

Transcription completed for: 111. LIFERS - Mike Zelenko  
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Transcript:

You know what I just did? I just walked out that door, saw a couple detectives. Now, I was about to start badmouthing you behind your back, but I stopped myself because my pops taught me that a man who talks behind somebody's back is a coward. Wow. I actually appreciate that. Good. Cause I'm gonna tell you directly to your face. No, you don't have to. No, I don't like you. I think you're a fake cop. The sound of your piss hitting the urinal. It sounds feminine. If we were in the wild, I would attack you. Even if you weren't in my food chain, I would go out of my way to attack you. If I were a lion and you were a tuna, I would swim out in the middle of the ocean and freakin eat you. And then I'd bang your tuna girlfriend. Okay, first off, a lion swimming in the ocean. Lions don't like water. If you'd placed it near a river or some sort of fresh water source, that makes sense. But you find yourself in the ocean, 20 foot wave, I'm assuming it's off the coast of South Africa, coming up against a full grown 800 pound tuna with his 20 or 30 friends. You lose that battle. You lose that battle nine times out of ten. And guess what? You've wandered into our school of tuna and we now have a taste of lion. We've talked to ourselves, we've communicated and said, you know what? Lion tastes good. Let's go get some more lion. We've developed a system to establish a beachhead and aggressively hunt you and your family. And we will corner your pride, your children, your husband. How are you gonna do that? We will construct a series of breathing apparatus with kelp. We will be able to trap certain amounts of oxygen. It's not gonna be days at a time, but hour, hour 45, no problem. That will give us enough time to figure out where you live, go back to the sea, get more oxygen, and then stalk you. You just lost your own game. You're outgunned and outmanned. Did that go the way you thought it was going to go? Nope. It's the Lifers podcast with Scott Lucas, Gabe Rodriguez and Ben Reiser. And now here's Scott, Gabe and Ben. So, Ben, tell us about Ben Reiser's big Jimmy Flemian adventure that you had last weekend. Yeah, it was great, man. Saturday night, that was a wild night for me. Not wild. You were. You were. You were a man about town. I was, I was. My second night in a row seeing Jimmy. So you saw Jimmy in Milwaukee. Saw Jimmy in Milwaukee, and it was a hoot. Great show. You told me he played over two hours. So then you go home. You go home. Well, okay, I'll tell you what. So I walked into the club in Milwaukee on Friday night, and I saw. And Jimmy was sitting. Jimmy sits at, like, the merch table before the show. Before the show. Albums before the show. Yeah, he did that on Saturday night, too. Yes, he did. But I walked up to him and I said, hey, I'm Ben. I talked to you the other night on the podcast. And he was like, you know, it barely registered, and it was just as awkward as any other interaction I'd ever had with Jimmy at frog shows in the past. Or any rock star, really. Anytime I see somebody that I'm a fan of, I immediately have nothing to say. It's always awkward. Oh, so you're saying it was you? It wasn't Jimmy? I mean, you were the awkward part of this. No, no, no, no, no. Jimmy's definitely always the awkward one, but I am, too. I mean, I. Okay, I. I had a bad encounter with Joe Jackson at a record store. I had a terrible encounter with Bob Mold one night at a club. I've had terrible interactions. You should stop talking to people in bands. What are you doing? I should. I don't know what. I think this is ever going to get better. Well, okay. I'm not done with my story. So anyway, so that was Friday night with Jimmy. He played a great show, played over two hours. The audience was eating it up. They were, like,

really rallying behind him. It was very emotional. He talks about his brother Dennis, who died in this terrible, like, swimming accident 15 years ago, and, you know, he's never been the same. I mean, those were guys that, you know, their whole lives were intertwined. I mean, their whole identity was that band, and they did everything together. So I think he's been. I think it's taken him this long to sort of try to get over that loss, but he had a lot of people in the crowd that night who were cheering him on. He was singing songs about Dennis. He sang a song that he said Eddie Vedder wrote about Dennis. All sorts of stuff went on. It was great. Yeah, those songs about Dennis. Those songs about Dennis are pretty. Pretty crazy. Yeah. So then Saturday came to Chicago. So I drove back from Milwaukee, spent the day in Madison working on film festival crap. Drove to set. Drove to Chicago on Saturday. Got. Got to. But the next day, it was snowing. It was snowing. Oh, that's right. I woke up Saturday morning and there were 10 inches of snow on the ground in Madison. I had gotten home the night before, like 2 in the morning, and there was no snow. I don't know when this snow, it all just dropped in like one big. Right. So everything was fucked up on Saturday. But by the time I was leaving for Chicago, all the snow had been cleared away, so was fine. I got to Chicago in two hours without even trying hard. So that was great. Got to the Cobra Lounge and there's Jimmy sitting at the merch table again. I just sort of give him a hey, like a little nod. I didn't want to talk to him. He would have recognized you anyway. No, no, he. Well, yeah, exactly. So I bumped into a bunch of your fans, the cold Manor that you're not your fans. What do you. What, you don't like to call them fans? What do you call them? No, they're not customers. No, they're pe. They're customers. Anyway, had had a great time with a bunch of the cold manner people. You played a great set. Well, thank you, thank you, thank you so much. I would like to thank all the customers. Did you eat any of the food at Cobra Lounge, by the way? I did what you have. I had something that you wouldn't eat. I had the pot roast, grilled cheese. Oh, Jesus Christ. Was it great? It was fucking fantastic. And in fact, here's the problem. I ordered it and then I realized, oh, shit, Scott's gonna be on stage in 10 minutes. And it took like nine minutes to arrive. And so I'm wolfing this fucking thing down. I left three quarters of it for some cold manner people. I think enjoyed the rest. And I was like, don't you want to go see Scott? And they're like, no, no, we're gonna finish your sandwich and fries first. Great fries with a. With like a horseradish sauce that was just spectacular. Really good fries. They really know how to do great fries there. Yeah, yeah. What'd you have there? A beet Reuben sandwich. I saw that on the menu and thought of it, which was great. Yeah. So then Jimmy played and, you know, it wasn't a huge turnout, I would say, but. But very loyal fans. And people were totally into it. I love the fact that you could, you know, when he was playing quiet songs, people were just silent, soaking it in. And then he played a little bit of an Adamant song as an intro to. I think as an intro to fuck off. He played that Adamant song. Wonderful. You know, sort of that later period. Adamant. Sure. Total pop thing. You said, right, right, if I say so. And so then after the show, he was selling records from on stage, and he was talking to people, and, you know, people had cleared out, and I thought, okay, I've actually got something I could talk to him about, like a mutual interest. So I walked up to him and I said, hey, can't help yourself. I couldn't. I said, thanks for playing that Adam Ant song. And he lit up like a Christmas tree. And we wound up talking just one on one about Adamant for the next 10 minutes and the tours that we had both seen and, like, old set list versus new set list and all this shit. It was great. I was like, I finally have had a nice conversation with one of my rock idols, and it was Jimmy Fleman. And we talked about Adamant. So that was great. And then Justine, your lovely wife, turned to

