

Rose Marshack and Rick Valentin oral history interview, May 16, 2017

KN: Katie Nichols

RM: Rose Marshack

RV: Rick Valentin

[Audio begins]

KN: This is Katie Nichols at the Sousa Archives and Center for American Music. It is May 16, 2017, 10:47 am, and I am interviewing Rose Marshack, M-A-R-S-H-A-C-K, and Rick—

RV: Valentin.

KN: Valentin, V-A-L-E-N-T-I-N. Okay, so to get started, let's just talk about how you—where you guys came from, how you got involved in music in the beginning.

RV: Ooh.

RM: Should I start?

RV: Yeah, you should start, 'cause you started earlier than I did.

RM: Yeah, we were talking about this too, in the car. I was saying how do you get from Phish to Dan Flavin, right?

RV: Phish the band.

RM: Phish the band to Dan Flavin. How do you go from—

RV: Why don't you—why don't you reduce the scope down to just you? How you got from, uh, Deerfield, Illinois, uh, violin, to Champaign, Illinois, bass?

RM: I started, I started being forced to play classical music when I was four or five or something like that, right, so like every good Jewish north suburban little girl. Um, and my dad is a jazz musician and a dentist, he plays jazz trumpet, but I was to learn, yeah, classical music cause I don't think there was anything else. I don't think he felt like jazz...you know, you don't teach a young kid jazz.

RV: Well yeah, and your grandfather—

RM: Grandparents, yeah, played—both played piano, they were music teachers. That's right. So I started playing piano and then in fourth grade in the north suburbs you would pick another instrument and so I picked violin because my dad was pretty emphatic about helping me learn and my dad did not play the violin, my mom played violin so I chose that one. And uh, yeah, I played in the orchestras and stuff. And when I got here to U of I, I think I was gonna be a dentist because I didn't know what an engineer was yet and I didn't know what computers were yet, and I tried out for the orchestra here and I miraculously somehow made it in the orchestra, I don't know how. Um, and so I played in the orchestra here for a while and then...oh, and then, how—see, so you're gonna have to talk about how you discovered punk rock.

RV: (Laughter)

RM: So, I was one of those kids who in high school, who had, you know, had no friends, I never had friends, I was always made fun of and whatever, um, and then like the last year of high school I discovered some friends and I fell into playing Dungeons and Dragons and stuff like that, and listening to punk rock, and this is what our group did, we listened to punk rock and we played Dungeons and Dragons, and science fiction versions of that game too, and so I remember venturing into the city to go to a record store that would have punk rock in it—um, into the city of Chicago—

RV: What store was it? Wax Trax?

RM: Probably—there were a bunch, right? There was Wax Trax and—

RV: 'Cause I went to Wax Trax in high school, too.

RM: Yeah, yeah. Yeah.

RV: We drove up--

RM: Yeah, we drove...

RV: --Ogden Avenue.

RM: Wow.

RV: Like, we drove--instead of taking 55 we actually drove from the suburbs all the way through the city on Ogden 'cause our town was on Ogden so you could actually drive into the city.

RM: Yeah. And we could have done that too, we could have taken, what was it, what, what road goes all the way to the city—

RV: Oh yeah, you're...Sheridan Road? Something like that...

RM: Yeah, yeah, yeah. Yeah.

RV: Yeah, Ogden was a little more...scary.

RM: Oh, yeah, it would have been, right, right, for us...and one time we rode our bikes, too.

RV: Wow. Well that's, yeah, that we couldn't do.

RM: Well, we did not ride our bikes—we drove in--

RV: Now you can. Now there are bike trails everywhere.

RM: Yeah. We drove somewhere a little bit further south and then rode our bikes. Um, but yeah--

RV: We're going into old people mode here talking about how we actually drive, like directions.

(Laughter)

RM: Well, that's what this is, this is we're old now. Um, and I, I remember one of the first—I think the first record I bought was Never Mind the Bollocks by the Sex Pistols, um, and I carried it home without a

bag, you know, on the—I probably, we probably took a train, too, probably took one of the L's or something so I was just like carrying it and like, feeling pretty punk rock.

RV: Yeah, I did ride the L, I remember you talking about that.

RM: Yeah, yeah, so, there's that. And then when I got here I met some people who were playing—there weren't people who were playing Dungeons and Dragons and punk rock at the same time. You either had Dungeons and Dragons or punk rock, so we—well you were kind of, right? You were—

RV: Yeah, but that was a year later. You got here a year earlier than I did.

RM: Yeah. I don't know what I did without you for that year. Just, like, floundered around. I have a great story, here's my story, okay. This is like, when I first got here and I lived in Allen Hall cause that's where my mom lived, you know. Unbeknownst to me she didn't have a very good time there, but, "Where'd you live, Mom?" "I lived in Allen Hall." "Oh, okay, I'll do that too!" Um, and so, she, you know, it was painful for her to visit me.

But, um, I first met these people and we'd be sitting in the food place and they'd be like, "Oh it's time to go, we have to leave now. It's 5:30." And I'd be like, "Why? We could sit here all night and eat food, this is awesome! There's rice!" You know. And they'd be like, "No, no, the mean guys are coming and they're gonna yell 'geek' at us." And I was like—that's—you made a face, right? I was like, "What-who cares? Geek is great!" You know? They're like, "No, no, we have to leave now, come on, really, really." And, you know, I was like, "Aw, come on." And so then these guys came in, long hair, and they looked at us and they went, "GEEEEEEK!" And my friends were like, you know, "Shiiiiittt," you know, and we ran, we ran away and stuff and I was like, "Guys, you gotta, you know, you gotta step it up, you gotta be proud of your geek stuff." Um, you know, and I think I had a Doctor Who scarf at the time, too, right, I had knitted myself a Doctor Who scarf so I was trying to—but after a while I kinda fell into this, like, oh, those guys are coming, the mean guys are coming, you know, shit, let's just leave now so I don't have to see anybody be sad. Um, and years later, and I tell my kids this all the time, years later, I remember wearing my black Doc Martens and my frilly pink dress and I was all about weird juxtapositions and I had punk rock hair and I was on the stage somewhere on the quad cause we were playing Quad Fest—

RV: Quad Day.

