

Transcription completed for: 160. LIFERS - Bobby Talamine  
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Transcript:

We have a minute and a half. It's my responsibility to tell the control room and New York that we won't be ready. Uh, we'll be ready in 84 seconds. 15 seconds. Oh, God. You're saying. Oh, God. Lay it in, Bobby. Back it up. They're gonna go up and the screen will be black, and they're gonna go to black because we're not there. What about careers, huh? We're not gonna make it. Whoops. Whoops, whoops. Bobby, Bobby Blair. Bobby, Bobby, Bobby, Bobby, Bobby Blair. Bobby, Bobby. You got it. There's. It's the Lifers podcast with Scott Lucas, Gabe Rodriguez, and Ben Reiser. And now here's Scott, Gabe and Ben. All right, how are you guys doing this week? Who wants to know? You guys there? We're here. What's up? I got nothing. I got nothing for you guys. In order for this pre interview segment to work, you guys are gonna have to come up with something. Oh, yeah. See how this works? Let's see how this goes. Gabe, what do you got? Give me a second to prepare. You didn't tell us ahead of time that we're supposed to come up with the content here. We should always be prepared. That's the thing. Thank you, Ben. I agree, I agree. You should always have something to bring to the table. I brought MF to the table right now. Don't bring anything to the table. You bring FA to the table. Fa. Fa. I don't know what that is. All. You bring all to the table. Gabe, can you say all without a British accent and still have it mean something? Sure, I think so. Have you done such a thing other than just now? Did I not just do that now? You did just now. But I didn't even think about it, you know, it wasn't like. It wasn't like I was looking at it and going, how am I gonna say fuck all with an American? You weren't? No, no, I wasn't. Because I know some people from the up who say bloody all the time, and every time they say it, I'm like, I don't. They do. That's a thing. What do they think? They realized that UK and UP is not the same thing. Correct. That's what I'm trying to say. They're from up, though. You never know. Hey, you know what? I finally saw that you've been badmouthing for six months or so. This should be good. What? Past lives. Pew. I mean, she's not in it, but you know what I'm talking about. No, you liked it. Huh? What you're talking about? Florence Pugh's not in it. Right. So you like past lives? I mean, I like it more than Barbie. On that list of. On the list of the 10 Oscars, it's not my least favorite. I'm getting sick of dudes going, you know Barbie, it's not that good. And listen, I'm a Greta Gerwig fan. I'm a fan. But you gotta admit, Barbie's a piece of shit, alright? Greta Gerwig's directed three movies. Now if three movies, you only like two of them that you're not a fan. Like even, even Meatloaf would say two out of three ain't bad. But he, he's not saying he's a fan. Mm. Do you have anything yet, Gabe? Because we're dying over here, man. You're dying, but this is your content. This is your idea of talking about. Because I told have anything and you're sitting there with your thumb up your. Listen, something came across my feed last week and nobody told me anything about it. I might have to make some plans for September because in Louisville there's a big metal fest happening. That's right. And really, really small on this marquee is the word local H. I'm like. I had to get my glasses to find it. What's going on? Louder than life. Okay. Louder than life. Yeah, what about it? You kept us. We're playing. We're playing. Okay. How do you feel about it? I mean, are you excited to be in front of all these metal heads? Thousands, hundreds of thousands. Is it, Is it? Is it? Is it? Is it? Is it? Is it? Is it just a metal fest? Yes. Is it? There can't be more than metal. This is Slevel's on it. How metal can it be? Come on. Metal, new metal, old metal,

post metal, whatever it is, but metal butt rock, whatever you're going to call it. So we're the butt rock part? Is that what you're trying to say? I don't know what butt rock is. I don't know. Here's another thing, Gabe. There's a certain festival coming up that we are also on in California. Really? And there's another band playing that festival that you might like. Has this been announced yet or is it about to be announced? No, it hasn't been announced, but it's about to be. When this comes out, it'll have been announced. You hope. Go ahead, let me hit me with you hope. Well, I. I know it's about to be announced in like a couple of hours. It's Fonza Noon Fest. It's the Fonza Noon Fest. That's right. I don't know what that is. It's. I looked it up and I'm sad I did. I don't know what the hell it is. What's this? I can't. You see that? What is. I can't read that. It's called the Aftershock Festival. Really? I've heard of that. And do you see who's headlining the Aftershock Festival? Iron Maiden. It's not the Replacements. I thought they already did that. When was this? I'm saying you put in some time. Are you playing the same day as Iron Maiden? At this point? We don't know. I'll see the. I'll see the lineup in a few hours. Well, speaking of intro segments that you have, Gabe and I produce, I have a special guest coming onto the podcast right now. Oh, a special guest for rebuttal from something that came up last week. But before you do that. Oh, Gabe, who do we have on the show today? Today, Bobby Talamine. Telemine. Talamon. Talamon. Yeah. Hey, Mr. Talloman, tally me bananas. Now, Bobby produces. Bobby pronounces names the way he wants to pronounce them. Yes, he does. So it could be Talamine. Talamine or Talamon. But I should have asked him about Uli John Roth. Oh, I missed it. You missed it. But go on, tell us more about Bobby Talamon. Oh, I didn't realize how many. How many shots he took that I recognized. Tell us who he is. Tell us what he does. He's a. He's a music fan, that is a photographer in the Chicago area. He's got lots of stories about touring with Peter Gabriel. He's a music photographer. He's a rock musician. Yes, yes, but not as much. So hard for you to tell people what he does. I'd like to put it in my own words. That's always a mistake. Always a mistake. No, this week I got it right. Play the tape anyway. Bobby. Charlie. How was it? Oh, I knew it. I knew you were gonna get it wrong. Of course. Oh, he's gonna love you. Yeah, Bobby. Bobby's great. Everybody that knows Bobby knows that he's great, and he's here. And look who else is here. And now it's time for uninvited guests from Soma Records in Maplewood, New Jersey. And episodes 66 and 139 of the Lifers podcast. It's Renaissance Man Child, Mike Lust Big look who else is here wearing a descendant shirt. Are. Are you at the store right now, Mike? Not in my basement. Okay. Why? Just wondering. Boxes of local h records behind you. It looks like Gabe's warehouse. Are you and Gabe sharing a basement? I do have, like, four local h records that haven't sold yet. They're not going to. I just. I just wanted them in the store. Mike, last week, we talked about bag taxes in Chicago. Yeah, I knew this was going to come back. And then we. Then I tried to call you, and you kind of got thrown under the bus, but do you want to answer the question about your record? How is him not answering the phone throwing you under the bus? He's saying, you threw me under the bus. I threw you under the bus. Yeah. This is getting good. All right. The bag thing is incredibly boring, so I'll answer it really fast. That's on brand for you on this show? Apparently. Yeah. So, yeah, the town makes us charge a tax. They make. Or they make us charge for the bag, and then they tax that charge. So basically, you're supposed to count the bags, and the tax man walks in and says, hey, you got this many bags and you only charge this many bags? I haven't. You know, we've yet to charge a single person for a bag because it's so awkward and weird. I'm just not used to it yet. But we're supposed to, right? But I guess the. It's like you don't care about