me and said, you've never been to Liars Club, right? And I said, no, I never have. She says, well, you've got to pop your cherry tonight. Okay, that was weird to me. I thought you had been to Liars Club. No, no, no. Had not. That's. Justine pays more attention to this podcast than you do. We dragged you to Liars Club, where it was Herb's birthday Basharama. Well, first of all, let me say whatever he calls it. But first, Paul Massaro was at. Was at the Cobra Lounge, and it was great to see him. So I got there before you, and I walked in. I was standing there for, like, two minutes, and Blake from Fig Dish walks up to me, and he says, hey, Ben, it's Blake. And it was so weird that he, like, recognized me, and I was sort of like, oh, yeah, right, Blake. So we talked for a while, and that was nice. And then you showed up and wanted me to watch your guitar, which was fine, because I was like, this is great. I mean, that place was wild. And I don't even think that place was particularly wild that night for what it probably sometimes becomes, but it was crowded. There was some band rocking out. Holy. But at some point, Herb saw me and ran over to me and I gave him a big hug, and he was, like, trying to drag me into the room. I was like, well, I'm watching Scott's guitar over here. Just give me that thing. I'm gonna take it down to the basement. So he brought the guitar down to the basement, and I went further into Liars Club. And then Justine gave me a beer, which was nice. And then she said, have you ever met Rick Nielsen? And I said, no. She said, well, I'm gonna introduce you to him right now. I said, no, no, you don't have to. It's fine. I'm bad at this. I had my one good interaction tonight with a rock star. I don't need to tempt fate. But she wouldn't take no for an answer. She dragged me over to Rick Nielsen. I'd already talked to you about Rick Nielsen. I was like, hey, you should ask Rick Nielsen to be on the podcast. And you smartly said, and tonight's not the night for that. But she dragged me over to Rick Nielsen, and I had nothing to say to him, except I shook his hand and I'm, like, freaking out. And he said, hey. And I said, hey, you should do our podcast. He goes, well, I like Scott, so yeah, sure, I'll do it. So. Okay, great. So I think Rick's coming on the show at some point. That would be great. But what Rick says on a Saturday night is not actually sure, not necessarily what's going to happen. Listen, the fact that Rick is out on a Saturday night at 1:00 in the morning or whatever, and, like, life of the party, like, that's amazing to me. Yep. Was he there for Herbie's birthday? He was there to celebrate Herb's birthday, yes. Well, kind of. The sound guy for Cheap Trick, Bill Cozy. It was his band. So it was his band that was playing when we all walked in. Okay. And so he came to. To see that, and, you know, the whole place goes nuts. It's like, hey, Rick Nielsen's here. And apparently he brought gifts. I don't know what that means. Did he bring. What? Did you just bring a bunch of Cheap Trick pics? I mean, did you see him bring gifts? That's what Herb said. I had to find out what happened. Maybe it was slices of pizza or whatever. He likes to. I guess I could call her and ask him. So let's see. Yeah. Find out what those gifts were. Let's see. But it was a big night for me because I actually, like, said goodbye to people. I didn't just sort of disappear, which is normally my move. Yeah. You had a good Chicago night? I mean, I had a great Chicago night. So did I. I felt the same way about it. You know, I was. As we were on the way home, I was like, you know, got a pretty good life. Yeah. Hanging out with Jimmy from the Frog. Hey, what's up, man? Hey, you're on the podcast, so don't, Don't. Hey, I'm on the crapper, as per usual. What's Going on. So we're talking about. Ben's talking about being at Liars Club and Rick Nielsen being there. You said Rick brought gifts. Yeah, but he brought, you know, because I think, you know, he came to see Bill Cozy. Obviously, he didn't come to see me, but. And it's not like we're buddies or anything, but I met him many times, you know, from whatever. Fry and all that. But. Yeah, but he brought

a. He brought a framed. A frame picture, a framed newspaper clipping, like the front page of a newspaper from Cleveland after they were in the Rock and Roll hall of Fame or something. And then he brought a cheat trip T shirt and a rocking vodka T shirt because he's like, partners in that vodka thing. And I went. I went and bought a bottle of it just in case, but he doesn't booze anymore, so. But that was pretty cool that he showed up. I was pretty psyched. Yeah, really cool. What? So who's on the podcast tonight? It's. It's. Well, hey, that's a great question, Gabe. Who's on the podcast tonight? I don't know if Herb can hear, but we got Mike Zelinko from Material Issue. We got Mike Zenko tonight. Oh, kick ass. Very cool. Yeah, tell. Tell him I said hello. I actually, I hit him up to come to the party, but they were in LA for the screening out there. I think that's right. So, yeah, that's super cool. Yeah, but that was a good time. That was good to see Ben, too. That was a surprise. I didn't know he was coming. Yeah, no way. I didn't know I was coming. I only got to see him for a minute. But, yeah, it was a good time. And I'm still paying the price, to be quite honest. I stopped. We're not open at the bartender night. I just stopped. I stopped at the bar to use the crapper. Wait a minute. You. You're using the. Wasn't gonna make it home. Oh, my God. It was a treat. But cool guy. Tell. Tell us. Like I said, hey. All right. Sounds good. Have fun. Bye. Can I say what I like most about Liars Club? That really was. I was like, this is great. More clubs should do this. I'm almost never in a club that does this. And by club, I really mean a bar. But they've got a speaker at the front of the bar, you know, as far away from the stage as you can get, but is broadcasting that music from the stage. And so you even. Even as far as you can get from the stage, you still Feel like you're at the show. It's great. It sounded great. Love it. You like it? I find it annoying. So I get that. If you're not. If you don't want to be listening to that music at full volume, then, yeah, it's a problem. So who do we have on the show? Mike Zelinko of Material Issue fame. Drummer extraordinaire, storyteller, fan of tuna. Fan of. Fan of Tuna Sandwiches. Subway. Yes, we'll get into that. I can't remember if he liked. I think he liked it on Wheat. I can't remember. Yes, Mike Zelenko. There is a new documentary out about Material Issue. It's called out of Time. Not to be confused with Ben's favorite REM record. And, yeah, we've known Mike for a long time. It's good that he's on the show. He's been going around to these premieres of this documentary and doing Q and A's. And he. I think he's back from la. They had one in LA over the weekend. So, yeah, Material Issue, we all know what happened and the. What would you call it? The major label rush that happened in the 90s in Chicago. But they were like, they were one of the first bands to get a major label deal. And, you know, I remember seeing shows of theirs and packing the Vic and stuff like that. But they were kind of the first in that whole run up. Right, Ben? Yeah, Ben, do you remember. Do you boys remember the first time you heard Valerie Loves Me and if it made an impression on you? Because I remember hearing that just sort of in a room somewhere and being like, what the fuck is that? This is great. Like, it's one of those songs that, like, you couldn't ignore. You just heard it once and, like, I need to know what this is all about. Gabe, do you have any memory of this? My only memory of Material Issue was on my compilation soundtrack of the Saturday morning cartoon songs, where they. They were the band with Lucifer when they did the Banana Split song Banana Splits. Yeah, that was your favorite. That was your favorite one, right? No, I was more of a metal head, so anything that was metal was my thing and I was coming out of that. Yeah, but on that compilation, you know that the Banana Splits cover was your favorite thing on that compliment compilation, right? No, no, there was some good stuff in there. There was what. What was better than the Banana Splits? Was it Belly who