RM: Quad Day—no, not Quad Day. Whatever it was that was on the fest---you know, the quad festival.

RV: Star Course. Band Jam.

RM: Star-- Band Jam! We were playing Band Jam and I was like, "That asshole better walk by here, he's gonna walk by here, he's gonna see me on the stage and I have my awesome punk rock bass and I'm in this punk rock band. And I was like, "Oh my god, there he comes!" And I was like standing there on the stage and he walked by—"GEEEEEEK!" And he yelled "geek" and I was like "Argh," I wanted to start crying. That's my story.

RV: It's so different now, too, you think about that, it's like now, that's, like, normal—like, all that's mainstream now.

RM: What, geek?

RV: Yeah, all the geek stuff is normal.

RM: Doctor Who, right?

RV: Yeah.

RM: If I was wearing my Doctor Who scarf wrapped around my neck...

RV: Well, I'm not so sure about that, but yeah, maybe, yeah.

RM: That thing kept me so warm, though, walking across the quad.

KN: My phone ringer is the TARDIS.

RV: Yeah, see?

RM: Yeah, see, it is, yeah, like, cool people are into Doctor Who now, it's true. It's really weird, how did that happen?

(Laughter)

RV: It--yeah.

RM: Is that enough? For me?

(Laughter)

RV: Is that--

KN: Done. You're done.

RV: How did you actually—oh, yeah, I guess we should talk about how you started playing music until, uh—

RM: Oh yeah, yeah, we'll fit me in, when, when...yeah, that's right, cause I didn't play bass, I played violin.

KN: Right. So now it's you--

RV: So I had the opposite—yeah, I had the opposite kind of build up to being in a band, which was...I mean, I took music lessons and I played the saxophone, but I'm not a trained musician. Rose was classically trained.

RM: Well, what, what, what do you—

RV: And so yeah...

RM: Did you take lessons? You took lessons, right?

RV: I didn't take guitar lessons. But I took saxophone lessons.

RM: No, I didn't take bass lessons, you just said--

RV: I can play the saxophone, I can read—

RM: Right. You can read music, right?

RV: I can read music to play the saxophone--

RM: So why do you always say—

RV: But I can't read music to play the guitar, though. The guitar was, was different.

RM: Oh. Is there such a thing as guitar music?

RV: Yeah. So in theory I could do what I do on the saxophone with the guitar but I never did. The guitar was different, I learned—so I was doing my traditional music education but then the guitar was something I picked up because I liked music.

(Laughter)

RV: Yeah, that sounds funny when I say it.

RM: Yeah.

RV: But it was, it was like, oh, the saxophone was the chore and schoolwork-type thing, and then playing guitar was fun because I liked listening to radio and stuff.

RM: You played totally different songs on the guitar, right, then you did on the saxophone, right?

RV: Yeah, yeah. Although that was the thing, so—what's interesting about—so the first band I was in was this 50s kinda cover band in the Chicago suburbs with like three older guys and then it was me and another guy in high school, and, but we also, it was right in the early 80s when, um, like, there was kind of like a rockabilly revival, right, so you had the Stray Cats and everything like that so we'd play 50s music but then we'd play "new 50s" music so there was like a Dire Straits EP that sounded like rock and roll, there was the Stray Cats, and then there was the Elvis Brothers. And in Chicago, uh, the Elvis Brothers record was out, it was on the radio, I think by then I was like listening to WXRT or some--and everything like that, and I didn't have MTV then, so, but, in my mind the Elvis Brothers were this big, national band on kind of the same level as the Stray Cats and we played, I believe we played, uh, Elvis Brothers song, and when I came--

RM: But they're from here—

RV: Yeah, and then when I came down for college, right, so I was in that band, I came down here for college and then I real—at some point I realized, wow, Elvis Brothers were from here, I didn't know where they were from, I just thought they were this big band and then when I found out oh, they're a local band, and then I found out it was like, other people didn't know...like, they were kind of regional and they had, I mean they had kind of a minor hit kind of thing, right? But that was my first inkling when I came down here, that, oh, wait a minute, okay, there are local bands, or there are local musicians. I didn't have a full idea of what local music was yet. But that idea that, oh, there can be a band that's popular and that I think is, is, you know, popular, but it's actually not. Is not as popular—everybody doesn't know about them. And then find out, oh, they actually live in a town and it's not Chi—not New York or Los Angeles, it's like, oh, they came from here. And-

RM: Where were you when you had that realization? I just want to place you.

RV: Probably at like Record Service or Record Swap, because the, you know, because I was already going to record stores when I was in high school and then when I came down here I started going to Record Service and Record Swap.

