener in a conversation. Pragmatics nowadays is focused on four majors, there are: (1) speech act, (2) cooperative principle, (3) politeness, and (4) relevance theory.\(^{28}\) This research is concerned on Cooperative Principle and Politeness Principle as the main theory to be analyzed.

The speaker and listener have to make a cooperative effort to make a successful communication. When speakers utter the utterance, sometimes they will implicate something in the way they exchange information. If the speaker’s

\(^{26}\) George Yule (1996), *op. cit.*, p. 3.
formulation in uttering can be understood by the listener, the speaker is successful in delivering the information. But it will turn into a fail effort when the listener cannot understand about what was being talked about. The formulation’s utterance that what the speaker’s intent and imply called implicature.

3. Implicature

The word “implicature” is derived from the verb “to imply” that ‘means’ to fold something into something else’ from the latin verb *plicare* “to fold” which means it needs to be unfolded in other to be understood.29

People sometimes say something that has hidden meaning behind the literal meaning or in other words, implies something else behind the utterance. The implication of course would not be the same as the speaker’s literal meaning. Implication may lead the listener to have many perceptions in mind. The following example of the implicature will help us to get a better understanding:

*(1) A : What time is it?*

*B : The Newspaper has come*

Sentence (A) and (B) is not related to the conventional. But B already knows that the answer delivered is sufficient to answer the question A, because B already knows what time when newspaper is usually delivered.

4. Cooperative Principle

In communication between speakers of the conversation partner must maintain the mutual of principle cooperation (Cooperative Principle) that the communication process runs smoothly. Without the cooperation principles of

29 Jacob L. Mey (2001), *op.cit.*, p. 3.
communication will be interrupted. The Cooperative of Principle will be realized in the norms of the conversation.  

For the success of a reference, the cooperation is expected to be a major factor. When receiving the presupposition of speakers, listeners have to assume that a speaker who says "my book" really have the books mentioned and not try to mislead the listener. This partnership is not assumed to attempt to confuse, playing, or conceal relevant information with each other. The Principle of Cooperation is a principle with the aim of the conversation becomes cooperative. The Principle of Cooperation according to Grice's theory says:

"Make your conversational contribution such as is required, at the stage at which it Occurs, by the accepted purpose or direction of the talk exchange in the which you are engaged".  

Paul H Grice was a philosopher of language instill the principle of partnership that underlies the use of language, based on whether we want to convey the purpose of the conversation. Grice argues that there is a principle of cooperation or called maxims, which established the Principle of Cooperation with conversation. There are four types of maxims, namely: maxim of quality, maxim of quantity, maxim of relevant and maxim of manner.  

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30 George Yule (1996), op. cit., p. 3.
1. **Maxim of Quantity**

   (a). Make your contribution as informative as is required (for the current purposes of the exchange)

   (b). Do not make your contribution more informative than is required.\(^\text{33}\)

   This maxim directly correlates more or less to the information given to the speaker. This maxim forces the speaker in giving sufficient information to the listener.\(^\text{34}\) The participant must give required contribution and make the conversation to be connected. The speaker must also give more information. On the application, it is shown in the example:

   (2) Rio : What is your name ?
   Paul : My name is Paul.

   That conversation depicts Paul’s response. Paul gives a good response to Rio by giving information that he need. Paul gives the information not too more or not too less. Paul believes to be appropriate for that point in the conversation. It means that Paul has contributed as it required.

   Sometimes people also violate the maxim quality, a speaker violation of quantity when the speaker does not give more information that is needed. For example:

   (3) Rio : What is your name ?
   Paul : My name is Paul, I live in Las Vegas and I am not married.

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\(^{33}\) Kirsten Malmkjaer (2002), *op cit.*, p. 419.

By giving such an answer, Paul is giving more information that is needed in the conversation. Rio asks her name only, but Paul tells him not only her name but also share her life and her marital status, that she has not married yet. This is the violation of the maxim quantity.

2. Maxim of Quality

(a). Do not say what you believe to be false.

(b). Do not say that for which you lack adequate evidence.  

The maxim of quality says that the speaker should not say something that is believed to be false. In other word, this maxim requires the speaker to be truthful in every conversation. For example:

(4) Lecturer : Excuse me, do you know what time it is?
Student : Five o’clock.

A conversation above explain the student assumption. Student assumes provide reliable information about the current time. Student makes sure himself that the times is five o’clock.

The Speaker violate maxim of quality, the speaker says something that is believed to be false. Putu Wijana gave example for flouting the maxim of quality as follows:

(5) Teacher : “Joy, what is the capital city of Bali?”
Joy : “Surabaya, Sir”
Teacher : “Very good, than the capital city of East Java is Denpasar, isn’t it?”

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The teacher says that the capital city of East Java is Denpasar, not Surabaya. The teacher reacts this way as the result of Joy’s incorrect answer. Andi as an individual who has communicative, will wonder why the teacher gives wrong answer with different tone of speaking. Through the evidence, Joy realizes that he has given the wrong answer to the question asked by the teacher. Therefore, the teacher does the irony. The teacher does not mean to give a compliment to Joy by saying “very good”.

3. Maxim of Relevance

(a). Be relevant.

This Maxim is sometimes called super Maxim because only this maxim as central regularity of every conversation. Some of these maxims interpret ‘as a kind of special informative’ even according to Smith and Wilson in Leech, relevance is defined informally as follows: “A Remark P another remark is relevant to Q if P and Q, together with background knowledge, yield new information not derivable from either P or Q, together with Background knowledge, alone”.

This definition means that the relevance of the relationship between statement A and statement B are not only find in the forms of simple answer, as in the followng example.

(6a) A : Where is my box of Chocolates?

B : It’s in your room.

But also in sentences that are more indirect, as in the example:

(6b) A: Where is my box of Chocolates?

B: The Children were in your room this morning.

In sentence (6b) statement B can be relevant to a statement of reason as follows: although B knows the correct answer to question of A, but B can help answer A is the correct answer because the answer of B contains the implication that perhaps the children who ate chocolate, or at least they know that where the chocolate is located. So although informative answer of B is not sufficient, but it can be concluded that a more indirect answer of B is relevant to Maxim of Quantity.37

Maxim relevance is the most important because no matter how the required information, sufficient, conveyed clearly, systematic and unambiguous, if the information is not relevant to the problem would bring benefit, for example:

(7) George: What did Mr Blake come to work today?

Shandy: I saw him go by car last hour.

In this example, George concludes that Mr Blake came into the office today because he assumes that what is relevant to the Shandy said in question. However, if the Shandy find out if Mr Blake set off a car rather than go to his office but rather attend a seminar, then what is said to be very misleading.

4. Maxim of Manner

(a). Avoid obscurity of expression

(b). Avoid ambiguity

(c). Be brief (avoid unnecessary prolixity)

(d). Be orderly.\textsuperscript{38}

The maxim of manner says that he speaker should avoid obscurity and ambiguity. Here the speaker must speak clearly to the listener. The message should be constructed in an orderly way. The emphasis here is on the clarity of message. In delivering the message, the speaker has to state the information clearly.

(8) Friend : Where was Alfred yesterday?

Mother: Alfred went to store and bought some whiskey.

In the example above, the mother is obeying of manner by giving the answer orderly since she gives clear explanation on where Alfred was.

(9) Susan : What about my new hair model? This’s new model.

Susan’s sister : Uh. Where is Santi, did you see?

In this example, Susan’s sister does violating maxim manner. Susan’s sister dislike the Susan’s model hair because Susan is not in accordance with his face. But she did not want to hurt Susan, saying ‘no good’. So she changed the subject. Thus the sister does not obey maxim of manner.