doing your part for the planet, Right? What happens if you don't, like, they can't. How do they. How do they figure out what? I don't know. I really don't know. But, like, most people actually don't take a bag because they're, you know, supposed to. I know. Scott's a big fan of the waste. Hey, man, I'm just trying. I got a dog, I got plastic. Okay, so do you want to talk about blues song? Well, we're so glad that came back. I want to go back to the rolling Stones, because that was. You know what I'm talking about, Scott. I don't. All right, so we did the best songs about Satan and the devil. That was the last episode I was on about sympathy for the devil or about the. No, about that. Best songs about Satan or about the devil. Okay. I thought you spoke about sympathy. I've seen a movie about sympathy for the devil, but never heard a song about sympathy for the devil. Devil. You never heard that song? I've heard sympathy for the devil. I've never heard a song about sympathy for the Devil. Oh, I see what you're saying. Yeah, I see it. So Ben told me. And Ben was under this impression as well. Ben. Ben's a. I know. He Everything up. What did I do? No, you. Someone fucked up. Ben's a telling ass bitch. You. And I thought it was songs with Satan or the devil in the title. Yeah, but. No, that. That counts. That could have been Right. But you came in with songs just about Satan, which could be anything. Which. Yeah, but they were Born with a tail. What? Born with a tail. Lucifer. Sam. I mean, it wasn't. Wasn't a. It wasn't like I was coming in with Back in Black anyway. I was under the impression you were not happy with the Sympathy for the Devil choice. No, no, that wasn't the problem. That wasn't the song that was the problem. I think they were more annoyed with your. With your more obscure blues, earlier blues tracks that nobody knew. I did like a Robert Johnson song. Right, Exactly. Yeah. Yeah. That's all right. That's a record store owner. Yeah. How's it going over at Selma Records? It's been kind of great. It's. People are very psyched to have a record store in the town. How long has it been open? Like, a week and a half. Wait, wait, really? Yeah, I was just selling online and stuff like that before. Wow. So we just opened the store. And where is it located? It's in Maplewood, New Jersey, which is like five miles west of Newark. I only know Fairlawn, New Jersey. That's close to where I grew up. That's where Travis Bickle's from. That's right. Is that where Fountains of Wayne are from? No, they're named after a place in Wayne. Oh, Fountains of Wayne. Sure. I thought they were from Hoboken. They may be, but they were. There was a store on Route 46, I think, and they sold like, lawn Fountains, and it was called Fountains of Wayne. They didn't want to get confused with Fountains of Weehawken. How about that, Gabe? Okay, okay, I'm not even following. So now, Mike, you and your friend own this store, and do you work at the store at the same time, the both of you? Not usually. And sometimes, but. So you work by yourself at the store? Yeah. So there's no witty repartee that someone could come in and watch you two go back and forth on? Sound like visiting Kevin Smith movie. No, no. It's like visiting Travis Pickle. I'll be there. What's the last album you played in your store? I've been just doing, like, a playlist. Oh, what? You're not playing vinyl? No, I mean, if we hit slow, I will. Sure. You're playing a playlist in a record store. You can't check people out and you're. I'm the only person there. I can't be changing the record every. Yes, you can. You got two arms. Listen, this is. You know, it's funny, we debated this, but before we were opening, we were like, do we have to play vinyl? Yeah. Yes. And we decided, no, you wrong. Over at Spike's Record Rack, I think he's playing vinyl all day long. You figured, you better get with the trend, man. You're telling your customers to do what you do, not what you play. No, do what you say, not what you do. Do what you say, not what you play. You get what you play. For my friend, I advocate them. You can tune a piano, but you can't tune a fish.

Now, wait, do you also sell CDs? CDs, nuts, CDs, eight tracks, whatever you want. Oh, you have eight tracks? Edison cylinders. Sell it all. Why don't you play an eight track? Because that thing goes around and around and around. Play eight tracks? Yeah, I could. Or at least play a CD for God. I just bought a playlist. I just got metal machine music on a track. Oh, yeah, That's a priceless. How is that. How is that cut up into the programs? Programs, right. Four programs. Yeah. Yeah. I haven't actually listened to an A track in a fair way. It wasn't fun. It was the most useless format. They sucked. I don't even understand, really, why cassettes are so popular again. I was kind of. Kids are stupid. You guys put out a cassette last year, didn't you? Yeah. Cause kids are stupid. The amount of records that I bought on cassettes rather than vinyl, I regret every single one. Yeah. Scott, did you make mixtapes? You made a lot of mixtapes, didn't you, Ben? I made a lot of mixtapes, Yeah. A lot of mixtapes. Would you give them to, like, you know, girls and be like, I made you a mixtape. But that. But that is the origin story of my friendship with Mike is we were both working at the Park Slope Copy center, and the first thing I saw him do was give this girl who worked at the store a mixtape of blues songs. And I was like, I need to stay the fuck away from this guy at all costs. It wasn't even blues songs. Yes, it was. It was like Robert Johnson. No, it wasn't. It was all like. It Was. It was like stacks and Motown. Okay. I'm sorry, Aretha and all that. Okay, well, you think we're talking about the blues. Here's something. Here's some. Here's something else that's gonna end. People talking about their origin stories like they're superheroes. This is our origin story. That's the first time about anything. Well, you said it like. So he's saying, I stop it right in its infancy. As soon as I started, I want to kill that little thing right there. Okay, well, I'm sure this has been a pleasure for you, Mike. It's amazing. You don't get plugs like this very often. No. Here's the one last thing I want to ask you before you go. Yeah, I know you have to leave. What is the theme of the show? Are people dropping in and out? No, we had a regular guest and now we're doing the intro. Oh, gotcha. As we always do in reverse order. But do you sell? And if you don't, I recommend you do, like, Best Buy, where they also have, like, candy bars and stuff at the counter so that you can pick up a little candy bars, a little candy treat on your way out of the store. Wait, wait. You want. You want. You want to know if he sells candy at his store? Yes. Do you sell candy at your store? No. That's a great question, but no, we don't. Should I. Yes, I think no. You should be playing records at your store. Well, that's unnecessary. We have. I mean, we have a turntable and speakers and everything there, but how far away from your designated spot, your counter, is that turntable? Can't you reach it at the same time? As far as possible. Have you ever seen High. He's on the other side of the story. Fidelity. Mike, have you seen High Fidelity? Yeah, of course they play records. They do, but it's a movie. It's. What. When you. What was the story you were talking about last week in Chicago? Reckless. Reckless. Yeah. Are they playing vinyl there all day? Yes. You think so? I think so. I don't know. I don't know. You know, I don't know for a fact. I bet you they do. And they. Next time they charge you 7 cents a bag. That's right. But it's only 3 cents in New Jersey, right? 5. Oh, okay. So we. But. But you live in New Jersey. Yeah. Anything else? I don't know how we can top what's happened for the last 10 minutes. This is good content. This is great content. Yeah. Yeah. Well, good luck with your Record store. What are your hours? Are you open seven days a week? It's very complicated. No, we're open from Wednesday to Sunday. Oh, wow. Look at you with a boutique. Boy, oh, boy, you're living the life. Monday and Tuesday, Wednesdays or Sundays. It's like a Mexican restaurant. Yeah. Is that what happens at a Mexican restaurant? I don't know. There's one that I love that's always