RM: So you would have gotten—

RV: So Record Service had the local section. Um, I'm sure Record Swap had a local section...what was great about Record Swap was all the, uh, imports and the underground music that Charlie the Quaker was buying and everything like that but then Record Service had a great local section. And so it was probably seeing Elvis Brothers in the local section, you know? And then, there was the Outnumbered single, and, uh...but they, no, they were on Battle of the Garages Volume 2, which I found out—I bought that and the Outnumbered were on it and I was like, they're from Champaign, Illinois, it said on the record, and buying a record that had bands that I hadn't heard of but from all over the United States, and then one of them was from Champaign, that was exciting too. But it was like the sequel to the one that The Vertebrats were on, I—you know, later, everybody talks about how The Vertebrats were on a compilation, right, that—I think it was Battle of the—or some kind of garage compilation, that's how people found out about them, but I didn't know about The Vertebrats because I came down, like, I think, right the year they broke up or the year after they broke up or left, and so...to me, it was the Outnumbered. Oh, they're on a record! And other national bands that I haven't heard of but it's a record!

RM: And he's holding his hands out now—

RV: Yeah, cause it's a record (laughter).

KN: It's, it's--

RM: It's a vinyl record.

RV: It's a big vinyl—

RM: --actual vinyl record.

KN: Right.

RM: Yeah.

RV: But I got off...oh yeah! But, so, Allen Hall, though! Right? So Allen Hall was great because it was kind of...a weird...like at the time it was kind of like a weird hippy environment.

RM: Yeah, it was run by hippies.

RV: Yeah! And I'm not saying that in a negative way, it was a great kind of creative environment and, uh, there were people playing music in their dorm rooms and it was acceptable—

RM: There was a practice room, I remember—

RV: And, yeah.

RM: --when I got down here, well, this, this, hall—this, uh, dorm has a practice room with a piano in it. I was like, really? I could live in a place that has a piano like in a special room that I could go into, you know, wow.

RV: Yeah. But, and so, we were—I got there a year after you to Allen Hall...

RM: Yeah.

RV: I wasn't in a band that first year I was there.

RM: You were—

RV: So I just had a guitar.

RM: Yeah, you had a guitar.

RV: I had some music equipment in my dorm room and I could play it. And stuff.

RM: And I walked past there and I saw him with his blond hair hanging over his face and I thought, well there's something I could never have. I always talk about that.

(Laughter)

RM: And you had your little--he had his, he had a, um, a suit jacket on, like a, you know, cool, like, mustard-colored—

RV: New wave, kind of.

RM: New wave, yeah. Had that on.

RV: Resale shop.

RM: Yeah, yeah.

RV: Yeah. Um...yeah, so then what happened? Then...so, it must've been, yeah, so, yeah, you—so I played--

RM: Were you playing Dungeons and Dragons with everybody?

RV: Well, no. So my roommate—or no, the guy I went to high school with who was my dungeon-master when I was a kid, he's like this—now he's like, kind of like a weird Dungeons and Dragons god.

RM: Yeah!

RV: He, he was super into Dungeons and Dragons. My, my dungeon—my dungeon-master from high school—

(laughter)

RV: I, I quit playing Dungeons and Dragons in junior high, I think, cause it, I mean, these, the group I was in, they got super intense, right, and I, I was more interested in music and they all went off into Dungeons and Dragons in a super intense way. Anyways, he was...my roommate? He wasn't my roommate but he was in Allen Hall too.

RM: Wolfgang.

RV: Yeah. Wolfgang was in Allen Hall, also. But yeah, not...we weren't roommates until—

RM: Weren't you roommates?

RV: Yeah, I guess we were roommates...yeah.

RM: You had some kind of a terrible experience right at the beginning of—at Allen, of your stay in Allen Hall.

RV: Yeah. Yeah, but anyway—oh yeah, that's, just, just, being, yeah, college is always tough...um, uh...anyways, yeah, so you were, you were in the Dungeons and Dragons crowd.

RM: Right.

RV: Um...Wolfgang fell into that crowd. My roommate, uh, I knew him. And you also liked cool music.

RM: Yeah.

RV: I liked cool music. Wolfgang liked cool music.

RM: Right.

RV: And so that was the overlap, is—finally, there was an overlap, the secret, yeah, the secret link to all this is Dungeons and Dragons, that's really weird, I haven't really thought about that in a long time.

KN: So that's how you guys actually met.

RV: Met, yeah.

RM: Yeah.

KN: And did you realize that he was the same mustard suit coat guy that you could never have?

RM: Oh, I think so, yeah.

RV: Yeah, you, you, you were—

RM: You--there was one day we were in the basement and we played Dungeons and Dragons, there was a whole bunch of us, it was only one day, yes--

RV: Really? And I was there?

RM: Yeah, you were there.

RV: Really? I don't remember that.

RM: Yeah, yeah, and then you were like, "Forget this, I don't like this anymore," cause you probably got killed.

RV: Cause, I remember--yeah, no, no, because I mean, honestly...this is, this is just, it—

RM: Just between us.

RV: I mean, it was intense. In junior high, I mean, it was intense. It's always an intense thing, like, the social thing and interaction and everything like that but then to add in Dungeons and Dragons and have a couple people who are, like, so, like, it's life or death, right? Literally, like, not even just—

RM: So were you like, when you, when you watch the, uh, when you watch that, that WGN movie—

RV: --within the realm of fantasy, it's like, people not talking to each other—

RM: Yeah, when you watch that--

RV: Yeah, yeah, exactly, it was like that, it was like Mazes and Monsters with Tom Hanks, like, it was like that--

RM: Were you Tom Hanks?

RV: It was like, everyone was getting too intense, you know?

RM: Okay.

RV: So for me, yeah, it was just a little too much. And so music was...my obsession, whereas their obsession was Dungeons and Dragons. So yeah. Ah, I didn't realize I played.

RM: Yeah, you did.

RV: Yeah. That's nice.