did Josie and the Pussycats? Or was it Donnelly by herself? Oh, well, it must be something that you remember, because it was better than The Banana Split song, if that's possible. I think. Yeah, I think Tonya Donnelly was doing Josie and the Pussycats before Josie and the Pussycats movie came out. And then it was Kay Hanley doing it. Right? I believe. I don't remember, but my dog is named Josie from Josie and the Pussycats. I thought you're gonna say your dog remembers, but. Okay. I named my dog Josie because of that. After. I didn't know that. Yeah. I have two cats. I didn't know that. Then we got the dog Josie and the Pussycats and. And the Pussycats. Yes. Clever. You're a clever motherfucker. I'm gonna read you the track listing for this Saturday morning. Cartoons, greatest hits albums and what's the best. This is a great. What's the best bit. Okay, here we go. What's the best? The Tralala song by Liz Fairfair. That is The Banana Splits. The aforementioned. Yeah, Banana Splits, yes. Right. I watched that video today, by the way. Oh, did you? Yeah, it's just Liz Fair jumping around. What more do you need? It was great. Right? Then Sponge covered the Speed Racer theme song. Go Speed Racer. Go, Go Speed Racer. You know, there was a kid in my neighborhood that thought the show was called Go Speed Racer. And so when he would say it, he'd be like, go Speed Racer. Like, are you ghost? What are you doing? What's wrong with you? Proceed. Mary Lou Lord and Semisonic did Sugar Sugar the Arches. Oh, that. That might be Gabe's choice. That's some pretty good bubblegum pop there. Yeah. Okay. Did you know that that song was co written by Andy Kim? Ooh, the Andy Kim? The Andy Kim? You'll find out. Scooby Doo theme done by Matthew Sweet. Nice. I remember that one. I always loved the Scooby Doo theme. I always loved everything about Scooby Doo. Josie and the Pussycats was covered by Juliana Hatfield and Tommy Donald. Why could I forget that? It was the wow. Duet. Duet. How could you forget that, Gabe? What? I don't know. What is this world coming to? I'm getting old, okay? Jesus Christ. I'm sure that's the only reason I bought that. Duh. Do you think Collective Soul covered the theme from the. From the Bug? You could have skipped that one. You know I don't like the Bugaloos. I don't like Collective soul. Fuck that track. Go on. Butthole Surfers did the theme from Underdog. I don't think I made it that far into the cruise. Wait, we're not even. We haven't Even gotten to the good stuff yet? Helmet did Gigantor. Perfect. The Ramones did Spider Man. Oh, yeah, That's. That might be my pick. That's a good one. That's pretty good. The Reverend Horton Heat did the theme from Johnny Quest, but also Stop that Pigeon. How do those two songs go together? Johnny Quest and Stop that Pigeon. Yeah. I don't know. Interesting mashup. Remember this band, Frente? F R E N T E, exclamation point. I do a band. It's a person. Is it a person? Yes. It's like Madonna. The one Named Wonder. I don't know about that. I think it is. Look it up. Maybe. Is it. Is it, though? You know, Frente got to that Papa Don't Preach phase. I tuned out Papa Dom Frente. The Violent Femmes did. I'm sorry, Frente. I gotta tell you what they did. They did open up your heart and let the sun shine in. From the Flintstones. Huh? That's a. That's a deep cut. Oh, yeah. Violent Femmes did. Eep oop. That was the. Bam Bam. That was the song that Bam Bam and Pebbles performed. Right? Oh, that's beautiful. Yeah. Okay. Yes. Violent Femmes did this song from the Jetsons. The E, E. Okay. Eep Op or means I love you from the Jetsons. So is that another one of these, like, episodes where they're, like, in a rock band? No, it wasn't it the one. Or was that the Flintstones that had the, like, the green dude. Marvin the Marsh? Outer space. No, not Marvin the Marsh. What? Remember the guy? He had a green helmet and he. And. And he was. He was sort of like the Oliver of the Marvin the Marsh. No, he had the helmet on and he'd be like. He's like my favorite Martian. All right,