closed on Mondays and it makes me hate Mexicans. It's like Chipotle closed on Sunday just for the day. Chipotle's not closed during Sundays. Are they all right? What are you talking? Chick Fil A? Chick Fil A? No, they're closed on. Oh, on Sunday? Yeah. Yeah. How do you know that? Gabe, when's the last time you ate chicken? I had get a shake from there now and again and there was. Did you say I had get a shake there? Okay, we gotta go. I got a shake from Chick Fil A now and again. And every now and again. I like their chick. They're not the chicken. They're waffle fries. I think you're. I think Gabe's telling on himself. I think Gabe's been eating chicken. I think we just got an Unpunk. An Unpunk Gabe segment without even asking for one. Unpunk Gabe. Unpunk Gabe. Unpunk. Unpunk. Unpunk Gabe. Unpunk, Unpunk. Unpunk Gabe. Yeah, I call it Chickophilia. Okay. Okay, that sounds like it. That's it. Can we all go now or are we just dismissing Mike? Just dismissing Mike. All right. Bye, Mike. I love you all. Quite counterpoint. See ya. Love you too. And you're a. You're a tattling I didn't see running off to your friend. He heard the episode. Guess what Scott said about you? We left all that in nothing to do with me. You know, I keep wondering if I'm gonna hear it from somebody. If I'm gonna be at a bar and somebody's like, hey, dickhead, I work at Reckless. Hey. Hey, dickhead. I was an E. Trope. What the fuck? Well, you just moved to Chicago. You don't understand how taxes work. No, I don't. Hey, everybody, it's Bobby Talamán. Bobby. Hey, guys. How you doing? Good, man. Good to see you. Scott and Gabe and Ben. Good to see you. All three of you. Good to see you. Thanks for having me on your show. Thanks for doing it. Have you been shooting anything this week? Now? No, it was last week. I was with Brittany Howard for a couple days at Talia Hall. Oh, yeah. Then I'm laying low for the ministry, doing a bunch of stuff with them. And Gary Newman in frontline assembly for Cold Waves, that kind of thing. Now you've shot a lot of stuff with Gary Newman, right? Oh, my God, yeah. Way back to Telecon, actually. When that tour came, I think was the Granada in Chicago. The Granada used to be at Sheridan over there at the Loyola campus. It wasn't very many shows there at the time, but they had that show there. I think it's interesting about Gary Newman that people who just sort of know Cars or whatever have no idea what an amazing live performer he is. Right. He doesn't really have that reputation outside of his sort of cult. But he is amazing on stage, isn't he? Yeah. For the synths and how it's laid out. Yeah. But his. All his dance moves and stuff, like all the stuff he does with his body, like you don't expect that from him, but it's great. No, he's a performer. He was kind of out for a while and then he came back and he hasn't gone away. He doesn't show any signs of going away now. He's. He's pivoted to industrial too, which is kind of cool. So his music's gotten kind of dark and he's got live drums, obviously in a full band. And even when you hear Cars, it doesn't sound like the same as back then. It's not keyboard laden, it's like heavy. If. Imagine Inch Nails taking over the song Cars kind of in your angst face. But Scott and I wind up talking about hair pieces a lot on this show. He's definitely got one of the all time things on his head these days. Seems like you've done a lot of stuff with industrial stuff. Wax tracks, yeah, second wax tracks. That's how I got my start. 1982. Yeah. Really? 1982. 1982, yeah. Steve Silver, familiar with him, used to be the doorman at Exit. Right. That was the guy that would harass me and say that, you know, they get your ass back to Chicago. You know, Wax Tracks is looking for photography, even though they're really not looking for a photographer. But, you know, there's no rhyme and reason with Wax Tracks. Back then it was all fly by the seat of your pants to label the owners the works, let alone who's working behind the counter. But I would just show up constantly, every day I was showing up literally for any kind of event or just to hang around and

Investigate more than anything, the second floor along with the first. And that's where the light bulb came off as far as working with wax tracks and the industrial bands. But seeing Meldy Maker and NME and oh my God, it's like the light bulb was 85 realistically to expand that whole thing because I couldn't compete with the Paul Napkins, nor did I wish to. The established photographers are photographing all the big bands, but how about this underground? That's so cool, right? So Jesus and the Mary Chain was on the COVID of both Enemy and Melody Maker the same week for that Psycho Candy, you know, and they look, they. They look like the Cure, like picking, you know, big hair, the words. Like, what the fuck is this underground? And you know, lo and behold, they come to the metro and I make the arrangements. I'm the only photographer there. I'm like, how is. How can this be? This band's on the COVID of UK publication. So it's like, all right, well stick with this path, Talaman, do your shit. So, you know, next week would be like Wolfgang Press. The following week on the COVID would be like Curve Susing, the Banshees, all the Darks, Nick Cave, blah blah, down the line. And I was always at it. I really. They were getting used to me as far as what was in that publication. And then the UK is six months ahead of the the us. So by the time the tour would start, it was always small venues, the Metro, Medusas, park west, anything that was like that, I don't know, 500 to 1600 capacity, ish kind of thing. And it just built up from there. And then that's how Alternative Press found me and B side Magazine and Spin. And then along with that, Wax Tracks itself, you know, was starting to get enmeshed as far as the frontline assemblies, all the offshoots of Ministry, Revolting Cocks, the Pale Heads, the work. I was doing all that stuff as far as photography, you know, I was working like six days a week with that stuff. Back was back before digital. Right, so you grew up in Chicago? Grew up in the Shore upshore, Lincolnshire. Actually went to Stevenson High School. But technically, when I was at Wax Tracks at the time working, it was. I was in Northbrook with my mother. What are you listening to as a kid? Like, what kind of music is it? Just what everybody else, me growing up, when I was in high school, the work. So Chip, Cheap Trick, you know, that was big. That was a big deal back then. I love, adored that band from the get go. But yeah, the Metal stuff. It'd be also Deep Purple. I was really into Machine Head at the time. I thought that was an extraordinary album. My sister's record collection was also really equally cool. They had Laura Neal, Laura Nero, into Leonard Cohen, into Joni Mitchell, all the hippie flower child kind of stuff, which I totally adored. And then the who, of course. That was a sieve, man. I was listening to all that stuff or trying to soak it in. And I was actually seeking my cameras into the shows when they would come to town. The Amphitheater, the International Amphitheater in particular. But, you know, I have all this cool photography back then, but it's all like a blurry, fucked up mess because I didn't know what the f. I was doing, you know. But still, that was. I grew up with all that. I was a music guy first, Scott, before I really got into photography. Music always is first, then the band follows, you know. Yeah, that's what I was going to ask you. What came first? But it was music. Music still to this day. That's why there's a shitload of cool bands out there. That again, like my days at Wax Tracks. I'm like the only photographer showing up for this cool band. How is that possible? I don't. People just. I don't know it. I can see where some photographers think it's the business and they got to go for the, you know, like the Bad Bunnies now into the Megan the Stallions, into whatever. I'm just that, you know what? My heart's not into that. Just not into it. Right. I can't dig your music. Why? I want to be there and suffer for three hours. That I'd rather go to the small show. Right. What was the first band that you shot that you like when you were sneaking cameras in? Led