RM: Otherwise...this would have never happened.

RV: Yeah, you're right. Exactly.

RM: No, I'm just kidding.

RV: So anyways, then, the next year—that was the next year—so the thing was is that you liked good music...

RM: Yeah.

RV: And Wolfgang—

RM: I liked, I liked better music than you did.

RV: Yeah, you—well, no, I just had more varied interests.

RM: That's true.

RV: But there wasn't anybody else. And then some of the Rush guys liked The Police and stuff like that, right, so there were the guys who were your age or a little older in the dorm who...understood—like Rush had made a kinda more new wave-y sounding record, like that was a bridge, oddly enough, and so they, they understood that there was something accessible about punk rock and new wave. So they, they were kind of okay with it but it was definitely not, there weren't a lot of people who liked that music.

RM: Well, they were all engineers, too. You--we were all engineers so we had that in common. I think there was some kind of mutual respect cause we were all going through the engineering classes and there were, like the 100 and 200 level ones were hard, so...like, harder than the 300 level...

RV: It's like...there's a weird nerd culture overlap, so you got your Dungeons and Dragons, you got your computer people, and you got your weird punk rock, new wave people...

RM: Yeah, yeah. But everybody—

RV: Kinda.

RM: But there was sort of this—

RV: It's Allen Hall!

RM: Yeah. But there was this sort of respect for, for how smart you were, too. Kind of.

RV: Well yeah, it was, it was--that's what it is, is Allen Hall, so you'd have engineers in Allen Hall but there was something wrong with them, right? It was like not just--

RM: Yeah, cause--

RV: They weren't, they weren't the hardcore ISR engineers. They were engineers who also played instruments or drew. Or there was just something that, that made them a little—

RM: Or took drugs.

RV: Yeah, they were just a little off and that's why they were at Allen Hall. You know, there was just something that didn't quite fit and so we were all—it was an interesting group of people. But then it was the next year when like Andy and Pete and the “one year younger” came in and they saw...like I had Husker Du stuff up on my dorm door or something and Andy came by, who was later in Hum for a while—

RM: The founder of Hum.

RV: Yeah, actually.

RM: And, and our roommate for, for, our housemate, and your best friend for a while.

RV: Yeah. Um, he came by and he knew all these other—like, some people from Sycamore who had just come down from—

RM: They're all from, yeah, some, from, so farther away, you should talk about where they were from, yeah.

RV: Sycamore and DeKalb...

RM: Yeah, DeKalb.

RV: Yeah. So they were from there, and they were, they were, they had weird haircuts and they were much more...weird-looking—

RM: Really?

RV: Yeah. Than we were, already.

RM: Oh, okay.

RV: Like Dave, you know, had like the shaved—

RM: Oh, he had his shaved head, yeah, kay.

RV: --long, long thing there...

RM: Cause Andy's hair is curly, you can't have weird hair when you're--

RV: Yeah, Andy, Andy was just weird, like a weird theater comic book kid.

RM: Yeah.

RV: Yeah. Um...but very social so he knew every—like, by the time he had gotten there, like a day in, he knew everybody in the dorm, right, so then he was like, oh, here's, oh there's some--there's, there's, there's a guy with Husker Du stuff on his door, we should go--you should talk to him.

RM: Andy—I learned from Andy what *dérive* is, um, a situationist concept, and he didn't call it that either, but he would walk around—this is the guy who founded Hum, right—he would, I would follow him around, walk around campus with him, and he would, I guess, know everybody. And, and so you would kind of know everybody too, and that's what I loved about the summers here is that like, you'd, you just, everybody you ran into you'd know and you'd get to talk to. But he'd, he'd, you'd be walking down the street and the record store would be there so you had to walk into the record store and then you had to go, whatever, there was a restaurant, you went in there, and then you went in the coffee shop—

RV: Nobody had a car, and, uh, the buses weren't free then.

RM: But he would—

RV: So you had to walk.

RM: Yeah, but so this concept is you would just follow whatever...you know, you don't have a goal, really, at all, you, you just follow whatever takes you, whatever grabs you and stuff, and I loved that about walking around with Andy, so.

RV: Oh, I remember the one time I walked, we—seemed like it was forever but it was basically downtown Champaign, but it was to go to—there was a comic book store there, and that was even before—like, where the High—not the High Dive, what is that, the parking lot, there, I mean there were buildings there that all burnt down, that was even before that burnt down and downtown Champaign was still like a walking mall?

RM: Yeah, yeah. So anyways, so how did you get in a band?

RV: (Laughter) Sorry. Yes, so, I had all of my guitar stuff and then Andy—yeah, Andy wasn't even in the band, it was like he knew Dave or one of his roommates...was a drummer, had a drum kit already...he brought a drum kit to the dorm? I don't even know how that started!

RM: They didn't have VCRs...

RV: And...did they...maybe they, him and Dan? They were roommates, they must've played in a band together in high school...? And so that's why Dan had a bass and Dave had drums? Boy, that's a good—I have no idea.

RM: You got us, like, ten years too late.

RV: Yeah. This is all gone now.

(Laughter)

RV: And then Pete—well Pete was the singer so Pete was Andy's roommate, so Pete was the singer of Penguin Dust so I—it was a dorm band called Penguin Dust.

KN: Penguin Dust?

RV: There's a poster. I have a poster of it.

RM: Which is probably here at the archives—

RV: John Isberg has it!

RM: Oh, okay.

RV: Has a picture of it, at least. Um, uh...so it was a dorm band. Basically, we practiced in—

RM: What did you play?

RV: I played guitar.

RM: No, but what songs did you play?