5. Non-Observance Maxim of Cooperative Principle

Maxim is the concept or principle which is induced from the human communicative conversation. Grice created that principle rather than blank slate, but rather refers to the concept that humans are typically used in everyday communicaton. Communication processes are assumed to be satisfied four

\textsuperscript{38} Kirsten Malmkjaer (2002), \textit{op cit.}, p. 420.
thimbles which have been describe previously, is a process of verba exchanges is informative in all its froms (conversation, interview, dialogue). Non-observance of maxims divided into 5 as; flouting a maxim, violating a maxim, infringing a maxim, opting out a maxim and suspending a maxim.

Flouting a maxim is failure of maxim that said by the speaker blatantly. Flouting of a maxim happen because, there is a clash of maxims and developed to maxim. Development flouting a maxim may happen in 4 maxims, such as; maxim of quantity, maxim of quality, maxim of relevance and maxim of manner.

Here is an example of flouting a maxim:

(10) A is asking B about C’s new boyfriend:

A : Is he nice?
B : She seems to like him

‘B’ could possibly answer “no”, so ‘B’ gives appropriate information as required. But, ‘B’ gives a less informative. Non-observance that ‘B’ does happen because there is a clash of maxim, maxim of quantity and maxim of quality, so that ‘B’ cannot say whether the new C’s boyfriend is good or not, so he says based on what he feels.

Violating a Maxim is an unostentatious observance. If someone does this, he/she inclined to be lied. As shows in the example under:

(11) There’s a husband who asks his wife that he thinks she may be having an affair:

\[\text{\textsuperscript{39}}\text{Jenny Thomas.} \text{ Meaning in Interaction: an Introduction to Pragmatics .} \text{ (London: Longman, 1997), p.64}\]

\[\text{\textsuperscript{40}}\text{Grice, H. P (1975). op. cit., p. 198}\]
Husband : Is there any another man?

Wife : No, There is no another man.

The answer of the wife is true that she is not having an affair with any another man, but it is not totally true. In fact, the wife is having an affair with another woman! Violating she did is non-observance of maxim of quantity, because she is not giving an information as required, so the husband thinks she is not guilty.

Non-observance of maxim may happen because of utterance disability. This is called infringing a maxim. It could happen even the speaker does not mean to lie or make an implicature. The disability may because less of language knowledge (usually happen on children or foreigner or when feeling nervous, drunk, too happy) and because the speaker cannot speak clearly and brief. Sometimes, a speaker says something unclearly that may caused misunderstanding in a communication. That case is a form of opting out a maxim. Opting out a maxim is a non-observance maxim that happen by dodging and make a mislead information. Sometime, it is also purposed to be polite or keep safe cause for the listener. Here is an example:

(12) The first speaker is a caller to a radio show. The second speaker is the host, Nick Ross.

Caller: ......um I lived in uh a country where people sometimes need to flee that country.

Ross: Uh, where was that?

---

41 Jenny Thomas (1997). op. cit., p.64
42 Ibid. p. 64.
**Caller:** It’s a country in Asia and I don’t want to say no more.

Sometimes, opting out a maxim may happen caused by an event, belief or culture and something like that. This is also known as suspending a maxim.\(^4^3\) For example, in Britain, there are several people on theatre community are avoiding to mention one of Shakespeare’s work titled *Macbeth*, because they believe that it would be a bad luck (unfortunate). They prefer to say it as “The Scottish Play”. Therefore, they failed to obey a maxim of quantity.

Those non-observance maxims appear when the speaker saying utterance that do not require of the 4 maxims (super maxim). The reason why the speakers do that because of their implying meaning in their utterance belong to any purposes as mentioned above regarded to the non-observance maxims. In this research will be analyze with those device, to identifying and describing the meanings that could be possibly the fact, regarded to the contexts described.

\(^{4^3}\) *Ibid.* p. 64.
CHAPTER III

DATA ANALYSIS

A. Data Description

In this chapter, the writer would like to tabulated the kind of the collecting data of non-observance of cooperative principle and implicature conversations from Larry King Special: Johnny Depp, as following below:

<table>
<thead>
<tr>
<th>No</th>
<th>Data</th>
<th>Non-observance of maxim</th>
<th>Cooperative principle</th>
</tr>
</thead>
</table>
| 1. | **LARRY:** How did you meet Vanessa?  
**JOHNNY:** I had met her before. But very Briefly. And then it was '98 when I went to do this movie with Roman Polanski in Paris. I was in the hotel lobby sort of getting my messages. And I turned around and was Walking back towards my room and then I saw - I saw across the room, I saw this back, this sort of skin of this back and this neck attached to it. I just thought, my god, what's that? And then instantly it turned towards me and walked over and said hello. And it was Vanessa. And it was that moment when I knew I was absolutely in deep trouble. It's over. I just knew it. It was over. *And she - you know, we was going to have a kid. You know within three months she was pregnant, so it was over* | Flouting | Maxim of quantity |
| 2. | **LARRY:** I mean you and your sister are very close, right?  
**JOHNNY:** My sister, yes. *Christy is my best friend in the world. She's always kept me alive since I was a little kid.* | Infringing | Maxim of Quantity |
| 3. | **LARRY:** You just did "Dark Shadows," right?  
**JOHNNY:** *Just finished.*  
**LARRY:** Finished. That was a soap opera about a vampire. | Infringing | Maxim of Quality |
<table>
<thead>
<tr>
<th></th>
<th>JOHNNY: Yes.</th>
<th></th>
<th></th>
</tr>
</thead>
</table>
|4. | **LARRY:** Will you do your own makeup Tonto?  
**JOHNNY:** *Will I do my own makeup Tonto?*  
**LARRY:** Have you figured out will Tonto - one little feather?  
**JOHNNY:** I think it's a little more than that. I think - (LAUGHTER) | **Flouting** | **Maxim of Quality** |
|5. | **LARRY:** Now what do you think makes you good at what you do? You have to think you're good.  
**JOHNNY:** *I'm OK. (LAUGHTER)* | **Violating** | **Maxim of Quality** |
|6. | **LARRY:** Do you enjoy success? Now you know you're successful. *Are you - do you enjoy it? Do you enjoy the fruits of it?*  
**JOHNNY:** Sure. I mean, I've been very - like I said, very, very lucky, you know, in a sense that, you know, I mean, how ironic is it that, you know, as I said you get - | **Infringing** | **Maxim of Quantity** |
|7. | **LARRY:** Working with Johnny.  
**Al Pacino, ACTOR:** *I love him. I love Jhonny*  
**JOHNNY.**  
**LARRY:** What makes him special? You did "Donny Braskow."  
**Al Pacino:** Yes. Yes. And he's done so many things. I mean He's gone from A to Z, you know. It's just gifted. It's really his gifts. And has a personality. And as a person, I just loved him. I loved being with him Because he made me laugh every day I was there. He's really nuts, too. | **Flouting** | **Maxim of Relevance** |
|8. | **LARRY:** Paul Newman of toll me that any successful person in any field who in discussing Reviews their career does not use the word luck is a liar.  
**JOHNNY:** Yes. He's absolutely right, yes.  
**LARRY:** So you Consider yourself lucky?  
**JOHNNY:** Very lucky, yes.  
**LARRY:** But you have to have the talent to meet the luck, right?  
**JOHNNY:** *Somebody hands you the ball and you run, you know.* And then if you get hit, you get hit, or maybe you make it through, you never know. But, I mean, I just know that somebody handed me the ball at a Certain | **Flouting** | **Maxim of Quality** |
point. And I was hungry enough to keep running. And I'm still running. So -
(LAUGHTER)

| 9. LARRY: How did you go from guitar to acting? JOHNNY: Accident. (LAUGHTER) | Flouting Maxim of Quality |


B. Data Analysis

The 10 obtained data are analyzed for further below:

Data 1:

Flouting a maxim of quantity

LARRY: How did you meet Vanessa?
JOHNNY: I had met her before. But very Briefly. And then it was '98 when I went to do this movie with Roman Polanski in Paris. I was in the hotel lobby sort of getting my messages. And I turned around and was Walking back towards my room and then I saw - I saw across the room, I saw this sort of skin of this back and this neck attached to it.