here's. This next band is a band. I don't know. The look of disgust on Gabe's face right now is priceless. What's the Martian from? He's shaking his head. Look it up. You know you've already got your pick locked in. Go on, Gabe. Ben. Jesus Christ. Some band called Dig. Do you guys know this band? Dig? Yeah, I remember Dig. There we go. The Great Gazoo. The Great Gazoo. Now do you remember it? It will always be Marvin the Martian to me, but it's the Great Gazoo. It's the same person. That's problematic. Never seen them both in the same room at the same time, so it's whatever. They don't look anything alike, I guess. They both have helmets. He doesn't care. You see one Martian, you've seen them all. So dig did the Fat Albert themes. Oh, wow, here's another band. I don't know Face to Face. You don't know Face to Face to face. You don't know Face to Face. Where have you been? Come on. Where you been? What was their big hit? What was their hit? Couldn't tell you. They didn't have hits. Okay, well, they did Popeye the Sailor Man. Here's a band I do know. Tripping Daisy. Wish I knew. What did they do? They did the theme from Sigmund and the Sea Monsters. Oh, I remember that. Yes, they did. There might even be a video for that. Now here's a cool cover. The Toadies did Ghoulie Get Together from the Groovy Ghoulies. It's pretty good. Who's who of 95. 94 even. Yeah, well, speaking of, you guys are gonna be excited about this next one. Sublime did the theme from Hong Kong. Phooey. God. Come on. Racist. That's gotta be. We gotta listen to that skit, man. Now here's something interesting. Is that it? Is that the full. There's two more. The Murmurs, which is a band I don't know, did the theme from HR Puff and Stuff. Nice. And what's the last one? Is anybody doing Giggles Hotel? Hang on a second. But it says that HR Puff and Stuff was co written by Paul Simon. Is that possible? The Senator, maybe. And then finally the album closes out with a track by Wax. Yeah, Forgettable. Wax. Wax did. Are they terrible? Is that what you just said? He said Forgettable. Oh, forgettable. They did the. They did the. Ren and Stimpy. They did Happy, Happy. Joy. Joy from Ren and Stimpy. Now that's not. That's not Saturday morning. That's. That should have been lopped off, lady. That was bullshit. That is bullshit. All right, so what's the best? What's the best? Easily Josie and the Pussy Kids. Easily. Not even close. Ben, what do you got? I'm going with the Ramone Spider Man. Ramon Spider Man. I'm going with that too. No. So that's the best? No. All right, that was a great bet. What's the best? I don't know if I should bring this up, but, you know, apparently last week's episode we had Jimmy from the Frogs on Jimmy Flemian. And from what I heard, he liked it. He had a good time. So, guys, we did a good job, but one of the things we. We cut out a chunk of the interview and I don't even know if I should be telling people this, but it's kind of a funny story. So when I was talking to Jimmy about the frogs being ahead of their time, and then I went into this bit where I was talking about there were also, you know, there wasn't a whole lot of represent gay representation at the. Long story short, I always thought that the frogs were gay. I mean, sue me. I didn't. Didn't do the research because I, you know, I just, you know, I heard it's only right and natural, and I heard with the boys and all that stuff, and I was like, oh, they're gay. Okay. You know, this is cool. But by the way, I think most people feel I did too. I thought they were gay until Dennis died and I was reading about, like, he was out on the water with his kids and his family and he jumped off the boat and they never. Yeah, but. Yeah, but here's. Here's the part of the story. You knew he wasn't gay when we were doing that interview. And you let me go, and I'm sitting here in the interview going, you know, the other thing was, you guys are ahead of Head of the Pack. Like, now everybody's gay. And you guys are ahead of the pack, like, making music that, you know, representing gay people, you know, and. And they were. Everything you said was right. Yeah,

they weren't gay. And Ben just letting me go, he's like, oh, where's Scott going with this? This should be hilarious. Maybe they were gay. I mean, you can be gay and then you can be other things. You can go through phases in your life. They might have been gay when they were. Of course, who knows? I'm not even sure we should be talking about this. You're right. Well, there's another thing you're going to cut out. But I thought you did just fine in that part of the interview. And Jimmy seemed to be fine with it. You said queer representation. I was like, what a wonderful phrase. How forward thinking of Scott. How nice to be. What did they say when you talked to him about it at the show? I didn't talk to him. So afterwards. But after the interview, Ben goes. He's like, I was wondering where you're going with that. I'm like, you just let me. I didn't say go wondering where you were going with that. I was like, no, no, you were sitting there going, okay, Scott's really gonna hang himself with his own rope here. This is gonna be hilarious. I was sitting there going, am I ever gonna get A question. And then I was about to. And then Gabe jumps in with some nonsense and I'm like, okay. On the totem pole we've had to ask him about. Speaking of nonsense. No, no, no. He was. No, he made a whole speech about how you took him to his show and it was the greatest show he ever saw. He laughed, he cried. But listen to this nonsense was nice. The feedback that I read about the last week's podcast was this proposition of Scott's to bring me down the walk of shame with Lane Stanley and Scott Wylan. That walk of shame, I don't know what it is. Come on Skid row or whatever it is. Walk down skid row. Lane Staley. By the way, when I say Stanley, I always say Stanley, like Paul Stanley. Well, I mean. I mean, what movies have you been watching that have all these heroin heroes that brought this idea up in your mind that I'm gonna bring Gabe out, I'm gonna turn him out? Well, apparently there's a scene in Little Miss Sunshine, but I'm not a huge fan of Little Miss Sunshine, but I watched the clip of Alan Arkin saying, you know, when you're old, that's the time to start doing hard drugs. And I. I agree. Morphine. I mean, did you watch the clip? No, I didn't. I heard that. I should watch it. I got. I gotta listen to it. You should, you should watch it. All I saw was you comment, never going to happen. No, I think a few people took it seriously because they should. No, I'm 100% serious. When that sun is going down on you and me no, nothing's going down. That's not the only thing that's going to be going down. I've done drugs to blow your mind. Hey, everybody, it's Mike Zelenko. Hi, Mike. Hello, Scott. Are you still in Ia? No, I am back in Chicago in my comfortable warm apartment with my fabulous lady and our new old dog that we just got two weeks ago. What kind of dog? How old is your dog? They think he's about 4 and like a German shepherd mix. And he came like fully trained. What's his name? Mike. Well, the name at the shelter was Indiana Bones. Okay. We made it Jones or Jonesy. All right, that's good. Just call him Dr. Jones, lady. Yeah. Okay, so you were in LA with this material issue document? Yeah, yeah, yeah. It was premiere on Friday at the Alamo and was sold out. Okay. And you know, the more I. The more I see this film, the more I like it, considering it's a first attempt by, you know, this young filmmaker, Balin Schneider. He really does pull at the heartstrings, you know, at the right moments towards the end when, you know, when. When, you know, he has to tell the unfortunate part of the story. Yeah, I mean, I saw. I saw a cut of it. Like, what was that? Like, oh, my God. How long ago was that? Was that two or three years ago? What, when we did the Lincoln hall thing? Yeah. Oh, that was a year and a half ago. Okay. All right. God, it seems. Yeah. November. November of 2021. So how did you get hooked up with this guy? Did he just reach out to you? He found us. Yeah. Yeah, he found us. We've been approached multiple times about things like this and pretty much go like, okay, sure, sure. Come