Zeppelin. Really? The physical graffiti tour, 1975. Really? But yeah, I was watching the photographer. Who was their tour photographer? Neil Preston. And he's been my idol ever since. And that guy, the exact opposite of me. Attache case, three camera bodies, six lenses, 30 rolls of film. And here I am with a. A cheap ass Honeywell Pentax. One lens, four rolls of film. And you know, these are Zeppelin songs that are sometimes eight minutes in length. And guess what song. 2. I'm out of film. What the is going on here? So I was watching him and taking notes like Neil Preston. This is the guy. You got to find your angle. You know, more watching him than watching Robert Plant and Jimmy up front. But you know who to ask. There's no rhyme I don't know. As far as music photography, I mean, it's a slippery slope. As far as question and answer with these guys. Whenever you would go up to Neil Preston and ask him, what would be the response? You figure it out. Same with Paul Napkins. I don't have to get the fuck. Unless you're a cute girl. Then come here, I'll talk to you. So he never gave you any advice? No, it's all mistakes, which is good, though. I think mistakes are good. I know what to do the next time I'm at a show. I'm not going to make the same mistake again. You know, when you look at your feed on Facebook, you seem more knowledgeable about music than the average music photographer. You know, you'll post a photo and like a ton of words to accompany the shot. You know, like you've had a. You. You look at one of your shots and you can see that you've had a real history with that. It's. Thanks for saying that, Scott. I get that. I get that comment a lot. As far as the positive. And I owe that to the Greg Cotton, Jim DeRogatis back in the day, the Gene Siskel and Roger Ebert of rock criticism in Chicago. Both of them, yeah, they could. They could punish themselves even back then as far as the writing, but they were both into it as far as short, sweet, concise, but informative, you know, and then expanding from there with John Pereilles in New York and Robert Christie gal, there's a ton of. And I was just like a sieve with that. As far as cool writing and how to edit. Even now I. I cringe sometimes. I like with jazz. Coleman recently had a birthday yesterday and I'm. It's three paragraphs long. Who's going to read all that? But you know, that guy is pivotal in my opinion, as far as Killing Joke. And I don't know, but still I'm trying to. I think of that, Scott, all the time. It's. How do. I don't bore. You know, the photography is decent, but don't bore people with the writing. Keep. And Jim and Greg are always in my head when I'm writing. It's like, what would they do if they saw this? Would they cringe? 1982. You're in with the Wax Tracks. People are trying to get in with the Wax Tracks. People. People start recognizing you at these shows and you know, when. When you go pro, quote, unquote, pro. I mean, what do you remember as the first band that you shot that you were like, wow, I could do this. I can be. Call myself a professional Skinny Puppy. Oh yeah, yeah. At the Metro I think it was the Vivisector and that was intense. But this they're theatrical even back then it was like do or die as far as their message in a different way than Killing Joke, but still the same. And it was like their message as far as environmental, medical, the world in nature, let alone the visual. I tried the main floor, it was awful. I never in again the Metro. Here's the thing about the Metro. Back in the day that curfew didn't really exist. I mean, so I think doors were usually 10 shows at midnight opening band and maybe 1 o'clock skinny puppy will go on the stage 1am you know, and play till 3 and whatever. But I learned that, you know, with these kind of industrial shows, if there's no barricade, do yourself a favor. You could probably get a good angle from that gorgeous balcony. Right. I learned. And that's how I. And I sent those images. Because this. I think what they love Chicago because of wax tracks. I think the Vivisect tour was kind of close to starting there on that. On that 36 dates or whatever. So on a whim I

sent the photos to Norman Wonderly of Alternative Press. Next thing I know he want. He needs them asap. These shots are so good. And because of that it catapulted. And that's where the Sandy Davis and I forget the other Sandy Garcia of B side similar, that kind of publication that was into the underground and alternative and indie and industrial in particular. And they're like. They saw those and hey, we need this. Can you. So I would have. I would go in with 10 rolls of film and I wouldn't copy both. Both publications. I give them separate. But it just kept building from there, man. Because no one was shooting that stuff. Everyone was shooting the more popular, the Madonnas, the Springsteens, the Princes. Not that that's bad, right? That underground and that kind of indie underground stuff is in my heart, man. And it's cool. Cool stuff, right? But you didn't stay there forever. You started. No, no. Yeah. I work with the big bands too. Correct. The Departure Modes. I was on tour with them for Violator, I think back then because again, they're publicist was into that dark. Again, Anti Corbyn is the photographer, if anyone doesn't know. For all the pose photography and all the album covers of depashi. Okay, cool. He's really not a live photographer though. My trick was how do I take those gorgeous Post shots and make that into life, you know, with that band. So, again, I was like, I was thinking of Anton and how I can make this. The super dark, contrasty, moody. Because the band departure mode back then were moody, you know, make these cool shots. So, yeah, I would work with them. Nine Inch Nails in particular, too. And it pivoted, like, to Roger Waters on the Wall, of all things. I was on the road touring with him for, like, 60 dates for that huge mega tour, you know. So on the Wall one, where is Roger Waters in the Wall. Correct. Waters on the Wall. And I was like, here's another case in point, because I know his son who was doing the keyboard work, since Rick Wright wasn't in that band anymore. And it was Harry Waters. And Harry said, we got to get this guy into the UK. And five dates at the OVO. What's it? The O2 Arena. Excuse me, O2. O2 right in East London. And there's David Gilmore at the top of the wall for Comfortably Numb with the electric black Strat. Okay, so what year. What year is this? 2011. Was 2011. David Gilmore and Roger Waters were talking to each other at that point. Not at all. That animosity from the final cut, I think, was that things all broke loose as far as the fuse between the two of them. Sure. And who had ownership of the name and. Yeah, Rod. Yeah. But the thing was, it's. That's Polly Gilmore, who kind of made fences between the two. And Polly Gilmore, this is about a year before the Wall hit there. She was involved with a benefit concert for Alzheimer's, I think, and David Gilmore was going to do an acoustic set. And Polly said, why don't we get Roger to play an acoustic song with you just to see if we can mend this animosity. Roger said he would do it if on the Wall tour, David would reciprocate and play Comfortably Numb from the top of the Wall. And that was a. There was a secret between the two of them and Polly, I guess, and that was it. So the fight, you know, everyone, when that tour was announced in the. In North America, everyone thought, you know, it started in Toronto with dress rehearsals, then it came to Chicago. Well, that's why the dates were selling out. David's going to come here and play that song. Never happened in the States. Me, I made inroads with Roger's son Harry, that, you know what my gut opinion, since David lives and breathes in the uk, it's going to happen there. And I asked for all five dates, which was an unusual request. Most photographers are in the first day and then you're gone. Why do you want five dates with Roger Waters at the ot like really stern kind of capital lettered email. I'm going, well, I think it's probably the most important part of this tour is the. I didn't want to mention David Gilmore at all. I just assumed it was going to happen. He goes, I'll make it work. And their opening night,