I just thought, my god, what's that? And then instantly it turned towards me and walked over and said hello. And it was Vanessa. And it was that moment when I knew I was absolutely in deep trouble. It's over. I just knew it. It was over. And she - you know, we was going to have a kid. You know within three months she was pregnant, so it was over.

These utterances formed a maxim of quantity. In this occasion Larry many asked about private life of Johnny, including in the conversation above, Larry asks about how he met his wife.

Johnny tells that he had previously met with Vanessa but just briefly and then at another time Johnny met again with him in a hotel in Paris, and that's where the beginning of acquaintance and attraction between Johnny and his wife.
But in this dialogue Johnny doesn't adhere to the maxim of quantity in answering questions from Larry, he gave the information overload of what is asked by saying "And she - you know, we were going to have a kid. You know within three months she was pregnant, so it was over" But Larry just wanted to know the process of his encounter with Vanessa. So Johnny did flouting a maxim of quantity because Johnny gave information more than or even did not as required.

Implicature that occurred from conversations that resulted in flouting a maxim of quantity, because Johnny wants to express the happiness in her life after meeting with Vanessa, can be seen in the conversation above that three months after the meeting Vanessa was pregnant. So if interpreted that they have found a match and a commitment to life together.

Data 2:

Flouting a maxim of quantity

LARRY: I mean you and your sister are very close, right?
JOHNNY: My sister, yes. Christy is my best friend in the world. She's always kept me alive since I was a little kid.

This Dialogue formed a maxim of quantity, in this conversation Larry was still asking about the personal life of Johnny, namely his brother, Larry asks about the proximity of Johnny with his sister. But Johnny did flouting a maxim of quantity because Johnny gave information more than or even did not as required with say “My sister, yes. Christy is my best friend in the world. She's always kept me alive since I was a little kid.” Whereas with answered "yes" it is enough.

The implicature occurs when Johnny said "she's always kept me alive since I was a little kid" might that want delivered that his sister is everything in his
life and become someone very important. Or an expression of gratitude to her sister for being an important person in his life, it can be proved by giving praise to his sister.

Data 3:

Infringing a maxim of quality

LARRY: You just did "Dark Shadows," right?
JOHNNY: Just finished.
LARRY: Finished. That was a soap opera about a vampire.
JOHNNY: Yes.

In the utterance above, the maxim of quality was infringed. Because Johnny gave answers that were less fit by saying "Just finished", he should simply replied "Yes, just finished".

Implicature is happening from answers Johnny is that he is happy and proud for being a part of the "Dark Shadows", it can be seen from direct questions he answered. But Larry thinks that Johnny was over confident or even quite arrogant.

Data 4:

Flouting a maxim of quality

LARRY: Will you do your own makeup Tonto?
JOHNNY: Will I do my own makeup Tonto?
LARRY: Have you figured out will Tonto - one little feather?
JOHNNY: I think it's a little more than that. I think - (LAUGHTER)

This dialogue is flouting a maxim of quality, when Johnny was repeating Larry’s question with he said: “Will I do my own Tonto makeup?”. Supposed Johnny could contribute with answers questions, so entwined good communication among themselves, not by turning to the questions asked are
given. The dialogue above is talking about the character Tonto played by Johnny in a film entitled "The lone ranger". It may attract the attention of Larry, so give a question like that, because in the movie acts like a clown.

Implicature occurs when Johnny said of "Will I do my own Tonto makeup?" it is an expression of shocked, but the meaning is the amazement with question, an extraordinary if Johnny can apply makeup "Tonto" itself, because if you see a character “Tonto” played by Johnny would be very difficult if he did his own makeup, so deliberately create implicature that by asking back, because impossible to do it yourself.

Data 5

Violating a maxim of quality

LARRY: Now what do you think makes you good at what you do? You have to think you're good.
JOHNNY: I'm OK. (LAUGHTER)

This dialogue formed a maxim of manner, regarded to Larry’s question that requiring of information of Johnny about the truth, but Johnny gave an ambiguity statement.

The above conversation occurs when Larry asks about how Johnny looked at the success that he achieved now and how he lives to fit his expectations. Johnny believes that the success he get now as a factor of luck. In the above conversation Johnny has made violating a maxim of quality because he deliberately seeks out safe by saying "I'm OK" but it would be nice if he answered truthfully about what he feels and what will he do so as not to violate the Cooperative Principle.
The implicature is on Johnny's utterance "I'm OK" then "LAUGHTER" shows that there is something that he hides about his way of life and when he said "I'm OK" he didn't want Larry to ask further about his life, so looking for a safe with the answer like that. And that he was laughing, it showed he was avoiding the question Larry who might question was too personal for her.

Data 6:

Infringing a maxim of quantity

LARRY: Do you enjoy success? Now you know you're successful. Are you - do you enjoy it? Do you enjoy the fruits of it?
JOHNNY: Sure. I mean, I've been very - like I said, very, very lucky, you know, in a sense that, you know, I mean, how ironic is it that, you know, as I said you get –

This dialogue formed a maxim of quantity. When Larry asked him about his feelings enjoyed the success that he get it now, but Larry asked with infringing the maxim of quantity, for he repeats several times the same question to Johnny, he should no need to do that so it looks presses the opponent's interlocutor. When Larry asked simply by saying "Do you enjoy success? Now you know you're successful "no need to ask again by saying" Are you--do you enjoy it? Do you enjoy the fruits of it? "because the purpose of the question is the same, namely about how feeling Johnny over his success.

If you see a situation Johnny now of course he enjoyed the success that he got much less he acquire it with no easy. Conversational implicature that occurs in the above is because Larry curious about the success that Johnny achieved so make Larry expresses the question again by asking over and over again, such an
attitude is often carried out when someone he desperately wanted to find out the circumstances of others.

The implicature is contained on utterance "Do you enjoy the fruits of it?" by Larry. Whether Johnny already enjoys the results of their hard work over the years and whether Johnny happily over his success that he got.

Data 7:

Flouting a maxim of relevance

LARRY: Working with Johnny JOHNNY.
Al Pacino, ACTOR: I love him. I love Jhonny JOHNNY.
LARRY: What makes him special? You did "Donny Braskow."
Al Pacino: Yes. Yes. And he's done so many things. I mean He's gone from A to Z, you know. It's just gifted. It's really his gifts. And has a personality. And as a person, I just loved him. I loved being with him Because he made me laugh every day I was there. He's really nuts, too.

In this conversation, Larry asked his friend of Johnny’s named Al Pacino how about feelings he is working with Johnny, when Larry asks "Working with Johnny Depp," Al Pacino flouting a maxim of relevance because he gives an answer that is not relevant with says "I love him. I love Jhonny Johnny ", he should just express what he felt when working with Johnny, does not give answers that are not relevant to a given that question.

Implicature of the utterances of Al Pacino with says "I love him. I love Jhonny Depp" is the positive praise, taste is pleased and excited as can be partners and play a movie with Johnny.