RV: We played...we played a Butthole Surfers cover, we played Joy Division covers---yeah, so that was the thing, is these kids showed up—"kids," year younger than us and they liked all the good music. So it was like we just had to wait. You had to wait two years.

RM: Yeah I know.

RV: Or you had to wait one year for me to show up and then I had to wait a year for, you know, for the rest of them to show up. It was like we were a little too ahead of the curve and then by then it was at least, okay, so now there's some more weird people who like weird music and who have instruments. And so then, yeah, we played, yeah, it was a lot of Joy Division, and uh—

RM: Who liked Joy Division?

RV: Dave really like Joy Division but we all did. I had those records.

RM: What do you like about Joy Division?

RV: They're really simple songs. So the thing was—

(Laughter)

RV: --it was like, it's like punk rock, right, but post-punk, but it's all really simple, they were easy to learn. Right. Um, and then—

RM: There had to have been other—

RV: I think—

RM: Wait a minute.

RV: We, we played other stuff too.

RM: What—can you...so for me, Joy Division was a funny band. Cause they—like, it's like all—

RV: They're so—

RM: It's all *goth* and *dressed in black* and *so sad* and "loooove, love will tear us apart, again..."

RV: Well, yeah, the thing was--

RM: And we would like laugh about that, we'd be like, "They're so sad, hahaha."

RV: Yeah, your friends, yeah, yes. Yeah. We, we were definitely--

RM: "We're not that sad, hahaha."

RV: Yeah, your friends—yeah, were a little more...your high school friends were a little more cynical, I think.

RM: Yeah.

RV: Or less gothy and depressed. Yeah, definitely the new kids--

RM: Yeah. Well, you weren't gothy, though.

RV: No, I wasn't gothy but I loved, I loved Joy Division.

RM: But Dave—

RV: And it was—and basically it was cause I could learn the guitar parts, right? If you--

RM: That's why you liked it, okay.

RV: Joy Division, I mean, you listen to...if you start playing along with Joy Division and you figure out how, how Bernard Sumner is playing all that stuff, it's just—bass is harder, bass, bass is the hard part of that band, but the guitar stuff is super easy once you know a couple of secrets, uh, it's, it's really easy. Um...uh, yeah I can't remember what else we played, but yeah we just practiced in the—that was the thing, is we could practice in the music room in the basement so we could set up our stuff. And also, Joy--so it was a lead singer, so we had a lead singer who was Pete Eggelson, uh, Dave Kopacz was the drummer, uh...Dan, what was Dan's last name...Dan Geyer.

RM: Geyer.

RV: And uh, and me playing guitar. Dan Geyer played bass and me playing guitar. So it was the same format, the lead singer, guitar, bass, drums.

RM: Now, okay. So when I talk, start talking about this stuff, I start talking about directly upstairs from that room was the PLATO room and I talk a lot about PLATO. Did you, were ever on PLATO? Only for--

RV: I was the...I was the lab, uh, monitor.

RM: Oh, were you? Of Allen Hall?

RV: Yeah, although no, I was the Mac lab person.

RM: Yeah, you were, yeah.

RV: They moved the Macs in there.

RM: Oh, okay.

RV: They took out the PLATO terminals.

RM: Yeah.

RV: I don't think...

RM: Geez, had to have been after me or something like that, I don't remember Macintoshes in there.

RV: Or they started adding Macs in there.

RM: I don't remember that.

RV: I did a little bit of work on PLATO, but, for class, but I—

RM: Okay.

RV: Yeah, they had a computer room, too.

RM: So, I, I mean—

RV: So that was 1984, 1985, so—

RM: Yeah, yeah.

RV: Yeah, and I remember, like, probably wasn't my freshman year, but, like, somebody had a Macintosh and they were doing their assignments for engineering, for programming in their room—dorm room—

RM: Yeah, it's the beginning of all that...

RV: And it was the most amazing thing in the world, like, first off that their parents bought them a \$2000 computer. Yeah, and so we either had to work in the lab or in Allen Hall.

RM: And they were staying in Allen Hall instead of ISR.

RV: Yeah, exactly!

RM: Or not ISR, Illinois Street Residency.

RV: Yeah.

RM: Oh, that's ISR.

RV: Or Six-pack, some of them were in Six-pack, but some of them were in ISR.

RM: No, just wait, really, we, like, but what's, what was—no, what was the one over here, the expensive one.

RV: P—oh, FAR. Florida.

RM: No.

RV: Ohhh-

RM: No, it was the one where my colleagues from the north suburbs would have all stayed in, I can't remember what that's called.

RV: Yeah, oh yeah, I wasn't a rich kid.

RM: Do you remember?

KN: Huh-uh.

(Laughter)

RM: Oh my goodness! Well, so, senility strikes early for...

RV: It's not there anymore, is it?

RM: For us at least...

RV: Again, that's a minor detail.

RM: Yeah, very minor detail. Okay, so, so, um, did you play—

RV: The computer lab was important for you, though, right?

RM: Yeah it was important for me. But we—

RV: But yeah, we could actually rehearse the band in a room in the basement of Allen Hall—

RM: What were you rehearsing for?

RV: We were just playing songs.

RM: But what—were you, did you plan on playing shows?

RV: I dunno, I think we played, I think we played in—

RM: Played at, played Allen Hall, right, there were band nights.

RV: We played at Allen Hall, yeah, bands would play, they'd have some kind of thing. So we probably did that and then we played on the quad once. Or as the poster says, the "qa-ud."

RM: Yeah.

RV: So Andy did the poster and he misspelled "quad."

(Laughter)

RM: And we called it "the qa-ud" for a long time, yeah.