at us with. With your first. Your first pitch or whatever. And he had him and three other. They were literally kids. They were like 19 that drove all the way from Topeka, Kansas. But they had. They had. They had all the forms and the release forms and everything like their ducks in a row. And the questions, the initial questions were really good. And he interviewed, you know, Ted, myself, and. And then it just. He kept going with it and. Very resourceful kid with not a lot of money was able to get Steve Albini to be interviewed. Jim's mom, Jim's dad, our managers. He. Mike Chapman, you know, he figured out how to, you know, get enough money to get him and his crew on a plane to New York, Connecticut, to go to Mike Chapman's house. And he didn't get everybody he wanted, but he really put it together with not a lot of money and just in the same spirit as we did when we were making records when we were that age. Right. And. Yeah. Yeah. I really. I really like this kid a lot. While he was making it, you were not looking at any footage. Right. He sent me stuff, and I know that Ted. Ted will look at everything. I didn't look at much of it because I really trusted him. If there would have been any sort of red lights, Teddy would have, you know, whatever, call me, like, yeah, yeah. And actually, I didn't even look at anything until the premiere in Minneapolis one month before the show that you were at, Scott. Right. And that was the first time I had seen it, and I'm glad I did that because it was just it. I just trusted my gut with this kid. And it's really a great film about the band. It's very accurate. Yeah. And it was an emotional experience, probably, I would imagine. Yes, very much so. Yeah, yeah. So it wasn't a case of you weren't ready or, you know, I mean, it's been a while, but, you know, I could see how it affected you. And it wasn't a case of where you're just like, I don't want to get involved with this. I don't want to go back there. It wasn't that. No. I wouldn't want to go back there in, like, a broken car of someone who is doing it not well. Right. I really am impressed with this kid. The way he. He told the. He's telling the story. He's presenting it just right. If we would have. We would have withdrawn our support if he wasn't. If it was someone else who wasn't, you know. That's good. Right? So you sort of like going on the road with this movie? Well, yeah, they have. New York is next, so a premiere there, and they're basically flying us out to do these Q and A's after the. After the showing. So in L. A, Matt Penfield from MTV was the moderator. Yes. And our old friend Mrs. Zuckerman, who worked for. Who worked for our. Our manager and, you know Peter Cassis. Right, Scott? I sort of do. Yeah. Yeah, yeah. So, you know, and Peter was there, our LA people were there. And Factory 25 is a distributor out of Brooklyn. Matt Grady. And next up is New York. And, you know, I'm all for it. It's. Sometimes it's. It's. It's. You kind of have to drag Ted to get out of Niles. But. But we had a nice time in la, seeing old friends. It was really good. Where did you grow up? In Chicago. Ukrainian Village until, I guess, my. One of my folks, like, both my folks are, like, from the old country. Right. So, like. But no, I grew up in the city. In Chicago. Yeah. In the 80s on Northwest side. Once you started, like, listening to the Cure and New Order, you could get beat up. Yeah, but the. The. And I've said this over the years, and every time. Not every time, but Michael Connell from Rights to the Accused. Yeah. We went to high school together. I didn't know this. This. I didn't know this. This is good. No, I've known Mike since. Since freshman year of high school. And we had. We were in gym class as freshmen, so we're like, you know, dorky freshman kids, you know, And Mike had a Motley Crue T shirt. And believe it or not, Scott, you've known Mike for many years. Kind of longish hair. And he would show up at Gym class with like studded bracelets. I'm like, I gotta be friends with this guy. I'm gonna be friends with guy for us. My life. And, and. And then over the course of. Of high school, like, here's this guy who's in this band and they're putting out records on their own. And

you know about this. I mean, that's the cues, right? The cues. And he was. He was definitely like my first consigliere, you know, like inspiration. And. And I started going to. To rights of the Q shows and met Anthony, who was a drummer at that time. Anthony Iliardi. Right. And where it really turned around for me from. From being, you know, a dopey Northwest side metalhead kid to expanding into other things is I think it was like about 83, 84. That was 84. So we would have been like juniors in high school. And Michael Kyle's like, you have to go to this show. It's a Tuesday night. It's at the Cubby Bear. So, you know, sneak out if you have to. It was, who's gonna do the Replacements and the Meat Puppets at Cubby? And. Yeah, yeah. No, and. And I saw. And so Meat Puppets went up first and I was just like. And then the Replacements went on and I was just like, that's what I want off Tommy. Tommy got in a fight with Paul and ran off stage. So he would. And he looked like my age at. I was like 15. He's only like a year older than me. He could have been younger. I was. I would have guessed younger, you know, but he ran. Both would have been good guesses. So like, like Culver back then was kind of a dumpy dumpy bar across from Wrigley Field. And, and, and Tommy ran off stage and then Bob, Paul and Chris finished the set and I. I stayed for bus Purdue. And I had to, like. I was like, you know, I had to. I had to get home. You know. It was like all your show would I. And I was like, I was obsessed with that band. Next day at school, like, tell me everything about this band. Tell me everything about all these other bands that are like this. And. And. And then I cut my hair. That was it. I mean, that's a pretty good fucking bill. Oh yeah. I mean, Jesus Christ. Gabe, would you like to ask your question right now? Let's just get this out. I was ready to. I was ready to ask it earlier. Yeah. Nice to meet you. But you thought it was going pretty good. Gabe, let's do this question. We. We gotta know Every. Every guest, we ask, if they had to choose between two bands, you could only live with one of them. The Replacements or Iron Maiden. Oh, the Replacements. I love Iron Man. But, but, but I'm a Paul Diano fan. Oh, now you're talking. So that's all right. And. And I'm only a fan of Bruce Dickinson at, like, Number of the Beast. And after that, I just, you know, I mean, I'm sure all those records are great, but I. The first record is so cool. It's almost like the Clash. It's like a bit punk rock melodic. They have harmonies and I mean, they have like three part harmonies on that record. Listen to that record. There's three part harmonies on it. Yeah, but I like Paul Diano because he. He wasn't like that. He was like, you know, I'm running free. Yeah, you know, he was. He. He, you know, you singing from here, you know. Yeah. So I still love it. But to answer your question, definitely the Replacements. Yeah, yeah, yeah. Gabe was. Gabe was kind of happy there for a second. He heard you were a metalhead. He's like, I might have a chance here. And then you cut your hair. Yes. Well, he worked out his life for his children and his wife, and he opened up a little store down there. Well, one night late while he was locking the gate kid came in he said, you know what I want and he said, I ain't looking for trouble and I know what you came to do I ain't looking for trouble the kids in trouble is Kevin again. Fuck you. Well, I swore that I would find him yeah Said that I would track him down and in a dirty dark and d way I said they should day Whatever you do, don't turn around he looked up at me and he said that I can see that you know who I am and where I, I feel I looking for trouble But I know what you came here to do I looking for trouble and I said trouble it's coming again well, I've spent four years of my life here in this cold grave prison cell with my cigarettes and my magazine and my life it feels like hell well, I hear the footsteps in the hall I know they'll take me way down I, I don't want to die and I said I ain't looking for trouble But I know what you came here to do I said I ain't looking for trouble and it's in trouble Just come looking oh, yeah