Data 8:

Flouting a maxim of quantity

LARRY: Paul Newman of toll me that any successful person in any field who in discussing Reviews their career does not use the word luck is a liar.
JOHNNY: Yes. He's absolutely right, yes.
LARRY: So you consider yourself lucky?
JOHNNY: Very lucky, yes.
LARRY: But you have to have the talent to meet the luck, right?
JOHNNY: Somebody hands you the ball and you run, you know. And then if you get hit, you get hit, or maybe you make it through, you never know. But, I mean, I just know that somebody handed me the ball at a Certain point. And I was hungry enough to keep running. And I'm still running. So - (LAUGHTER)

This dialogue formed a maxim of quality because regarded to the context that Larry and Johnny were talking the opinion about success.

Larry tried to ask about the success achieved by Johnny, that behind the success of someone no apart from a luck. Like is the way of life that Johnny began his career as a musician and then got the chance to acting. But in the conversation above flouting maxim of quantity.

Implicature is made by Johnny saying "Somebody hands you the ball and you run, you know" means that every human being basically has the ability or talent, respectively, stay whether that person wants to run it or not in any opportunity that comes along.

Data 9:
Flouting a maxim of quality

LARRY: How did you go from guitar to acting?
JOHNNY: Accident. (LAUGHTER)

This dialogue formed a maxim of quality. Here Larry was trying to know about Johnny's way of life to the choices become musician or acting. Larry and Johnny talking about job Johnny used to be, that's how he can switch from musicians become actors as of now. Because before becoming an actor, Johnny playing music and it became his first job. Johnny tells the story of how he used to
initiate his career by playing music and then Larry asks about "How did you go from guitar to acting?". Here Johnny failed to comply with the Cooperative Principle because of the blatant deliberately give answers that are not appropriate to produce implicature, should adhere to the Cooperative Principle can Johnny by giving appropriate answers. When Larry asks about her life journey process should Johnny can provide answers for what it is.

Implicature that occurs when Johnny responded, "Accident (LAUGHTER)" the point is that the way of life that happened to him was an accident that had not been previously unimaginable that he would be an actress, and could have starred in the movie "Pirates of The Caribbean" that throw his name.

Data 10: Opting out a maxim of quality

LARRY: Do you like the camera? Burt Reynolds used to say every day he'd go up and say to the camera, love me today.
JOHNNY: Oh, really? (LAUGHTER)

This dialogue formed a maxim of quality, regarded to Larry’s question that requiring of information of Johnny about the truth, but Johnny gave an ambiguity statement.

The implicature is on "oh, really?" the point is that Johnny didn't like with the camera and less happy with the questions asked of him so he's just Larry responded with a surprised expression, he just didn't want his personal life an exposé by journalists, so when he is given an example others associated a camera he just replied "oh, really?", because Burt Reynolds can do just fine with the
camera. That question deliberately asked for want of knowing expression Johnny
does not like on a photograph.
CHAPTER IV

CONCLUSIONS AND SUGGESTIONS

A. Conclusion

The relationship of the interviewer and the interviewee in making contributions in a conversation may be affected by unobservant of maxim. Both of the interviewer and the interviewee are unobserving the maxim in several ways. Based on the findings, there are 3 types of maxim and 4 non-observance of maxim. The most common maxim that find unobserved is a maxim of quality. It is because, in an interview, there are many opinions might be asked and show the fact of the interviewee. And, the most common type of nonobservance of maxim is flouting a maxim. As mentioned above, in observance maxim of quality consists of opinions, and it may lead act flouting a maxim, to defend and also for keeping the image of the interviewee from unexpected questions. It shows the differential background of knowledge especially in communication skill of each participant.

There are several ways that may lead implicature, one of them is the observance maxim. The observance maxim occurs when the speaker and the listener have a different culture, mental, social and knowledge. To understand the communication, the participants should be aware not only utterances but also the observance of maxim, to reach the goal as informative as required.
B. **Suggestion**

The researcher suggests it would be better, to do research using the corpus taken from the daily live conversation, so it can make something more real and analytical. Theoretically, besides cooperative principle, the similar corpus can be analyzed using other theories is pragmatics, such as politeness, conversational analysis and speech act.
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Transcript: CNN LARRY KING LIVE

Larry King Special: Johnny Depp

Aired October 16, 2011 - 20:00 ET

LARRY KING, CNN HOST: He's one of the biggest stars in the world. One of the most acclaimed actors of our time.

Tonight Johnny Depp. The man who rarely grants interviews sits down with me and opens up about his fame.

JOHNNY DEPP, ACTOR: This is the card I drew, so I'll deal with it, that's fine. Doesn't mean every single moment you have to be sort of OK with it.

KING: His family.

DEPP: I don't want my kids to experience me as a novelty. I want my kids to know me as dad.

KING: And his famous friends. Brando had that big an effect on you?

DEPP: He was a wonderful man. You know? He'd give you anything.

KING: Plus we'll go on a tour of his private office full of personal memorabilia and his paintings.

It's all ahead on this LARRY KING SPECIAL, "Johnny Depp."

We're sitting here in Johnny Depp's office. An office like none I have ever seen. That later we'll get a chance to explore a little. He, of course, one of the most celebrated and versatile actors of his generation. He's also a director, producer, accomplished musician.
His new movie "Rum Diary" will open October 28th. The only novel ever written by Hunter S. Thompson. We'll talk about that a little later.

You don't do many things like this. Do you not like to be interviewed or --

DEPP: No. I'm just not very good at it, you know. Never have been very good at it.

KING: Why not?

DEPP: I don't know. There's a -- you know, there's a strange thing, you know. I'm OK when I'm a character. If I'm playing a character, I can do, you know, virtually anything in front of a camera. But if I'm just me, I feel, you know, exposed and sort of, you know, it feels awkward.

KING: We won't expose you.

DEPP: OK. Good.

KING: Do you like being other people?

DEPP: Yes, I do. I do because I'm fascinated with people. I mean, I'm fascinated - - I like to watch people. And that's the one sort of thing, you know, as an actor in terms of job necessity is the ability to be able to watch people, to observe, to be the observer. As a journalist, you know, to observe. And it's one of my favorite things, to sort of pick apart, you know, various traits.

KING: Marlon Brando told me that one of the problems is when you get very well known is they're observing you.

DEPP: That becomes the problem.

KING: You can't -- you're not observing them really.

DEPP: Yes. Exactly. No, that becomes the problem. You become the focus of
others. So, therefore, your ability to observe is tainted. You know it's a little bit - yes. It changes quite radically.

KING: How did you go from guitar to acting?

DEPP: Accident. (LAUGHTER)

KING: How did it happen?

DEPP: I'd moved to Los Angeles in 1983 and was living here playing -- you know, playing music. And we did a couple of good gigs. You know, the band and stuff. And we went on the road for a little bit. And that was all fine. But, I mean, in terms of making a living, it was pretty straight -- you know pretty close to the bone there.

So I was filling out job applications for just various -- like video stores or anywhere, you know. And I happened to be with an old buddy of mine, Nicolas Cage. And who was -- who was then coming up the ranks. And he said that, you know, why don't you just -- I think you should meet my agent. You should investigate acting.

KING: You hadn't thought of it?

DEPP: No, not really, no. No. And so I met his agent. She sent me to read for a part. And got a call back and then they hired me for the gig. You know that was the first "Nightmare on Elm Street." That was 1984? Three or four.

KING: Did you like it right away?

DEPP: No. (LAUGHTER)

KING: It was a job?

DEPP: It was just a gig. You know I just thought, well, this will get me through,
you know, until, you know, the music picks up or whatever. You know. So I just -
- you know, the first two or three, four films to me were just, you know, a lark.
You know, just --

(CROSSTALK)

KING: Would you rather have been a musician?

DEPP: In retrospect, no, you know. In retrospect, no. Because it's -- I suppose had
that become my bread and butter, as they say, you know, the main gig, I would
have probably fallen out of love with it on some level. And I still to this day, you
know, have the -- the same love, you know, first love feeling for music as I did
when I was 12.