there's 60 photographers approved. No David Gilmore. Second night I'm there. One photographer was me and David Gilmer at the top of the wall. The only photographer approved to shoot the thing. So why were you the only one there? Because it's night number two. No, no approvals. Again. The only reason why that this became unusual because Roger and David kept it under wraps as far as what day of the five dates David would appear, right? It wasn't. Now there's four more dates left and no one really knows. But I had made that request in advance. I got it. I almost didn't get the shot though. It was just so panic stricken because it's a 35 foot high wall, right? It's 260ft wide, the width of the. Of the venue. How do you get. And Roger's a tall guy. He's actually like six foot three or six. Six foot. He's just a tall guy, hard. How do I get him in? And David at the top. So you can't do it from the pit. I ran all the way back to the soundboard to get what's it. Thank God. It's a long Prague song. It's like what, eight minutes long, right? Live. Live it is. Yeah. Live it is. Correct. But I went all the way to the back and that's how I got the shots. And they. But that photo paid my mortgage for like two years. As far as everyone running it, since I was the only photographer there for the night, for night number two. But you knew, you knew, you had a hunch and I didn't want to spill the beans. I just, my gut said that this is it. This is, it's going to be here. If it's going to happen anywhere where David appears, it's got to be in London. Lo and behold, it happened. Isn't there usually a rule that you can only shoot the first three songs? Again, this is a Harry Waters question. And you know, Bobby had already done a ton of work and is in the tour guide, the concert, you name it. I was doing a ton of promotion and I knew what I was doing. Because that's a theatrical production. In other words, the set list wasn't like Rolling Stones were going to mix in six different songs during this show. It's, you know, the wall is the wall. It's a. It's like no different than going into seeing Hamilton, I suppose, you know, and that there's a protocol with that similar to that. Sure. Well, now let me ask you this. Did you then stick around for the next three shows and keep. Oh, yeah, yeah, I did, I did. Although I felt my work was done. But no, you know, that's just. It was a. You know what, guys, here's the thing. The David, back in that day, when that split happened, Roger was a dick. You know, again, taking them to court about the Pink Floyd name and bashing them all to the no end. And David was the guy who rose above, technically. And when that all got settled, you would think that that would have maintained. I don't know what happened with Roger, but I think he found some. He found some empathy with how he handled himself. He thought he had fucked us up really bad. I have a shot of. That's really just an emotional kind of shot of Roger at soundcheck in Toronto with the dress rehearsal. And he's got the microphone in his pocket and he's looking at the wall and he's smiling. He. He's walking towards my camera along the stage to the end of the one. He's looking up, he's looking at that, like the magnificence of that and the beauty of the music. And, you know, I captured that like 20 shots of that. It would be. Unbeknownst someone asked me, what's one of my favorite photographs of all time? It's that seeing Roger, seeing Roger, not like what people think he is. He's actually a cool, informative and a sweetheart of a guy. He's not a dick. So here's the thing where it really gets. Well, I think you could possibly be both. Yeah, correct. Well, true, I'm not in his life 24 7. That's an excellent point. But at the end of the show, the wall is all down. Out comes Nick Mason, out comes David Gilmore to play outside of the wall. And at the end, Roger's got his arm around David and is whispering in his ear. And I'm photographing this whole thing. And now David, talk about a dick. It's David Gilmore who is being a dick. Like that arm around from Roger is like a radiation from Chernobyl kind of, right? Oh, yeah. He holds a grudge. He holds a Grudge more

than Roger does. Correct. Yeah. It was cool documenting that whole thing and not having to believe in what the press is saying. I'm seeing it firsthand how screwed up the band is as far as these two guys. Right. Who else have you had a long history with Peter Gabriel? Oh yeah, yeah. From so actually forward. Yeah. Wow. How did that happen again? I think I didn't inquire they there. How to. How do I put this? I'm a black and white photographer. I do shoot color but I like again, it's anti Caribbean is in my head how I went. Super rich, dark, contrasty. And back then he was pivoting from, I don't know, his dark stuff to his to more poppy. But he still liked that. And I think his publicist was interested in how I had captured some of Peter's favorite performers similar. And that's why I got hired up to do that forward, you know. So yeah, I've done six tours I think with him. Maybe more, maybe seven, I can't remember. But there was a tour that came to Chicago growing up where he was in the round at the United center and that. That pivoted. That was pivotal. Equal to the wall in the UK as far as that. Here's the thing. We're in Chicago. Very rare. Do tours start of that size in Chicago. They're either New York with Kevin Mazar, who's the famous photographer for Wire Image, or on the west coast working their way east. And that would be Niels Lauer and. And Ross Halfin and those guys. Chicago, we're like date 16 or 17. Where. How are my photos going to help since everyone's already, you know, I'm not going to fly out to New York for every show. I can't afford to do that. I got to wait. I have my outlets. My photos will sell. But still tours don't start here. But that tour did for four nights at the United Center. It did. And I was there for all four and everyone used those photos. I don't know. I mean when you're out with like say like you're out with Peter Gabriel and. And you're out with him so many times, does he start to give you feedback on like. I really don't talk to him. Okay. Basically his handlers that say we this is the guy and he accepts it. I mean I would get the approval that Peter likes. They would come back to me. Peter likes these photos and stuff. Right. And then I would know. But I met him once and it was an awkward situation. Was that no strings attached to her. The scratch your back. It opened up at Bell center and I got. I. That's a. So I did fly out too, because the band or the publicist wanted me at that thing. But I'm thinking this is orchestral. That was a panic stricken flight from Chicago to Montreal. As far as me and handling that, 36 members of an orchestra. No electric. It's like going to the orchestra hall. Do you want to hear a Nikon blasting off if you spent \$175 on a ticket? That whole flight, I'm panic stricken. I'm making enemies more than I am making friends at this thing. So I settled into the. The Marriott and it literally is a block away from the Bell Center. I go there and I have this question, how are we. This. We have to figure out something where I'm not going to be annoying the people that bought this opening night thing, right? And the room's mansion goes. That's not my decision. It's Peter's decision. I go, well, where's. Where's Peter? He goes, at the Starbucks across the street. I'm going, come again, Peter? Read my lips, dude. I don't have the time for you. Peter is at the Starbucks across the street. Go ask him about where you're. I don't have time for this. So I'm leaving the venue like this. This is. This can't be. I don't. What the. So I come up and lo and behold, he is sitting there alone, looking at the Bell center, having a latte. And there's the. There's the goate and the hoodie. I'm like, peter, your photographer for tonight, Bobby Bobby Talman from Chicago is going, bobby, Bobby from Chicago. I go, yeah. Can you do me a favor? I go, anything. What? For the next couple minutes, can you just sit here and just shut the fuck up? I'm like, okay, so I'm sitting there. What's Peter observing? This is opening night in March or April. And Montreal Canadiens, that's their venue. It's first game of the playoffs and it's away. But there's a major bar at the Bell center where these are fanatical fans. It's one