RV: And I never, I never let him forget it, either.

RM: Yeah, it was awesome. Well, I mean, you didn't make, make, the, the—you woulda made, you woulda handmade the posters back then...

KN: Right.

RM: Right?

RV: Yeah. So he hand drew it, then Xeroxed it at Kinko's.

RM: Yeah. Maybe, and not even with Zipatone.

RV: Yeah, yeah, oh no, couldn't afford Zipatone, even. Um, yeah, so we did that, I did that. You were...you were around.

RM: Yeah.

RV: We weren't going out.

RM: No, we were not going out, absolutely not.

(Laughter)

RM: I went, I probably went to see you guys—

RV: Yeah, you prob--yeah!

RM: I don't know what the hell I was doing...

RV: Cause it was Allen Hall, if we played—

RM: Yeah, yeah.

RV: Played in the, uh, whatever that common area was called at the time, it's not there anymore.

RM: Yeah.

RV: What was that called? Allen Hall...lounge. The lounge.

RM: Yeah.

RV: Yes, so bands would play. Um...uh—

RM: I was doing Tae Kwon Do, probably. I was probably already doing martial arts here.

KN: Nice.

RM: Maybe that's...I was trying to figure out what I was doing.

RV: So then the next year. So that was my sophomore year band, was Penguin Dust. Oh, no! At the end of the—at, at the show, the last show, right, the last Penguin Dust show, in, in, my sophomore year, would've been—

RM: I don't know, I don't know what you're gonna say afterwards.

RV: No, it would have been that Dan kept quitting, and we, we were—

RM: Yeah, their--

RV: --we were looking for a bass player.

RM: Their bass player kept quitting so somehow I, I said I would play bass.

RV: Yeah.

RM: You were the only one who didn't want me to be in the band.

RV: Rose offered and then I was like—yeah, cause there was a guy in the—yeah, uh.

KN: You didn't want her to be in the band?

EV: No, yeah, cause she'd never played bass before and there was a guy who had played bass but he was a total Rush guy.

KN: So you were just gonna learn how to play the bass to be a part of the band?

RM: Yeah.

RV: Rose has perfect pitch. So it's not really...yeah. You can pick up stuff.

RM: And the bass is very unimportant, as Mike Watt says.

RV: So everybody knew that Rose could play cause she played the piano and stuff and everyone was impressed and she liked cool music and everything like that so everybody else in the band was like, well, the two other guys in the band were like, "Well, we should have Rose in the band," cause, you know, cause they were smart. They knew, it's like, oh, Rose, she likes cool music—

RM: And I'm not a pain in the ass. I wouldn't keep quitting.

RV: You're not a pain in the ass.

RM: Right. Well I am kind of a pain in the ass—

RV: She's amazing. Right? So that's what, you know, the, you know, it's kinda like, she should be in the band, yes. We should definitely get Rose. And I was like, "but she's never played bass before," so I was just very much like, you know...but I was like, okay, that's fine. And so yeah, the last show that we played, uh, you—

RM: Did I play a song?

RV: Yeah! How did that happen? Yeah, so I think that was the last—or maybe it was—

RM: Did I play a Butthole Surfers song? I remember trying to learn—

RV: I don't know what you played...

RM: --a Butthole Surfers song in...[Warsaw?]....

RV: But we even, we even introduced you as the new bass player. So we played our whole set—"whole set," whatever that was—and, and then you—

RM: Yeah, I remember this.

RV: --we announced the band name, right?

RM: What was the band name, Evidence? The Evidence?

RV: Cries and Whispers.

RM: Cries and Whispers, that's right.

RV: So for one song, the band was called Cries and Whispers, then the next—that must've been...what, did we—I don't know how this happened. No, it would have been another year. The timeline is all mixed up, but definitely, I was in this band, bass player quit, and then Rose became the bass player. And then our last show as Penguin Dust, we debuted the new band, Rose played a song. That was, the band was gonna be called Cries and Whispers but then we decided to call it...

RM: The Evidence?

RV: No, there was, there was another name.

RM: What was it?

RV: Oh! The Rain. It was gonna be called The Rain—

RM: Oh, God, that's right.

RV: And then we changed the name to Cries and Whispers.

RM: These are all Rick's....these are, these are--

KN: R-A-I-N, The Rain?

RM/RV: Yeah.

RV: So, for one song we were called The Rain and you played—

RM: Rain, that's what it was. And then, then you decided it was gonna be called Cries and Whispers.

RV: Right.

RM: Yes.

RV: And then we played as Cries and Whispers, we must have done the same—

RM: Mm-hmm, with Pete. Pete singing.

RV: Pete singing, Dave playing drums, you playing bass, me playing guitar, and yeah, and then we worked on that, and, uh, we were playing covers but then I was writing songs, and...

RM: And Rick always says he was writing songs because it was much easier to write songs than to learn somebody else's music. He always says that.

RV: Yeah, oh definitely. And, but then we started having problems where I would write lyrics—this is the classic band thing—where I was writing lyrics and the singer wanted to write his own lyrics and Pete—(laughter)—Pete would change my words and I would get upset, and...yeah.

RM: What were the—can you give an example, like, can—you need to give an example of, like, what—

RV: I can't give an example but, but, I mean, he, he rewrote, you know, I wrote a whole song, guitar part and lyrics, and then he—

RM: Yeah? Which song? Do you remember?

RM: I don't remember. But he rewrote—he, he had new lyrics and put his own lyrics on it.

RM: Remember we had a song called “Carry Lookahead”—

RV: That was much later—

RM: --cause Carry Lookahead generator? Oh, okay.