KING: Do you play?

DEPP: All the time, yes. Constantly. Still, yes.

KING: How did you react to getting famous?

DEPP: I'm still reacting, you know. I'm still sort of dealing with it. I don't think
it's anything you ever get used to, you know. I could never -- for many years I
could never sort of put my name in the same sort of category as the word
"famous" or anything like that. And I just found it very uncomfortable. So it's
weird.

It's something like if you -- I find if you get used to it, then something must be
wrong, you know. If you get used to that constant kind of thing, it's -- something's
got to be wrong. There's got to be still a part of you that -- somewhere in there that
pines for anonymity.

KING: Allen Alda told me one that he doesn't like giving autographs because he
feels it demeans the person asking for the autograph. It put them on a lower level.
And Brando didn't like much being photographed. Is it true you don't like being photographed?
DEPP: I suppose, like, for example when you're doing something organized like a photo shoot, essentially amid the faux pas of, you know -- there was a piece in "Vanity Fair" where I should have used the word "violated." However, you know, in my -- in my lack of vocabulary in the moment I used another word, which I've, you know, apologized for radically.
But the thing -- the thing with doing a photo shoot, that's sort of an organized thing. You feel dumb. OK. But you just get through it. But what I find still to this day, kind of, like an attack on the senses, is really just being bombarded by paparazzis.
You know I'll take photographs with kids. People, you know, who want to take photographs with me. People who like the movies. People who supported me. I'll do that all day, all night, that's fine. But the bombardment, you know, of the paparazzi is just -- it's like a -- it's just --
KING: What do they get out of it? I mean, they take your picture.
DEPP: Yes.
KING: And then they take it a minute later. It's not any different than a minute before.
DEPP: And it's not any different than the year before, or the year before that.
KING: So what is the -- what do you think it is?
DEPP: I truly don't understand. I think it must be just this kind of -- I don't know.
It just feels like this kind of gluttonous, horrific sport. It's like sport. It's like hunting or something.

KING: Do you therefore go out of your way to try to avoid them?

DEPP: Yes. I try to avoid, you know, any and all, you know, press or -- especially that nature. You know, just to -- yes. I just --

KING: So do you --

(CROSSTALK)

DEPP: I don't want my kids to experience me as a novelty. I want my kids to know me as dad, you know. And already, you know, if they have access to the Internet or whatever, I mean they understand what the deal is. But I don't want them to have to live through and experience that kind of attack, you know.

KING: So what do you do when you go out to eat?

DEPP: I don't go out very much, you know. I stay at home a lot. Or when you go out to eat, you know, you've got to -- it becomes a strategic sort of plan.

KING: Getting in through the side door.

DEPP: OK, we're going in the back. We're going to walk through the slippery kitchen and we're going to go into the private room or, you know, that kind of thing.

KING: It's a tough way to live.

DEPP: It's -- you know, I suppose it's what I -- it's the card I drew. So I'll deal with it. That's fine. But you know it doesn't mean that every single moment you have to be sort of OK with it. I certainly am not one of those guys and would -- you know, can't stand the idea of, you know, one of those guys who whines about,
you know, how horrible success is.

I do realize and understand very well on a profound level how lucky I am and what a privileged position it is and what it's done ultimately for me, my family and my kids. But at the same time, you know, there are moments in a man's life when you just kind of want to feel somewhat normal, you know.

KING: He's one of the biggest stars in the world. But it wasn't always that way. DEPP: I had been essentially known within the confines of Hollywood as the -- you know, as box office poison. You know basically I'd built a career on 20 years of failures.

KING: Plus, later, Johnny shows me the inside of his private office. It's an up close and personal look at a Johnny Depp you will not want to miss. When this LARRY KING SPECIAL, "Johnny Depp" returns.

(COMMERCIAL BREAK)

KING: Paul Newman told me that any successful person in any field who in discussing their career doesn't use the word luck is a liar.

DEPP: Yes. He's absolutely right, yes.

KING: So you consider yourself lucky?

DEPP: Very lucky, yes.

KING: But you have to have talent to meet the luck, right?

DEPP: Somebody hands you the ball and you run, you know. And then if you get hit, you get hit, or maybe you make it through, you never know. But, I mean, I just know that somebody handed me the ball at a certain point. And I was hungry
KING: Now what do you think makes you good at what you do? You have to think you're good.

DEPP: I'm OK. (LAUGHTER)

KING: You don't watch yourself, right?

DEPP: I don't. No. I don't. I don't like to watch myself. I think, you know, I maintain a hunger, but not an ambition. You know, I -- I'm very happy to explore all possibilities of a character and really, you know, dive into the role. You know to the point where Disney wanted to -- wanted to fire me.

KING: They wanted to fire you from "Pirates"?

DEPP: Yes.

KING: Because?

DEPP: They couldn't understand what I was doing. You know? They didn't understand the character. They were actually contemplating subtitling the film, you know. (LAUGHTER)

(BEGIN VIDEO CLIP)

DEPP: You will always remember this as the day that you almost caught Captain Jack. What are you doing? You burned all the food, the shade, the rum.

KYRA KNIGHTLY, ACTRESS: Yes, the rum is gone.

DEPP: Why is the rum gone?

(END VIDEO CLIP)

KING: Ever turned down something you regretted?
DEPP: No.

KING: No?

DEPP: Don't regret any of it, no. No. Everything that I turned down was -- it was - - weirdly, it was more important what I turned down than what I accepted in terms of films.

KING: For your own happiness?

DEPP: Mm-hmm.

KING: So even if it became a hit?

DEPP: Yes. "Pirates" was a complete accident, you know? I mean prior --

KING: What do you mean?

DEPP: Well, prior to "Pirates of the Caribbean," you know, the first one in 2003, that was -- I mean I had been essentially known within the confines of Hollywood as the -- you know, as box office poison, you know what I'm saying? You know basically had built a career on 20 years of failures. (LAUGHTER)

KING: Did it surprise you, its success?

DEPP: Hugely. I had no idea.

KING: Are you going to do more?

DEPP: You know, it depends.

KING: Does it ever become maybe too much?

DEPP: Not yet, you know. Not yet for me. I mean, maybe -- maybe to the masses. I don't know. Maybe. I don't know. I still feel like in terms of character, Captain Jack is one that I'd like to explore.
KING: He's still evolving?

DEPP: Yes. Because he's -- because he's fun, you know. It's his fun. It's a license to be totally and utterly irreverent and get away with it.

KING: He's going to age, then?

DEPP: I suppose he'll have to.

KING: Discuss some others. Some incredible roles you've played. Edward Scissorhands.

DEPP: Probably the most important film that I've ever done, just in terms of the -- the transition for me, you know, from basically at the time, you know, being known as having come up the ranks as a TV actor, essentially, in the minds of Hollywood. "Scissorhands" was the one that sort of put me on the road that I wanted to be on. So for me that one's -- yes, that's probably the most important of all.

KING: "Mad Hatter."

DEPP: A gas. You know, I mean, just a gas. Again, one of those things where you get a call from Tim and he says what do you think about this? And you just -- you just start to travel, you know.

KING: You just did "Dark Shadows," right?

DEPP: Just finished.

KING: Finished. That was a soap opera about a vampire.

DEPP: Yes.

KING: What attracted you to that?

DEPP: Well, I had watched it as a kid, you know. Religiously. I remember
sprinting home from school to see it. Didn't want to miss, like, a minute of it. Ironically, you know, Tim had gone through the same experience. You know running home from school. And then back when we were doing Sweeney, we were doing "Sweeney Todd" a couple of years ago, it -- one day we're just sitting there talking, and I said, you know, we should do a vampire movie sometime. Let's do a vampire movie. It was before all the "Twilights" and all that, you know, stuff. And yes, that's a good idea. I went, oh, "Dark Shadows," man. And so we got on the "Dark Shadows" tangent. And then one thing led to another.