of the original late hockey teams, right? So the line for that is like, to infinity west of the venue down the street. Peter sees that and thinks that that's kind of funny. But what's also funny is there in between the bar that's attached to the venue is loaded. And then the arena and the load in width is like, welcome to Montreal, old school. It's maybe a little bit more than the width of my arms. How do you get a semi into that? But there's two competing radio stations setting up shop on opposite ends of the alley. And the is like 10ft, 11ft, 13ft. And suddenly this is what. Peter, Peter, watch. Watch this. To the left is biko at like 13, is in your eyes at like 23. And they're like looking at each other, these radio stations, these programmers. And they're like, I got the better pa. And Peter goes, bobby, even I don't play my music this loud. Yeah. Hey, since it's loud, Peter, can I ask this question about how you can handle a guy with a loud camera? And he did. He got me like four seats that no one would be around me, where if I shoot, I'm not going to annoy fellow patrons and get the full orchestra. Well, I mean, it was probably. The orchestra is probably louder than usual orchestras, right? I mean. No, but there's delicateness. I mean, they want the whole show shot. This is not a three song thing. This is the whole thing. So there are quiet songs like Heroes. That's what he opened up with, I think from, you know, David. Yeah, but it. That's a slow build kind of song with the lyric before you get up to the Robert Fripp part. It's like, you know, it's like. And it's the opening part of the song. So again, that's why I was thinking of how do I handle this without people that spent this amount of money on the show? And we got to be. I got to be respectful, you know, so. Yeah, plus it gets the whole thing. I get the whole orchestra, the. The conductor along with Peter in front. It was like. So it worked out as far as just the majestic nature of a. But that's the kind of you're up against being a photographer is the visual of that stuff. Right. I think Gabe probably would have wrapped his camera in toilet paper, right? Is that what you usually do, toilet paper? I had a little stupid throwaway camera. I didn't have a real camera in there. You got any shots that you like there, Gabe? We were talking before we came on the. The shot that I didn't realize that he shot. I'm not sure where it was, but it was you and Ryan. Ryan's got his hat almost covering his eyes and he's kind of staring at you. That's jbtv. Yeah, it was soundcheck. And Scott and Ryan were there for strange 90s. I think the tribute to Jerry it could have been it. Yeah. Either that or was that you did. Here's a cool thing about you, Scott was. I think it was Uber or Lyft. You had. You were hired to do the music for their Christmas party, I think. And again, it's a packed house. It's local H blasting away. And then halfway through, what does Scott do? He's taking requests from the crowd off the. You know what. Not to blow smoke up your butt, but I had to put. I was amazed at that, how they could throw out requests. You'd go to Ryan, you'd work out the beat, and you'd play it like you were practicing it for weeks. Yeah, I was getting Jerry going. Do you believe this guy? How do you. How do you. How do. You can't teach that. It's in your gut, is what I said to Jerry goes, that's why I love him. That's why I love these guys. That's why I love Scott. Local HR lighter. They could, you know, Jerry, when you hear something like that, is now can go off the deep end. I could have local nature every day of the week, and every show would be different if I could photograph, you know, but if I could videography JBTv for the rest of my life. Every day, something uniquely different than the day before. I'm like, you know, wow, He's. He's. He's actually right. Well, here's what Jerry usually says to me. He says, could you sit here for the next few minutes and shut the up? Both of you guys are the same, you know. He says to me, you can talk about stuff, and music will enter the picture eventually, but, you know, there's so much shit going on. You guys could talk about anything. Jerry's got more energy than all of us.

Yeah, man. Love working for that guy. The best. How long you been doing that? Oh, my God, I don't know. 20 years, I think, give or take. How'd you meet him? Oh, I know him forever. I was. I bumped into him with Jeff Buckley at the Metro. I was involved with that, and that's how I got to meet him. And then Smashing Pumpkins, too. I was doing peripheral stuff because Leroy Fields was involved with jbtv, and I would get invited from him to shoot these kind of shows, too, or Radioheads. First show at the Metro, that kind of thing. And slowly, over time. I didn't want to bug him back then. He was huge. But over time, you just get to. It's. Chicago is a big town, but Chicago is also kind of a small town. As far as music, you just get to know just relationships, human relationships and people and showing up and just doing your thing and be cool and don't be an blah, blah, blah. And eventually, you know, relationships form. And Leroy goes, we need a photographer for the studio. I can't remember the band. I mean it was Ice and Tilla or something. Walter Flaccus Stabbing Westward. I don't know what it was, but still, that's how. And then Jerry, next thing, oh, Jerry goes, oh, this guy's good. Leroy's right, let's keep them. So I've been working with Jerry ever since, you know, what's the next move over there again? We're in his. I think you've been there in his two bedroom studio now over at grand, but Preston Bradley center chair. This is a brand new, an old school church venue that's located two blocks east of the Aragon. So the goal is to pivot to there, hopefully by, I don't know, maybe the summer or fall of 2024 and make JBTV. The way it was in regards to the unique nature of the Preston Bradley center is we have access to these bands that don't have to travel across town. Now you could even. You can roll your, your roadie boxes, you know, the two blocks east and plunk yourself in. It doesn't have to be the headliners either. And these opening acts is what Jerry loves anyway and so do I. So up and coming bands would probably kill it. The chance to spend a couple hours with Jerry and do a small performance. Kind of like the old days. Pretty smart. Yeah. Would you have been. I was looking at pictures from Riot Fest 2013. You've got Peter Hook, Pixies and the Replacements. That was a. That was one day. I, I don't remember. The Pixies were the same day as Replacements and Yeah, yeah, that was the. Again. Do you know of all the festivals they book. Awesome. No offense, but every year there's always at least unlike. No offense to Lala. I mean I, I love doing that too. But it's like, do I know all these bands? Hell no. No. I have to investigate a shitload before I go in with Riot Fest. It's like, oh, oh, boom. So now the only question, you know, James Von Oslo had this question with him. What's with this overlap? God damn. Is there. Is there a way to make an automaton of us? Or we can be at two places at once to see this and that. And I bring it up because Killing Joke, we're playing on the right with the smaller stage. And who's on the main stage? Elvis Costello. Like, literally at the same time. Mother. And Elvis Costello had cancer, and this is his first show in, like, ages. And, like, you're torn. Your favorite band of all time is playing here. And do you leave after the three? Do you leave before the three songs? Oh, my God. I did. Two songs into Killing Joke. I'm now flying by the seat of my pants to at least get one man song of Elvis Costello. But that's the beauty of that festival, man. It's, like, overwhelming how cool it is, the bookings from top to bottom. But, yeah, yeah, it seems like they're being kind of mean sometimes. But they swear they're not. Yeah, they swear they're not. But it is cruel, right? It's cruel here. Can I give you another case in point that's totally goofy? Corey Feldman last year. Oh, my God. What a headpiece. A head case. Excuse me. This guy. Yeah. There's an email that goes out. Corey is not talking to the press, nor will he go into the press area at all. So layoff, Right? So who's the first guy on that Sunday or Saturday to come in into the press and want to talk? Corey with his

handlers. And he sits at our table. I'm there with Jake Barlow of CBS and a couple others because it's the first table that looks chill in that whole press area. And he sits, and he's. He's upset because he's going on in two hours, and he has a bright LED screen that's not working. Like, it's not working at all. It's an inflatable LED screen that now is, like, stagnant. But he. Hold. He'll talk. So he's talking to Jake, and he's getting more upset as far as he did an interview with Jake Barlow and blah, blah, blah, blah. And now he's looking at his guy. Did you guys fix it yet? I gave you 20 minutes to do these interviews. Is the LED screen fixed yet? And the guy, his main guy goes, no, unfortunately, it's not. God, Corey is like, this is up. Came all the way out from the west coast for this show. And my LED screen is. And he's down. I'm looking at him. I'm like, hey, Corey, can I interject here for a second? You strike me as the kind of guy that's a problem solver. A problem solver. If it's something that's a connection that goes into a battery, into a generator, you're gonna figure it out. He Goes, who are you? I go, Jake Barlow's best friend, Bobby Tolleman. How are you? He goes, you want to do a shot? I go, sure, we'll do a post shot. So here's where it gets goofy. Lo and behold, it's not fixed that LED screen. And guess who's going on at the same time as him. Jenny Beth of what was Savages, the lead singer back in the day of that brilliant girl band. I didn't know she was going out by herself. Yeah, solo. Brilliant stuff, by the way. Atticus Ross from Nine Inch Nails had done a lot of production and programming for it. So it's all this. It's like an industrial kind of post punk, but with a female vocal. Really, really cool. But anyway, I hear off in the distance and I'm stuck here with Corey Feldman and a non working LED inflatable. And it's eating up 15 minutes of his set because they still can't get the thing to work. He says, screw it. So now he figures, all right, I'm just going to adapt it. He should have done this from the. From the beginning, but he did. So here. Now he's getting his together and I had to run my ass off to get the last song of Jenny Beth in the crowd. Mixing it up with the. She. She's the kind of girl that just Covid be damned. I don't care if I get it I'm in your face oh, yeah she walks on the crowd, yeah oh, yeah, yeah she comes out there holding the microphone up. It's, you know, extending. It's like 30ft of microphone and she's. But that's like. That's my problem with overlap at Riot Fest. I should have just. I should have bailed on Corey Feldman. Yeah. Never make friends with Corey Feldman. Rule number one, you should know this. But yeah, whatever. It's. Yeah. That year of Riot Fest, Ben was insane as far as Peter Hook and how tight he was. The old big Viking bass and. Yeah, love that. Have you shot Peter at Metro? Oh, yeah, quite a few times, actually. Always a good, good event. And that's with his son too, I think, who plays bass as well. They trade off on bass and guitar and stuff. But yeah, it's really tight. Too bad about the animosity with New Order him, because he had my opinion. That sound is undeniably. Oh, yeah, new. New. New Order is like one of my all time favorite bands. All time. And Power, Corruption and Lies. If someone asks me what's my. What's one major desert island disc, it's Certainly that, you know. Have you shot New Order post Peter Hook? Yes. New Order is actually not bad. That bass player sounds like Peter, but it's not Peter, you know. But yeah, they play the Aragon Ballroom or the Chicago Theater. But yeah, and they actually played Riot Festival the same time Nine Inch Nails was headlining. So it was kind of cool seeing them into Nine Inch Nails. I mean, they're still tight. That sound is undeniable. Even for live. Even without Peter. It's like, you know. Would you say it's disco though? Do they play the dance, you mean? That's, you know, some of their stuff. Oh, why wouldn't say it's disco music. Would you? No. Would call New Order a disco band. Correct. But let's say the stuff that came out after, you know, I forget this. The album with the life preserver on the COVID Yeah,