RV: That was much later. Um...well, not much later, like a year or two later. Uh, yeah so--

RM: See, you know, like, for me, I would just be aware of this, oh, Rick is upset because, because, you know, Pete is rewriting his lyrics and oh, what am I gonna do, I, you know...

RV: Bass player, classic bass player, middle, in the middle, between the singer and the guitar player.

RM: Just sit there. We weren't, we still weren't going out yet, right?

RV: I think we started going out pretty—yeah, so we had--that's it. Okay so, that would've been—so we started going out in '86 and that was the...yeah. So it must have been that, when we came back in to school in '85-'86, that was when Dave wasn't working out and you started playing bass, and then we had a rehearsal over winter break, the band did.

RM: Ah, and was that when we saw the shooting star?

RV: Yeah, that's when we started going out.

KN: Aww.

RM: We were like, we were, yeah--

RV: Or dating, yeah, was over, over—

KN: The beginning of the romance.

RM: So yeah, okay, so, so when would I have broken up with my—I had a boyfriend who lived at—poor guy—who lived in that same area as all you guys and, and, I, I remember laying in bed one day thinking, “Either I'm gonna kill myself or I'm gonna break up with this guy,” and he was a sweet, wonderful guy but I mean, it...we had kinda different backgrounds and, and, like—

RV: He was into Dungeons and Dragons but not into cool music—

RM: Nooo, like his—so his parents would say things that my parents would never say. Like, when I would hear, you know what I mean, like, like...

RV: Just yeah, it was a little—

RM: Yeah, when we had a, we went to a bat mitzvah and like, he wouldn't, it was weird for him to put on a yarmulke and stuff like that, and, you know, it was just, just very, just different upbringings, and, and, I, I, I couldn't see how, like...and it was a conv—sort of a convenience thing and I, I really remember laying in a bed in Allen Hall, just like laying there, and thinking, I, you know, I don't wanna break, I don't wanna hurt this guy, I, I'll just kill myself. Cause, you know, that's, you think about that when you're a, in college—

RV: In college—

RM: You know, here, I'm gonna kill myself—

RV: In Allen Hall.

RM: Kay, so killing myself, advantages, disadvantages. Um, uh, breaking up with the guy, advantages, disadvantages. Advantages: I could go out with Rick.

KN: Hmmm.

RM: That would be good. Killing myself, it would upset Rick, probably—

RV: (Laughter) Wow, I didn't, I didn't know I was all important—yeah, factoring into that too, that's nice.

RM: --at least as much as somebody rewriting, somebody rewriting his...yeah, yeah, so...yeah! You were, I, I did think about that cause you probably—and I, you know—whatever. Um, so, so I decided to dump this poor guy. You know, thank god for him, cause he's happily married and whatever.

RV: Oh yeah, he's fine.

RM: Um, but uh, uh, and then you and I—we still had a practice and I remember wanting so badly to touch you or to hold your hand or something, and you wouldn't, like, you were like not ready to even touch my hand. (Laughter) And here we're like playing in a band together and like, you were just like, no. There was no kissing, no touching. But I remember, you dropped me off at my parents' house, it was black outside cause it's, you know, winter, and I remember wanting to shake your hand at least and I stuck my hand out to shake your hand and you put your—you had this soft, black leather glove on—yeah, back when you would wear leather—

RV: Wear leather, yeah.

RM: Yeah, and I remember thinking, God, that's so soft. And then we both looked up, right? And we both saw like this mov—we saw this [points to tattoo]. I'm like showing her this tattoo on my arm, of like a crescent moon and a shooting star that went right toward it. Are you, are you getting teary-eyed?

RV: Nah, ah, maybe. I dunno.

(Laughter)

RM: And then, and I think I said, "Did you see that?" One of us said, "Did you see that?" We both saw it and it was the first shooting star I'd ever seen, I think. Well, like that.

RV: It's a good story.

RM: And then you said, "Okay, goodbye," and then you left.

KN: (Laughter) Okay goodbye.

RM: We didn't kiss or anything.

RV: Yeah, but no, yeah. So, yeah. But definitely, we were not going out when the band started but it definitely, yeah, kind of set a whole bunch of things...

RM: I don't remember when we started going out.

RV: Yeah, It was very, it was, it was pretty traumatic. We don't need to talk about that—

RM: Yeah, yeah, oh that's right! Yeah!

RV: We don't need to talk about how traumatic the whole, yeah, so, the upheaval of our whole little, uh-

-

RM: Yeah, my, my old boyfriend broke his back.

RV: Yeah, there, we don't need to talk about that, but it's like there was a, there was, it was a pretty big upheaval in our little social circle, like it always in in college, you know. Going back to school and all this happens and...but then, uh, then what made it worse is—

RM: This has nothing to do with the band!

RV: Yeah, but the band tension of me not, uh, being able to...yeah, it was like a songwriting thing. Which is funny now because the way we write songs now, I don't write songs, right? I add lyrics on top, or—the way we run our band now, it's nothing to do with me sitting, writing songs and then bringing it and presenting it to everyone, we don't do that anymore, but that's actually kinda what started me singing and playing guitar and us starting another band with a new kid from—all the guys we were in a band with, he came down the next year and was a great drummer and, uh, everybody wanted to be in a band with him and so Rose and I started a band with him in parallel with the other band we were in, yeah.

RM: Oh, I forgot about that.

RV: Yeah. So that I could sing and play guitar.

RM: And what was the name of that band.

RV: The Evidence.

RM: That was The Evidence.

RV: Yeah.