KING: So was "Willy Wonka" fun?


KING: Do you have to enjoy it to do it?

DEPP: I think you have to. I mean I think it's got to be fun. The process itself must be fun. You have to enjoy what you're doing. And as we all know, as you know as well as I do, it's a collaborative process, you know. It's not just let's put the actor in front of the camera. There are many people behind the scenes that make it all go.

So I would -- I would find it really a drag if they stick me out in front of the camera and the guys behind the camera weren't having a good time, too. All I do is try to make them laugh.

KING: Still ahead, Johnny talks about his famous co-stars and friends. Al Pacino.

DEPP: He says, I'm nuts, but he's really -- like, he's certifiably nuts.

(LAUGHTER)

KING: Marlon Brando.
DEPP: We got along like a house on fire. You know. Instantly. There's a dangerous element. You never know what to expect from him.

KING: And Hunter Thompson.

DEPP: I realized that this was the voice of truth. He was without question I mean, I think the most important nonfiction writer of the 20th century.

KING: Plus, get a tour of his private office. Wait until you see what's in there. But first, after supporting them for years, Johnny opens up on the release of the West Memphis Three.

Did you have anybody say to you, you know, Johnny, you go out on a limb on a thing like this?

DEPP: Oh, yes.

KING: Find out why when this LARRY KING SPECIAL: JOHNNY DEPP continues.

(COMMERCIAL BREAK)

KING: What do you make of finally the release of the Memphis Three? You got involved in that battle. We did a whole show on it.

DEPP: Yes.

KING: We had them on. And they still not -- they're guilty. They're out. But it's crazy.

DEPP: It's a very strange thing the state of Arkansas presented to them.

Essentially, you know, to say, OK. All you have to do is say that we have the evidence to convict you again, and -- but we'll do time served and you're out.

Admitting guilt, maintaining your innocence. So it's a very -- you know, it's a
really floppy piece of ground to stand on.

KING: Why did you get involved?
DEPP: Because I -- I knew immediately, you know, when I -- when I first started to get, you know, kind of familiarize myself with the case, I knew instantly that they were innocent. I knew instantly that they were wrongfully accused. And the more research I did and the more people I spoke to, it was absolutely apparent.
KING: Did you have anybody say to you, you know, Johnny, you go out on a limb on a thing like this.
DEPP: Oh, yes, yes. A lot of people.
KING: Like what if they did it? You're going to look bad.
DEPP: There was that kind of thing. Yes. But I just knew. I just knew, you know. I -- it was just -- it was ugly and -- and a raw deal from the get-go. Back in '93. And you're thinking of these three kids, you know, one, Damien Echols on death row for 18 years. Ten years in isolation. You know, for a crime that he did not commit.
KING: You think Obama should pardon them?
DEPP: I mean, it would be wonderful. I don't -- I think he's probably got a few other things on his mind at the moment. But, yes, yes. What I'm hoping is that the investigation will continue outside the courthouse right now and we will be able to prove the real killers.
KING: Back to some roles. One I want to play a little clip for you here. Because you did one of my favorites, one of my all-time favorite movies with one of my
dear friends, Al Pacino. And that was, of course, "Donny Braskow." So let's hear -
- let's watch Al talking about you.

(BEGIN VIDEO CLIP)

KING: Working with Johnny Depp.

AL PACINO, ACTOR: I love him. I love Johnny Depp.

KING: What makes him special? You did "Donny Braskow."

PACINO: Yes. Yes. And he's done so many things. I mean He's gone from A to Z, you know. It's just gifts. It's really his gifts. And has a personality. And as a person, I just loved him. I loved being with him because he made me laugh every
day I was there. He's really nuts, too.

KING: He's nuts?

PACINO: Oh, yes. He'll say I'm nuts but he's really nuts. He's nuts in that way
that just -- you know, it's just fun to be with. (END VIDEO CLIP)

KING: You the same way toward him?

DEPP: Yes. Although when you're working with Pacino, you know he's great. I
mean in that moment, you know, of course you lock in, as he said. You lock in
and you're in the scene and stuff like that. But you know, as soon as cut comes,
you go, Jesus Christ, man. Wow. He's monumental.

KING: He said you're nuts.

DEPP: He might be right. But he's -- I mean, he's really -- I mean he says I'm nuts
but he's really -- he's like certifiably nuts. (LAUGHTER)

DEPP: And one of the funniest human beings I've ever known in my life.
KING: From Pacino to Brando. Now there's a puzzling aspect of your life that puzzles me. You directed and appeared with Brando in a movie.

DEPP: Yes.

KING: That we have never seen.


KING: Why have we never seen it?

DEPP: I was sort of rushed to take it to the Cannes Film Festival. Took it there. And then --

KING: And it was praised there, was it not?

DEPP: It was kind of praised. The first night was really wonderful, you know. I mean you had Bertolucci there and Antonioni and Kustavitza (ph) and all these filmmakers that I really admired and have admired for years, you know, saying bravo, bravo. And then, you know, and then the next day the American press just absolutely lambasted, you know, me and the film saying it's the -- you know we haven't seen a weirder group of people since Bunel and, you know, and all these kind of strange things. And I just --

KING: Shelved it?

DEPP: Yes, I didn't shelve it. You know I owned the North American rights. And I just thought, you know what? I mean, what's the point? You know?

KING: Might you release it?

DEPP: Yes. Maybe. I tell you why. For one reason only. It's certainly not a perfect film. What I will say about that film and what I will say about Marlon in particular, it's one of the best performances he's given since "Last Tango." It's one
of the performances where he dug down deep and gave of himself so monumentally.

KING: Was he a little ticked that you didn't release it?

DEPP: No. He didn't care. No, he was fine.

KING: That's Marlon.

DEPP: Yes. He was fine with it. (LAUGHTER)

KING: Now you did do a movie with him. Did you enjoy doing that?

DEPP: "Don Juan"?

KING: "Don Juan."

DEPP: Yes. Very much. That was the first. That's when we met and we got along like a house on fire, you know, instantly. And that's where we got very -- we got close doing "Don Juan."

KING: What did he do that others in the -- what did he do that the rest of you didn't do?

DEPP: Well, Marlon early on, I mean, Marlon reinvented -- Marlon reinvented acting. He revolutionized acting. He made it -- it was not about behavior in a sense as it was just about being in a moment. And he was a dangerous element. I mean, he was a dangerous element. He remained a dangerous element.

KING: Risk taker.

DEPP: Oh, yes. All the way through, man. Until, you know, his last -- his last breath. You know, he was -- he was a dangerous element. You never knew what to expect from him.

KING: Coming up, Johnny explains how he made Hunter S. Thompson's final
wish come true. Shooting his ashes out of a cannon.

DEPP: He came down over all of us. You know we were covered in Hunter's ashes. It was something that I knew that had to be done and we got it done, yes.

KING: And get an inside look at his office. It's all next on this "LARRY KING SPECIAL: JOHNNY DEPP."

(COMMERCIAL BREAK)

Those are your headlines this hour. Now back to the "LARRY KING SPECIAL" featuring award-winning actor Johnny Depp.

KING: Johnny Depp's personal office. As interesting and unique as the man himself. Inside the walls are lined with personal mementos and photos from his life and work. Here, a cabinet of curiosities from his movie "Sweeney Todd."

Willy Wonka's throne from "Charlie and the Chocolate Factory." And his walking stick and that golden ticket. One of his guitars. Awards and accolades.