this stuff, you know, they started getting softer by then anyway. More disco. But if New Order was playing one gig in town and Peter Hook and the Light or whatever his band is playing the other one, which one are you gonna go to? I don't know. That's it. I would probably act like I'm acting with Corey Feldman and Jenny Beth. How can he do both? How can I get the ball? You know, there are people who say that. That Corey Feldman. All that Corey Feldman stuff is an axe. That that's all sort of pre planned shtick with him. What? He's not that stupid. Yeah, yeah, that could be true. But it seems like it was just a complete waste of time. Why not play songs instead of standing around looking at a blank LED screen in the middle of the. Why is it even there? He's playing during the sun. But like, let's hypothetically think that that LED screen was workable. At 2 o'clock in the afternoon in the sun. Who's gonna see it? It's facing west. That's what I'm saying. It's so stupid that it almost feels like it has to be deliberate. And like every tour stop there's something like that going on. So at a certain point, I don't know. But the other awkward thing was all the Michael Jackson moves. Oh my God. It's embarrassing. What? But it's like again, I've never seen so many body surfers. There were body surfers on top of body surfers. For all this lame mellow like that. They wanted to be known for body surfing to Corey Feldman. It was packed. It was packed for that set. Oh, weird. I left there wanting to take a shower. I felt so like, oh, this is. Yeah, I saw them do a Wall of Death to the Village People, so you don't know what those cats are into these days. Speaking of desert islands, Gabe, desert islands. Oh, this can be a good one. I see that you have some pictures of Iron Maiden here. I was going to ask about those, but that's all right. We're going to get to the question that we ask all our guests. If you had to choose between two bands and you can only listen to one of them on a deserted island between Iron Maiden or the Replacements, who would you pick? Oh, the Replacements. No offense, the metal is okay, but I come on that early. You know, here's the thing about that band and Paul in particular. They had a lot, a lot of issues and anger and mental breakdowns. And I live for that. I mean, it's not like I. Maybe Iron Maiden had some of that, but it's like that's a more big business kind of thing where you have to get your together for the show. It seemed to me that if Paul Westerberg and Tommy had issues, it comes out on the stage and they're going to eat each other up. Right. That boy. Replacements times 10. No offense. So you don't want to talk about Iron Maiden anymore now, Gabe, it looks like you got some pictures of both of them on your site there. So I don't know. No, Betty put on a good show, but, you know, I've seen the Beast. Do I need to photograph the Beast again? I keep hitting him. Keep hitting him, Bobby. Come on, keep going. Look, no offense to Gene Ambo, I totally ignore that he's the metal guru photographer, but I'm not. And I see this post, man, he's all into the. He'll die with that stuff. And you know, I don't. This is. You guys have a relationship, you and. Yeah, yeah. I was with Jolly's Christmas party and Gene and I chatted it up with Jerry for like a good half hour. And then seeing Gene without a camera and be himself. I love that version of Gene, you know. Yeah, he's a. Actually a cool, informative and sweetheart of a guy. But you know, the metal part of him. Look, this is not to. I don't want to be known for that. Do I love metal? Yeah. But do I love local H equal? Yeah. I mean, do. Or do I love this sensitive stuff? Even the Britney Spears to some extent back in the day when that I have wardrobe malfunctions times 20 in my vault. But still, I, I, you know, anyone that puts out good music or EDM here, this is something that would probably turn them off, is the Dead Mouses into the. The. Into the Tiestos, into the Calvin Harris's. Those are heavy duty productions. If you've never been. I mean, EDM in general, if done well, is equal in my opinion, to any other kind of music

because it's created by a soul guy, whatever. But yeah, I want to be known for. I want to be known as a music photographer, not like a metal photographer or an indie photographer. Music. I. Come on, it's like a music first, photography second, man. If you put out some good, cool stuff, even if you're country, like Chris Stapleton, I'm your fan, dude. Yeah, it's something that's heartfelt and just sincere, dude. I'm like, let's get involved one way or the other. Well, what was the last band that you photographed that you didn't know anything about? And you were like, oh, this is great Opening. Opening bands in particular have a tendency to be like that. Where they have now a shorter set, nine songs, and Pixel Grip local. But they're like ed edm, electronic body music for like, you know, they have a synth guy, they have a drummer, and then they have the vocalist and that band. Oh, my Lord, it's like they should be headlining, not opening. They are that good. This was like five years ago, you know. Special Interest is another one. Ali logout, who's the lead singer of that. And here, I'll give you a case in point. Pitchfork, day three. And again, it's July. Oh, my God. It's got to be 110. It's. You're baking in humidity and I'm taking a nap in my car. I'd already done the sound check stuff and post stuff I needed, and I am. I have a VIP parking spot next to the stage where this band goes on at noon. I saw this schedule. I saw Special Interest had no clue who they were. Ten seconds into that first song, I'm scrambling, like, trying to get my camera gear together in my trunk and running, running. And it was like 60 people, but it was like a mosh pit. That was insane. And how did Pitchfork know this? Who? All these wonderful questions, the booking, research, Special interests are now my heroes. Who. And they're from New Orleans, of all places. And how do they come up with this sound? Crazy, nutty. It's like that to me. Special Interest should be opening Pitchfork. They should be headlining Pitchfork. Right, right. You know, again. But I love that it's always undercard stuff, Scott, that I find that Bands I never. If I. That are. Wow, Shock and awe. They can be, you know, they can be good. And watching them grow, you know, from that to headlining is the coolest thing. Yeah. Well, on the other. The flip side of that, who. Who was the band that you were really looking forward to shooting and the experience made you want to quit? Oh, too many to even name. But back in the day. Oh, Ned's Atomic Dustbin. Boy, would they made the. They were again another melody maker Enemy, let's go put them on the COVID kind of band. And I know I went to the Riv all excited and I was like, this is just not. What. Can you guys. Maybe the third song. You'll get your together right? And no, the whole set was like a drag jury kind of thing. And it's not something. And you were really looking forward to that band. Oh, yeah. Because that was the hype band of the time, I think. I don't know, 95, maybe 96, that they were making inroads. Kind of cool in the UK to the States, but. And the other headache that was Hit or Miss was Sisters of Mercy and the moody nature of Andy Eldridge. And. Okay. Another guy who, you know, limits the amount of people that can be in his inner circle. And the fog is so heavy. I mean, that show at the Riv, when he. When they were in their height of their powers. Floodland, I think the album was. And you could I. From the photo pit. Ain't happening. It's just that wall of. There was, I don't know, maybe eight fog machines going off above, below, horizontal, you name it. And it's like I was scrambling around. By the time I got my together, show was almost over. Where I got Maybe out of 10 rolls of film, six shots of Andrew looking kind of decent, you know. Yeah. But that was like, oh, why do you need. What? What the what? Embarrassing. You know, embarrassing. A lot of things I can think of that were like, oh, Happy Mondays is another one. Boy, that guy. Oh, come on. Really? That guy could drink up a storm. I forget the guy who's the. Sean. Sean. Yeah, Sean. And he was like, Shane Writer. He was so hammered that he was