the story is you, you put an ad in Illinois Entertainer. And. And he answered it. Yeah. What did it say? In your ad, what did that ad say that attracted Jim's attention? It was drummer looking for band. Tom Petty. Oh, the Replacements, the Birds and Finn Lizzy, something like that. So was because of you that you guys would cover Cowboy Song? No, we were. All three of us were fans. I just covered fucking Cowboy Song a couple weeks ago. And. And you guys, I think, were the first people I saw play that. It was. That's the thing. Like, I mean, we get. We get packed as this power pop band. But again, like, Jim and I came up from. Jim's also from the city, actually. Like, so when, When I met him and he was living in Addison, he actually grew up in a pretty rough neighborhood like in Hermosa. And then, so Jimmy. Jimmy's like total like his sort of tough guy, like, thing. I mean, he was. He. He grew up in a. In a pretty rough neighborhood and also was really into like hard rock, 70s hard rock. We started getting called a power pop band and then we were like, well, okay, we like Cheap Trick and we like Off Broadway and the Knack and Blondie. Like, I mean, if you listen to the first ep, we got compared to Television. Oh, yeah, Because Jim's vocals, if you listen, if you listen to it, he's got that delivery and his guitar playing is very much like that angular. We weren't that good, but we, but we had good feel, right. Good feel and we had good editing. Right. You know, but then, but then when, when, when. When it started to come together and the song started to sound more like sort of mod revisionist or power pop revisionist, that's when we, you know, we were like, okay, well, this is. I guess we. This is, this is, this is, this is the band sound. You know, like the whole presentation of the band, like, goes hand in hand with the sound. You know what I mean? Like, yeah, the power pop thing and all that and the American flag and, you know, all using that wearing stuff with the American flag on it. That all fits into this American pop idea ideal, you know. Well, the inspiration for that was, you know, the Kids Are All Right record cover. So, you know, the. Who had grapes themselves in, you know, the Union Jack. And also part of the inspiration was sort of like Abby Hoffman. You know, our approach to that whole thing wasn't so much about like, you know, like Lee Greenwood or something like that. Like, you know, you know, it was, it was, it was more. It was more just like, like the MC5 with, with the, with the, you know, Wayne Kramer with the. Right. With the guitar. Chicago convention. Yeah. Yeah, that was our inspiration for that. Yeah. Yeah. So what brought you to Zion? Jeff Murphy. Shoes. That was all, that was all Jim. That was all Jim because. So Jim had a, a drummer and a bass player for less than a year last Hauser and, and, and Danny Thompson. And they recorded about six to eight songs. And then both those guys decided that, you know, Jim's material issue wasn't for them. And Jim had already had a relationship with Jeff up there in Zion at short order. How? Jim told me that long, I mean, a long time ago. Why he contacted Jeff to record his, his, his band. They probably had an ad in the Entertainer too. Yeah, actually that's, that's probably what it was. But I think, you know, Jeff or Jim, Jimmy was always a. He really liked shoes. He really like shoes. And he actually turned me on shoes. I do remember hearing those songs on the radio when I was young. But I think he was just impressed with their do it yourself. Yeah. Approach. And he's like, these guys know the business. And you've recorded there. Yep, great, great studio. And those guys taught us a lot. Yeah. Yeah, that's what they did. They equipped us. They equipped us with armor when we, when we signed that deal. So what was that like, signing the deal? It all happened so fast because International Pop overthrow was about 80 of it was recorded, financed by us and it was going to be our next release on our label, Big Block Records. Right. We had put out two releases on Big Block and that was just going to be our first full length album. Right. They didn't

start it as demos, Was that the thought? Well, we didn't consider them demos. Okay. So it was always meant to be, like I said, record. I would say. I think, I think it's Lil Christine outright now, Type one, no better than me, maybe two others. But no more than four songs on IPO were financed by Mercury. The rest we had came to the table owning those recordings and they decided to release, to Release at least 80% IPO, as is. The thing about it is, is that record sounds better now than I think it did then. You know, it's, it's kind of. It's really aged well and it's, you know, and it's a classic. It's. It's right up there. It's. It's fitting that it was recorded at the Shoe Studio. Thank you very much. You know, it's fitting that it's recorded at the Shoe Studio because it had. It has that status, you know. And I love the intro, I love the intro of Valerie where you can hear that, that short order tape hiss is just. Just takes me right back there. Well, you know, good songs, good songs and the band's not overplaying and we're not doing anything. We weren't at all interested in trying to mimic whatever. Whatever the flavor of the day was, you know, it was just we. We were pretty much like, just insulated and like, wanted. Wanting to sound the way that we wanted to sound, so. But good songs, man. Good songs, good singing. It's always gonna be. It's always gonna sound good. Yeah. Yeah. It seems like nobody really knew when you guys got signed what the flavor of the day was going to be. I mean, you guys are kind of the canary in the coal mine as far as Chicago bands getting national attention. The little bio for or whatever, the tag thing for the out of Time at the Alamo. Whoever wrote that wrote it perfectly, you know. You know, a band out of Time. We were sort of in line with things that were coming up with like, Teenage Fan Club, Matthew Sweet. Who else? Spin the Rains. It was that. But really what changed everything was Pearl, Jim and Nirvana, you know, and so the label didn't really know what to do with us, you know, after that was released. And. But, like, if we would have known about Weezer, we would have been like, well, there's this band called Weezer. And, you know, that band's not too different from us, you know, so. And, And. And some people compare us to Green Day. I think that's a bad comparison. I would say, like, you know, like, what Leeser was doing is. Is. Is more in line with what we want to do. But we were also kind of jangly a little bit. We were influenced by, you know, like, the Birds. Like, the Birds are like. Like Birds are like that band. I love the Birds as much as the Beatles. You look at, like, Fleetwood Mac. I mean, like, Rumors is like, what, their sixth record or something like that, you know, So I feel like. I mean, I mean, I feel like, you know, I mean, you know, first, second, third record. I mean, in any, Any. Any group, like, you start to hit your stride, you know, like by your third or fourth record, I suppose. But. And for sure, for us it was like, you know, like the record that we put out after Freak City Soundtrack. I listen to that, I'm like, I hear this like, you know, 12 cylinder rocking machine with, like, great harmonies. My. Everyone's playing is way better from all the touring and, you know, IPO is great record, but, like, the band was just getting better and better and that's all we ever wanted to do, you know so well I better. Somewhere in the corner of my eye I keep her somehow in the back of my mind it wasn't long ago I tried to show my affection she turned, looked at me and ran in the other direction I want love I want drugs I want sex and affection Want everyone to screw me to look in my direction Want a man with lips just like big jagged rides through his head and keeps me cheap Stay it's what kills it's what girls want Girls want It's what girls want that's what girls want so I took her back home to my studio apartment. That's when I told her exactly where my hobby started to think. And she threw it back in my face. I poured her a drink she said, let's get out of this, please. I want love I want drugs I want sex animation Want everyone to screw here to look in my direction Want a man with lips just like