Perhaps one of the most interesting things to see, Johnny's self-made portrait of his friend and mine, the legendary Marlon Brando.

DEPP: I said, hey, I made this painting of you. You know? And he's, you paint?

(LAUGHTER)

KING: Another amazing man in Johnny's life, Hunter S. Thompson. Here he shows us a letter and a check. Something he received after Thompson lost a bet over the 1998 World Cup. Johnny became friends with Thompson before he filmed "Fear and Loathing" in Las Vegas. It was a friendship that endured for years and one that led to his latest movie "The Rum Diary."
All right, let's talk about Hunter Thompson. And your friendship with him. You led to this movie, "Rum Diary" based on him. You found this novel, right? He never written -- we never knew he wrote a novel.

DEPP: No, no. I happened upon it. Hunter and I -- it was when I was researching "Fear and Loathing" in Las Vegas, and I was living in his basement, you know, and I happened upon this box. As we were looking through the manuscript of "Fear and Loathing," and I see this, you know, folder.

"Rum Diary" across it in his hand. I thought, wow, what's that? You know -- so we started to read it, sitting, you know, cross-legged on the floor. You know, reading this amazing thing. And he's like, my, god, that's pretty good, isn't it? Yes, it's very good, Hunter.

You know, what are you doing? But then he brought up the idea of, you know, he used to call me Colonel. Colonel Depp, you know. As a colonel, we must produce this. We'll produce this together. It'll be our -- you know, so that was the plan.

KING: Did he know you were going to do it?

DEPP: It took a little while. And you know, years, years happened. And then Hunter made his exit, you know. So he never got to --

KING: Did you kind of make a promise that you'd make it?

DEPP: Yes. Absolutely. Yes.

KING: So this is a commitment?

DEPP: For sure. No, this was -- this was fulfilling a commitment to hunter. This was absolutely a major promise, we are going to produce this thing together. And I even so far as to have -- you know I mean Hunter had his chair on set every day
with his name on it. He had his script there with his name on it. He had -- there was a bottle of Chivas there every day. A highball glass filled with rocks. And we'd bang in the Chivas. We had his Dunhills, we had his cigarette filters.

KING: It's a very unusual film, you'll agree with that.

DEPP: It is, yes.

KING: People will react different ways to it.

DEPP: I think so, yes.

KING: So explain to the uninitiated who Hunter Thompson was?

DEPP: He was without question, I mean, I think the most important nonfiction writer of the -- of the 20th century.

KING: When he died, you -- you blew his ashes?

DEPP: Yes.

KING: How did you come to do that?

DEPP: It was --

KING: From a cannon?

DEPP: Yes. Built a cannon. He -- it was his last request. (LAUGHTER)

DEPP: You know? And it was something that we'd talked about here and there. But I knew that that's what he wanted. And I knew that that had to be done at whatever, you know -- at whatever cost. So I met with some -- you know, some kind of architectural wizards and stuff. And we built -- we devised a cannon of 153 feet in the shape of the gonzo fist that would shoot Hunter into the stratosphere.
KING: Did it make a big sound?

DEPP: Oh, boy. It was huge. (LAUGHTER)

DEPP: He came down all over all of us. You know we were covered in Hunter's ashes. But the idea also is to take Hunter -- you know, his ashes and then mix that in with gun powder, there was something so poetic about that. You know it's something so kind of symmetrical about Hunter becoming basically large bullets. (LAUGHTER)

DEPP: That he would have loved. So I mean it was -- again, it was something that I knew that had to be done and we got it done, yes.

KING: He's gone from pumping gas to being one of the highest-paid actors in the world.

DEPP: I haven't changed. I'm still exactly the guy that used to pump gas, you know. I'm still the guy that was a mechanic for a minute, you know. I'm still exactly. I just happen to have a weird -- weirder job at the moment.

KING: And Johnny tells us the latest on the "Lone Ranger." Finally back on? It's going to happen?

DEPP: Yes. We got the budget down.

KING: That's good to hear.

DEPP: Yes.

KING: That's coming up on this "LARRY KING SPECIAL: JOHNNY DEPP."

(COMMERCIAL BREAK)

KING: Ever want to do theater?

DEPP: Yes. There is a part of me. There is a part of me that wants to do it, you
KING: I mean to have the audience and get the reaction.

DEPP: Yes, yes. There is a part of me that wants to do it. But at the same time, you know, I -- I suppose the reason to do it is because it just scares the absolute, you know --

KING: It does scare you?

DEPP: Oh, yes.

KING: You don't have the protection of "cut."

DEPP: Yes. You don't have the protection of cut. But also you just walk out there and suddenly just go -- line. You know, I mean -- I'm up. What's the line, you know? That would be a real drag.

KING: Is there a play you've liked that you've said to yourself, if I do do it, I would do that play?

DEPP: It was one -- one conversation with Marlon where he said -- he asked me how many movies I did a year. And at the time I said, I don't know, maybe three or something. He says, too much, kid. That's too much. We only have so many faces in our pockets, you know. I said, OK, I get it. He said, why don't you play Hamlet? You should play Hamlet.

I said, I don't know, you know, Hamlet's the kind of cliche thing. He said, no, man. Do it before you're too old to do it. He said, I never got the chance. I never did it. You should do it. Go do it. And -- so that still sticks in my head is the possibility of, you know, before I'm too long in the tooth to play Hamlet. It's just --

KING: Have you --
(CROSSTALK)

DEPP: Have I?

KING: Yes.


KING: But what got you down?

DEPP: Well, I don't know -- throughout life, and many things, but I mean certainly, you know, losing Marlon, you know, took me down. Losing Hunter took me down. Because, you know that these -- these friends, these mentors, these teachers, these father figures, you know, these -- someone who you really -- it was amazing to be accepted by them and to -- and to be loved by them. And suddenly they're gone, you know. Yes. Those are pretty down times.

KING: Do you have faith?

DEPP: I have faith in my kids.

KING: Me, too.

DEPP: Yes, I have faith in my kids. And I have -- I have faith, you know, that as long as you keep moving forward, just keep walking forward, things will be all right, I suppose, you know. Faith in terms of religion, I don't -- religion is not my specialty, you know.

KING: Do you enjoy success? Now you know you're successful. Are you -- do you enjoy it? Do you enjoy the fruits of it?

DEPP: Sure. I mean, I've been very -- like I said, very, very lucky, you know, in a sense that, you know, I mean, how ironic is it that, you know, as I said you get --

KING: You were pumping gas.
DEPP: I was pumping gas, most definitely. Printing T-shirts and selling ink pens, and you know anything and everything. Yes. And then the fact that you have a 20-year career of failures and then you do a pirate movie and that buys you an island is pretty -- the irony of that is pretty good.

KING: Do you think about the times when things weren't so good a lot?

DEPP: Yes, yes. Oh, yes. You know, there was a guy who I worked with many years ago. And we were talking about success and money and all that stuff. And he told me this one thing. He said, you know, money doesn't change anybody. Money reveals them, you know. Same thing with success.

And I believe that, you know, wholeheartedly. I think I've been revealed. I don't think -- I haven't changed -- I'm still exactly the guy that used to pump gas, you know. I'm still the guy that was a mechanic for a minute, you know. I'm still exactly. I just happen to have a weird -- weirder job at the moment, you know?

KING: It is a weird profession.

DEPP: As Marlon said, he had -- Marlon had the best definition of acting that exists, you know. It's a strange job for a grown man. And that's it.

KING: You do that good.

DEPP: It's a strange job for a grown man. Right?

KING: But he called something else that people in the business got mad at. He said it on our show. He called it lying for a living.

DEPP: Right.

KING: And most actors say they're not lying.