looking to grab a microphone stand. And it's really like four feet to the left of him, but it's like he's seen double vision. It's like. And he gets in this room and he's throwing up on his shoes. This is song number two. He's barfing all over the stage. But that's baked in the cake with that. You Know. Yeah, but there's. Bez is doing it. Bez is doing the dance. Gabe. O. Bez. Bez is like. Bez was just the. What was Ben's. What was Bez's job besides dancing for Happy Mondays? I have no clue. He was just kind of. Yeah, yeah. He's the hype man. Yeah. That's you, Gabe. You're Bez. He's the what? The Flavor Flav? The Flavor. Okay. He's the comedic relief. Okay. Yeah. But I could go ahead. How do you, how do you feel doing your job now in this age of digital photography? Are there things you miss about the old photochemical days? Yeah, getting paid. It's tough, you know. And back in the day there was nothing like good black and white film that was like eye popping. Cool. Digital is getting kind of mastering it with every new generation of cameras. But it's the 80s and 90s before cell phones, guys, it was the best. That was a time that was like tribal club, live and die music every day, 24 7. There was no days off. I don't know. I like showing up in uncovering bands because I got that Jerry Bryant gene in me where, you know. And Greg Corner is another one who's. I owe him a ton too because he's a guy that just loves uncovering cool music and support thereof, you know. And you too, Scott. The same kind of thing, man. Because I know you guys are close. Scary Lady Sarah's another one. Who. And William Faith, her husband. Those guys again, when they promote stuff, I'm like, in. Because I know my musical tastes are similar to them. And Greg, when he was the music, still is the music director. He would. Once we pivot to Preston Bradley, he'll book, but he always books solid bands. That again, like, I would come up to Greg after these, these intimate shows going. How did you, you know, do you ever sleep? How do you uncover this stuff and find these, these awesome, awesome bands, dude. And he really, you know, it's like he gives me a hug and saying it's. It's not like a secret, but he doesn't want to tell me. Like I live for music kind of thing and I don't want to bug him. But still, I love that kind of stuff, man. It's like, ah, I. I love that. I love the fact that nowadays I'm looking at this lit. Like if Scott and. And Ben and Gabriel asked me about bands and I got like 600 bands here, half of them are new that are like that, that deserve to be heard, you know. Well, Close your eyes and point to one and. And tell us about it. Okay. So totally adore them. Those guys have got to be a lot of fun to shoot a blast. And they're easy going. Why? Because they're blue collar. They're not fancy famous nor do they wish to be. They're tight. They are a band's band. No. Joe Talbot, the lead singer obviously gets a lot of attention but the whole band is like equal. And Joe lets people know that at his shows how much he's appreciates his best friend, the bass player behind him and that drummer who's kicking ass. And my two and our guitarists and some we. It's more we than I. I get the sense with, you know, with Joe. But seeing that band build, it's crazy. That again is just awesome. What was the first show that you shot of those guys? I had no clue about them. At Lollapalooza. Right. That Lollapalooza set was amazing. It was amazing. But again there was a two photograph. Again there's a 30 photographer pool at Lala and I don't get along with all of them nor do they all get along with me. I can be a dick and I apologize in advance but there are. There are two or three that I totally trust their opinion. And Kurt Baron of the only entertainer is one where I've known him forever and he will grab me by the collar saying you are coming with me. You're not going to have lunch. You're not having this catered lunch. Idols is going on at 2:05pm Fuck lunch. You are shooting this band like okay, well Kurt says and that band changed my life. That that was one of the best live performances of that year of Lala was them unhinged.



Unhinged. So good. That dust bowl of that again. This is the band that's volatile obviously. So they split the. That long Runway out from the main stage. Yeah. You have a. So there's two mosh pits. Right. You know. And that dust cloud. You couldn't from the back you couldn't even see the band. It was just so chaotic. Awesome. You know. Yeah. And it's just riveting. The whole set was like a. In your face charged and he was in the taxi driver floral short sleeve shirt like came off the bus and this is me. But still music first, photography second. And it shows. I mean I don't mean it like that. Am I chewing up all the time for this guys? I'm. No, you're not. You're not. I'm just trying to Think of how many different ways I can insult you. Please feel free again. It's like walking into a den of vipers and I need. I need the shame I need to be brought back. Oh, yeah, no. Den of Vipers with bad syntax. Jesus Christ. Well, go ahead. Go ahead. No, what were you gonna say? I was gonna say just, you know, I've seen quite a few of these podcasts. What are your Desert Island Discs? If you had to watch the best. I mean, I always go back to the White Album, you know, it's. It's. It's the. It's the one. You don't really need any other records. It covers the gamut, doesn't it? It's got all of it in there. It's an excellent choice. Thank you. What's yours? Mine. It's again. It changes. Lately, I've been back to old school, listening to Proko Harem, the first album, 1967. Oh. Lighter Shade of A, Whiter Shade of Pale. Shade of Pale. Yeah. That album in general, with Matthew Fisher's hand. I'm a ham and B, three Hits me in the gut if it's done well, kind of. That just. Oh, I. I live for that. That album brings me to tears, and I haven't heard it in a while, but it's like, if I had to go now, it'd be that one. Definitely. Wow. Although might change, but Pro Chlo Haron, back in the day was, like, one of my favorite bands of all time, you know? That's a really good choice. Thank you, man. Gabe, what do you got? Oh, my gosh. I'm only gonna say this because I can never get enough of this album, but it's. It's. Welcome to Sky Valley Caius. I just. There's a lot on that record that can go a long way and it lasts long, and I just love that album. Four tracks. You can play it on the jukebox at any bar and get 15 minutes worth of music. Right, right. Short and sweet. Well, it's. It's four songs that are long, but. Well, each track has, like, two or three songs in it. They, like, decided to mess with the. Which is ingenious. Exactly. Which is ingenious. So he brings up a good point as far as he can leave it alone in the jukebox and have. Listen to it, not listen to it, have a conversation, come back. Yeah. It's like playing side one of 2112. Yeah, there you go. Look at Ben. Ben's waiting for us to ask, but what Ben doesn't know is we're not going to ask him. Thank you. Thank you. That I appreciate it. You've been listening to the Lifers podcast. Tune in next week for more Lifers. It.

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