M. Jagger Rise through his head and keep with your stack that's what girls want Girls want It's what girls want it's what girls want what a girl want that's what girls want that's what girls want that's what girls want that's what girls want that's what girls want that's what girls want that's what girls want that's what girls want she came around and moved in three weeks later. We got a one room shack just north of the equator with a giant stereo and a manic tv. And every once in a while she says these things to me. I want love I want drugs, I want sex. Wally ruins room here to look in my direction. Walnut man would live just like Mick Jackass rides through his head and keeping you stacked. It's what gills what, what gills want it's what gills want it's what gills want it's what gills want I want to give out your. I want sexy. So our second record was. We were approached by a lot of people and actually Jerry Harrison really wanted to produce our second record from Talking Heads. Yep. And if you recall, in 92, Jerry Harrison was extremely successful with Live. All right. Crash Test Dummies. Oh, my God. Hey, I mean, whatever, man. I mean, he. Whatever he touched in 92 was. Was like outstanding. And we met with them. We aren't the biggest Talking Heads fans, you know, but Talking Heads wasn't going to produce records. Jerry Harrison, you know, and I, you know, we just decided to stay with Jeff, which, you know, that's that. That just made sense for us at that time. But after the second record, we definitely felt we had to, you know, go someplace else. So I can remember, like, Jim and I were living actually just around the corner from here, like, at, like, Roscoe and Walcott. He was on the second floor, on the first floor. And we had, like, a few weeks off and we were listening to records and he wanted. He wanted, um, Tommy James to produce us our third record. What? I'm like, wow. Yeah, I know. I'm like, jim, maybe your mom's record. Tell Me James. I love Tommy James. But like, like, like, you know, if we're gonna. If we're gonna pull like a legacy person out, you know, we need to, like, you know, let's look at, like, what we really like, you know. And I went upstairs and I. I put on Eat to the Beat on. On the record player record Blondie, you know, Clem Burke on drums, you know. And that record is just so sonically punchy and melodic, and it's my favorite Mike Chapman produced record. Yeah, it's a good one. It's great. Yeah. Yeah. And I don't know, we were just listening to it and then. And then we're like, well, you know, you know, also, like, being big, sweet fans. It's just. Yeah, made sense. So whoever set it up, he. From. From day one, it was like this guy just was so excited, so enthusiastic, and knew exactly what he wanted to do with us and got us, like, he would, you know. That, that experience with Mike Chapman is amazing. I think Gabe's favorite Mike Chapman record is Mickey by Tony Basil Song. He wrote that song. That's why Gabe loves it. That guy wrote a lot. It's crazy how many great songs he wrote. Well, and when. When we were in studio, he was like, okay, so there's. So there's Mike Chapman and Nikki Chin, right? Is that the other guy? The songwriting, songwriting duo of Sweet is Nicky Chin. So basically. That's right. Yeah. So what Mike said to us, like, oh, Nicky Chin was. Was this rich kid in London and he basically got me, got me, got my foot in the door. So I had to, like, give him songwriting credit. But I wrote Fox on the Run, Little Willie, Ballroom Blitz. You know, he's like, I wrote all those songs. I'm not going to try to attempt my Chapman accent because he's actually from Australia and lived in South Africa and England. So he's got this weird accent that almost sounds American. Whose idea was it to record Kim the Waitress? It was. Well, the idea Came from Mike Chapman. He started telling a story about the Tide Is High by Blondie. And Debbie was walking to the studio and picked up a little 45 on the street for like, like, you know, a quarter. And they brought it, and she brought it in and she's like, I just love. I. You know, I don't know.

She listened at home, maybe. I just love the song. And it was Mike's idea for them to do that, right? So he told us that story and he's like. And he didn't really, like, suggest for us to do it. He's like, I would love to hear this band do, like, some old obscure tune that you guys love. So Kim the Waitress, banned by the Green Pajamas, that. So Jim used to book, batteries not included. I don't know if you remember that, Scott. Yeah, that was maybe a couple years before you. You were coming around in Chicago from Zion. But this band called the Green Pajamas, they sent him this 45. And they were sort of like a. A Paisley Underground, whatever, paisley, revisionist 60s kind of group. And Kim the Waitress, we always love. That track was super cool. It was like sticky. Bad playing. Like good bad playing. Good bad playing. No one in the band was that good, but they didn't creep outside of their ability level, so. And they had this wonderful tune. So Jim dug up that 45 we brought in the studio, we listened to it one time, and then we went in. And pretty much the first time that we played it was, I would say, about, like, pretty much close to how it came out. No one can save us from. From Kenda Waitress no one can save us from Kim the Waitress Nobody can save us from K. Waitress always turns me. Let's go back to Zion. Okay. What did you think of our little town when you were spending all that time there? Where were you staying when you were recording the second record? Some dumpy little hotel down the street. Okay. Because, you know, we were. We were so frugal and we knew that everything, every. Everything, you know, was going to be charged to us, you know, like, as. As against. Against our. Our record sets. Well, we wanted to keep all that really cheap anyway, we stayed in some shitty place there and we didn't care. We. It was better. That's what we liked. So. Yeah. And then we would just, you know, we were just, you know, we had one car, we drove down, you know, whatever that. I forget that street, but like Sheridan Road. Sure. Yeah. And then we go in and work. Where do you think they were staying, Gabe? I don't know, but I was Doing dishes at Bethesda's Pizza across the street from Short Order Recording. So I might have seen you guys back and forth. I was working at Subway while they were recording that record. Isn't there a story where they came in and got some. Some food from? Well, Mike would always come in and he'd get a tuna sub. What did I order? Tuna. You'd get a 12 inch tuna on wheat. Yeah. Yes. After about a week or two of this shit, I finally, you know, got my nerve up and I was like, hey, you guys are over at Short Order, you're recording. And he's like, yeah. And I'm like, yeah, we. I'm in a band. We record there too. He goes, yeah, great. Could I get a tomatoes on that? So Gabe, are, are, is Gabe still getting on stage with. Yeah, he does. He's. Whenever I'm around, I'm. I'm in Florida these days, but whenever I'm around with the guys, Scott will pull me out of the. What did like, the, the record company people think of Zion. Would they come and visit the studio while you're recording? Well, Jim was like, no, we're gonna do it here. We're gonna do it the way we've always done it. I'm like, okay, that makes sense. And the best part about it is that no one's gonna bug us up here. So it's like, who's gonna fly from New York or LA and then. And then go from Chicago to design, right? I mean, if we're in downtown Chicago, they can just come and visit of. And I'm like, all right, Jim, you know, you're the leader of the band. You're the boss man, whatever. Cool, Cool. And, yeah, we were. We were, we were very isolated. The problem with the second record a little bit was that Jim was enjoying the success a bit. You know, him and Nash were out, you know. Yeah. Rainbow Club and, and, and. And, you know, Smart Bar. Nash wasn't coming to Zion, though. No. Yeah. No, but that guy is not coming to Zion. No, no, but the, the point I make is that Jim. Jim was. Jim, had. They pushed us into the studio pretty quickly on that second record, and I think we would have been better off if we