DEPP: Mmm.
KING: Did you think that was an unfair expression?

DEPP: I think it's totally -- I think it's totally right, yes. It's lying. It is lying. Why wouldn't it be? You can make it lying. You can make it not lying. You know it's -- you can find your own truth. But it's still a lie. You know what I mean? You're going to go to the craft service table. You're not Henry VIII, man. You're not going to have some Fritos or whatever, man. You know? (LAUGHTER)

KING: Have a donut and then go, yes.

DEPP: Right. You know? He's not going to eat a giant chicken leg and chuck it somewhere and start screaming "wench". Right? You know? And that's not --

KING: Do you like the camera? Burt Reynolds used to say every day he'd go up and say to the camera, love me today.

DEPP: Oh, really? (LAUGHTER)

KING: Please love me. You don't look at your films, right?

DEPP: I don't. I don't look at my films. But what I do is -- the strange thing is what happens at a certain point, it's kind of like that thing Marlon said about being observed and having been the observer. You get to a place at a certain point where you're more comfortable in front of a camera doing, behaving, living in front of a camera than you are in normal life. That is to say, like, out at a restaurant or something like that. You know, the camera becomes sort of just part of the --

KING: Same thing in my profession. I don't want to discuss myself.

DEPP: But you know what I mean?

KING: Yes.

DEPP: It's just there and that's part of it and that's it.
KING: It's your comfort zone.

DEPP: Yes, yes.

KING: Up next, Johnny talks about being a family man.

DEPP: Kids are great. So fun. As you know, they just grow up so fast. It's just shocking.

KING: Explains those tattoos.

Do the kids like it?

DEPP: Yes, they're OK with it, you know. Yes. I mean they're sort of used to it by now, you know. When I come home with a new one they're like oh, yes, that's good. Nice one, dad.

KING: And announces details on his next projects. Are you doing a film about Dr. Seuss?

Find out all about his future coming up on this "LARRY KING SPECIAL: JOHNNY DEPP."

(COMMERCIAL BREAK)

KING: You're not into "National Enquirer."

DEPP: No. I mean, thank god. You know, early days, you know, they tried to sort of slop me into those things but now not so much. You know I think they kind of - - after almost 14 years of Vanessa and two kids I think they kind of --

KING: How did you meet Vanessa?

DEPP: I had met her before. But very briefly. And then it was '98 when I went to do this film with Roman Polanski in Paris. I was in the hotel lobby sort of getting my messages. And I turned around and was walking back towards my room and
then I saw -- I saw across the room, I saw this back, this sort of skin of this back and this neck attached to it.

I just thought, my god, what's that? And then instantly it turned towards me and walked over and said hello. And it was Vanessa. And it was that moment when I knew I was absolutely in deep trouble. It's over. I just knew it. It was over. And she -- you know, we were going to have a kid. You know within three months she was pregnant, so it was over.

KING: What are the kids like?
DEPP: The kids are great. So fun.

KING: Now you live here, right? You live in Los Angeles?
DEPP: Yes, yes. We basically try and spend -- spend sort of half and half. But with the kiddies in school we do a lot here. The kids are great, you know, they just -- as you know they just grow up so fast. It's just shocking.

KING: I mean you and your sister are very close, right?
DEPP: My sister, yes. Christy is my best friend in the world. She's always kept me alive since I was a little kid.

KING: So you were family oriented early.
DEPP: Very much so.

KING: Maybe you changed. It's hard to change.

DEPP: Well, unfortunately I have a tendency, you know, especially these days now when -- you know the way the work is coming, I work a lot. And I probably work too much. If I could change that, I'd love to be able --
KING: You can change that.

DEPP: -- to spend more time. Yes, you can. But once you've committed to certain things.

KING: You need that camera.

DEPP: Well, I need to have the brain occupied for sure. You know, the brain canopy occupied at all times. Otherwise I will go sideways.

KING: Why tattoos?

DEPP: Like a journal. You know.

KING: You keep a journal of your life on your body?

DEPP: Basically, yes. It started when I was 17 I got my first tattoo. And every single one means something and they all --

KING: And the kids like it?

DEPP: Yes. They're OK with it, you know. Yes, I mean they're sort of used to it by now. You know? When I come home with a new one they're like, oh, yes, that's good. Nice one, dad. (LAUGHTER)

KING: What happened to "The Lone Ranger"?

DEPP: It's still up and running. They --

KING: I heard that the budget was too high and they're not going to do it. You're going to play Tonto, right?

DEPP: Yes.

KING: You have Indian blood, right?

DEPP: Yes, yes.

KING: What tribe?
DEPP: I was told -- you know I was always told it was Cherokee growing up and stuff. It may be Cherokee. It may be Creek. I don't know exactly, you know?

KING: Is there a script?

DEPP: There is a script. There's a very funny, good script.

KING: Is it a takeoff of "The Lone Ranger"?

DEPP: Yes.

KING: It's funny.

DEPP: There's humor. Yes. There's a boat load of humor.

KING: Does Tonto get to say kimosabe?

DEPP: Yes. (LAUGHTER)

DEPP: Yes, yes.

KING: Who's Lone Ranger is made?

DEPP: It going to be Army Harmer. Looks like it's going to all come together in January.

KING: So it's going to happen.

DEPP: Yes. We got the budget down, yes.

KING: That's good to hear.

DEPP: Yes.

KING: So you play him tongue in cheek? How are you going to approach Tonto?

DEPP: I think -- what I like about Tonto is the idea that this character who's thought of as the sidekick, you know, it was the thing that bugged me always about "The Lone Ranger" is why is the Indian the sidekick? Why does he have to
go get you that thing? Why does he --

KING: Because he's the slave.

DEPP: Right. And I couldn't stand that always. And my approach to Tonto is that he's this sort of -- there's sort of a crazy like a fox stoicism to Tonto, you know, that -- that Tonto probably believes that the Lone Ranger is his slave, his sidekick. So he's like, go get me the thing. No, no, no.

KING: He's going to say no?

DEPP: You go get it. You go. (LAUGHTER)

DEPP: You're the one dressed in the funny outfit. You do it. (LAUGHTER)

KING: Are they going to do the beginning where all these bunch of rangers are killed and Tonto saves the Lone Ranger's life and --

DEPP: Yes. There's certainly elements of that, yes, for sure. You remember it well.

KING: Oh, is there a love interest?

DEPP: Not for Tonto.

KING: I see, he doesn't get --

DEPP: Not for Tonto, no.

KING: Will you do your own Tonto makeup?

DEPP: Will I do my own Tonto makeup?

KING: Have you figured out will Tonto -- one little feather?

DEPP: I think it's a little more than that. I think -- (LAUGHTER)

DEPP: I'll tell you what, I'll send you a picture of it.
KING: Please.

DEPP: I've done some tests. I'll send you a picture of it. Because it's -- it's a little - - it's a little different than that. What I like about Tonto, what I feel good about in terms of Tonto is that I feel like he's, you know, when I -- when I came up with Captain Jack, I thought, OK. I've really arrived at something, you know, different here, you know. And Tonto feels right on par with Captain Jack. It feels like another Captain Jack to me.

KING: Are you doing a film about Dr. Seuss?

DEPP: It's something, yes, something we're developing. With Seuss's widow, you know. Guisele's widow. And it's a very exciting possibility. Because it's a sort of combination of live action and --

KING: "Cat in the Hat"?

DEPP: Not "Cat in the Hat" so much but the characters. The characters will certainly have a role.

KING: Thank you, Johnny.

DEPP: Thank you. What a pleasure. What an honor.

KING: Let's go around then.

DEPP: That was fine really, yes.

KING: Johnny Depp.

Source: http://www.CNN.com