would have just sort of like, you know, taken a little bit of a break. Tell me about that Fourth of July show with the Replacements. It was. It was cool. And the fact that, like, we knew that this was the Replacements last gig. You knew? Well, I mean, we were told. Before they started playing. You were told told? We were told that. That's. Yeah, that's the last gig. Wow. Since we're such big fans, it was great to play with them, but we were also like, you know, we were. We were like first on the bill, so we weren't thinking about the replacement. We were thinking about our own. Our own thing, you know. But it was. It was. It's. It's. It's great now, 30 years later, to have been a part of that legendary show. Yeah. You know, the last. Last Replacements gig, man. Yeah, man. That's awesome. That, man changed my life. What was the. Do you remember what. The first song Jim brought in to you that you were like, oh, this is special and this is gonna be great. The one that really blew me away wasn't anything early. It was Next Big Thing on. On our second record. Just because he had it completely. We didn't have. There was no. There was really no input from Ted and I with arrangements or anything. He had it. It was just. It was perfect from the beginning. It's a gorgeous song. The lyrics are amazing and all. Ted and I, we. We model it. We modeled it after the laws a little. A little bit. The band. The Laws. Yeah. You know, so I was like. Yeah. And so we wanted the drums just to be like, kind of, you know, and just very simple. That song is amazing. That song is amazing. It's. I absolutely. That. That Jimmy wrote a. An absolutely amazing song in that one. Yeah. I met her at a bar where I often sit down and have myself a drink she played my favorite song before I had time to think so I bottled around and she pounded it down Let out a laugh like a Fred strain we exchanged small talk doesn't feel like me she said, you and I were two of a kind not afraid to dream we could be the next big thing Me her room it was gone for the weekend. Borrowed a car and took off with her boyfriend. They'd be marrying soon. Was it December? June. She was an artist. A two bedroom apartment. Her dad kept her going on a weekly allowance. She'd be graduating. So was it the same virgin? She said, you and I were two of a kind not afraid to dream we could be the next so I followed her One more and she stared at the door Watching the parade moving out in their hand she made fun of their clothes she said that I could never be one of those and I thought to myself, you're just like everybody else Standing at the station but missing the tray Hey, I turn to get your expression she walked back home in the rain and I said, you And I were two of a kind not afraid to dream we could face the next big thing the next big thing the next big thing the next big thing. Okay, here's my one other question, because I know you've been working with Phil. Do you have. What's your best Enough's enough or Donny V. Story? Well, I'll tell you a good story about Donny V. Yeah. And Phil. So when Covid happened three years ago. So Donnie put out this really good solo record. Yeah. That Phil played on. And then Phil suggested me as the drummer to do this gig at Fitzgerald's in Burwell. Yeah. I was at that show. Like, all right, cool. So, you know, so I talked to Donnie, sends me the. The send me the material. It's all really good. I mean, that guy. Guy writes really good songs and songs. We start. We start rehearsing and it just like, I. You know, I don't want to call Donnie out at all. Like, kind of late for rehearsal. I was on time and I'm waiting for this guy. He shows up and then, like, his guitar is out of tune, and then he's calling. He's hitting the button for the guy, like, to come in and. Because his vocals don't sound right in his monitor at. Right. Yeah. Anyway, we had two long rehearsals with it, and. And. And I guess I grew a little impatient. They fired me. So I got fired by Donnie D. Which was a blessing. Yeah. Which actually was. Was fine. Was fine. They want to. They. They wound up doing the giga for show. Sold out. It was great. They pulled it off.

But I got nothing but good things to say about Donnie and. And Chip. Those guys are. Those guys write good songs and Donnie really writes good songs. Really writes good songs. And I would have loved to done that gig with him, but then he hired, like, some dude that, like, trolls his sticks and. Yeah. Some guy with, like a big pompadour, like a big compass. Yeah. So, yeah. Teddy, who was it? Ted? No, Ted plays drums, didn't he? Oh, my God. It was amazing. Yeah. Yeah, yeah. Ted had great. Well, I'm glad. I'm glad this thing is out and you guys dig it and, you know, it gets you and Ted together, going to la. I mean, it's a nice. Because, you know, I mean, I remember when that happened, and it was when, you know, when that went down with Jim, and it was just. It was a huge shock and, you know, I mean, you don't have to talk about where your headspace was after that, but, you know, it seems like this is a nice way to put a cap on things. It, you know, Scott, I appreciate that what you just said. And it, and it is. What, what, what this documentary for me at least. And I think, I think I can speak for Ted on this is, it's good therapy for us. I was sitting in the airport the other day and I was just like, man, you know, God. And what, like, remember, remember what your head was like, you know, for like four or five years after Jim died. Like, we were, we were pretty up, you know. Yeah. And it's, it, this is, this is good. This is, this is, this is a good thing not only for the legacy of the band, but, but for us. It really is, is helping with like the mental pain that, that we went through with, with that. I mean, it, it's almost like I didn't realize, like, you know, I didn't really realize how it affected me day to day. Like just, you know, I mean, you get your, you get your, you know, your career, you ban that. You, you, you know, it's like you, that's all the, that's the only thing you care about in the whole world, you know, and then it's just like ripped away from you, you know, it's awful, Awful. But to see this now and this kid telling the story and people clapping and we had like eight or nine, like young, young 21 year old kids coming up to us and asking for autographs and, and, and with the, you know, with their records and stuff, it's. Yeah, yeah. Feels good. Good. Yeah. You know, and it also makes you realize that, you know, career, career be damned, you, you did everything right artistically, you did everything right. You know, did our best. You know, we did some, we did a lot of things right. We did, we did some things wrong. But I, I, I, I really, I really, I, I would love, I love for people to come out and see this movie. It's really great. It's a really great, it's a really great little film. Yeah. Yeah. And, and people should listen to the records, you know. Who's the star of the film? Jim's mom. Jim's mom. Yeah, Jim's mom. Jim's mom. We're lying about how she goes. He may have loved Valerie, but we didn't. She's a badass. Yeah, she's a badass. And she, her, everything she says, she says in the film is absolutely awesome. Yeah, moms. Yep, mom, they're the best. Well, dude, it's great to see you and I'm happy that this thing is out and you're happy with it, and people seem to love it, so that is great. Thanks, Scott. Have you ever gotten high? So how you couldn't come down? Have you ever seen a face when there was no one else around? Have you ever been left out so I you couldn't climb back in? Ever wondered what it's all about? Or where the end begins? And I'm trying hard to understand? You gotta help me land? Help me land? You gotta help me land? Help me land? You gotta understand? Help me land? You gotta help me land? Have you ever been in love? But I've been in love too maybe once, maybe twice maybe not with you And I'm trying hard God, I think I can help me land? Help me land? You gotta help me land? Help me land? You gotta understand? Help me land? You gotta help me land? And I'm trying hard to understand? Yeah, I'm trying hard to understand? Yeah, I'm trying hard to understand? You gotta help me land? Help me land? You gotta help me land? Help me land? You gotta understand? Help me land? You gotta help me land.

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