RM: And by that time we were playing like, with The Shakes and stuff, right?

RV: I don't know if we played that...it was still dorm stuff—

RM: Okay. Right. But we were watching The Shakes.

RV: And so like, like the Bad—I think that was maybe that year or the year after the Bad Flannel guys were showing up...and so there were bands that were showing up, and so then there were dorm bands

in different dorms and so they were in...FAR? They were in FAR and so a scene was starting to coalesce with other sort of similar—bands with similar interests.

RM: Does that—does that answer your question?

(Laughter)

KN: Yes. That particular question.

RV: And I remember—and so, what was, what was amazing is so, there was, there was, there were all of us that were kinda into punk rock and then alternative...so then it was like stuff like The Replacements but then like Husker Du and things like that were happening but then there was a slightly earlier generation that were more REM-y...and Replacements-y...

RM: Yeah.

RV: And like Adam Schmitt, I saw Adam Schmitt...no, I saw The Farmboys play either my freshman or sophomore year and they were playing, they played, um, on the steps of Foellinger...and so I saw them and they were, they were already, they were playing shows in clubs and stuff like that, The Farmboys.

RM: And then there was—

RV: And opening for out of town bands.

RM: There was The Didjits.

RV: Yeah, The Didjits were—I, I wasn't aware of them yet. But this was even earlier and so there was that crowd—like I remember being in a film class with Charlie Dold, was in my class and he was this really cool guy that, like, wore, was wearing The Farmboys outfit which was like jeans jackets and things like that. And, and it was like he was always asleep in class. Like, just like, destroyed. I'm like, wow, who is this guy? Cause he looked weird, looked...you know, looked like a musician and everything and then I remember being on the quad and seeing The Farmboys play and he was playing guitar and I was like, oh okay, that explains it, he's, he's playing shows, he's, yeah, up all night and then going, trying to go to class and everything like that. So that, that, there was that scene and that was going on but we weren't quite plugged into that, we were starting to get plugged into that but we were still more playing, um...

RM: Just at Allen Hall, and yeah--

RV: Dorm shows and outside shows. I think it was the next year that we started playing with other bands in, like, at Chin's or something, right, that woulda been the first club we played at.

RM: Yeah...

RV: With the Bowery Boys, yeah, there's that poster.

RM: Wasn't there—

RV: Was that The Evidence or was that the next band? Was that Poster Children?

RM: Wasn't there a club in Urbana? It was not, right, was there?

RV: Oh, there was. Oh no, there was a bar that you could get into.

RM: Ah, okay. Yeah.

RV: Yeah, so we had a three-piece band, and then the next year—it was like every year, every, every, every school year, we'd have a new drummer or a new band.

RM: Yeah.

RV: And so the next year our drummer in The Evidence, since he didn't do good in school, his dad wouldn't let him have his drums...

KN: Aww.

RV: Yeah, but... (whispers) it wasn't, it wasn't just the drums that was the problem. But, uh...

(Laughter)

RM: Drums were the one thing he was...yeah.

RV: Was that off the record? If I whispered it is that really off the record? But anyway, so yeah, so then that's when we met Shannon and we had a band house—

RM: Who was a fantastic drummer.

RV: We had a band house by then.

RM: Yeah.

RV: Then we moved out, finally moved out of the dorms with everybody. It was like ten guys in a band house. Not the Ten Shitty Guys House which is legendary, that's where all the guys from The Didjits and The Bowery Boys lived—

RM: It was a couple blocks away from the Ten Shitty Guys House.

RV: We had our own house, which was the Tugrik House, which was all, all the people we knew in like Allen Hall who were in that, our band thing and we all moved into a house, where the—

RM: And the Tugrick House is now where the, um, it's...

RV: The museum is. Springer, Springer, what is it called?

RM: Spurlock.

RV: Spurlock, yeah.

KN: And, what did you call it? The what House?

RM/RV: Tugrik to Gugrik.

RV: There was a band called Tugrik to Gugrik, which was Andy, who later was the, the first singer of Hum, uh, his band, yeah, his band, yeah, the dorm, their—his band in Allen Hall—was that his first band? Tugrik to Gugrik?

RM: I'm, you know what, I don't—

RV: I think Pete had a band, Pete and Dave, who were in Penguin Dust with us, had a band too, but Andy wasn't in that band. He, they, yeah, there were at least three bands that kinda split off from the original band I was in at Allen Hall.

RM: So then...this was near the Spurlock, this house, but it's not, that's not—

RV: The exact location?

RM: No, no, no.

RV: It's just that block. California. Ten-oh-five.

RM: It was across from the where the old Japan House was. It was--

KN: The old Japan House?

RM: Yeah, the old Japan House. Um, and it was in a parking lot, there was a parking lot there and it may still be a parking lot. We—how come—

RV: No, I think the building is there--

RM: Yeah--really?

RV: It's all building and—

RM: Okay, alright. It may be all building.

RV: --grass and lawn and parking lot. Yeah.

RM: Yeah. But anyway, it's not there anymore, there...so—

RV: Yeah, so then we started playing with Shannon and that was when we changed the name of the band to Poster Children and then we just, then we just stopped changing the name—

KN: And it stuck.

RV: Yeah, and there have been lots of other people.

RM: Yeah, yeah. Every time, every time we lose a drummer we get another drummer that was fantastic, we're very lucky. The drummer is the central part of our band cause—

RV: It worked out.

RM: --the rest of us are, I don't know, we're lucky, is what we are.

RV: Yeah.

(Laughter)

KN: Okay, so Poster Children now exists--

RV: Alright, how long was that, that was like a half hour of—

RM: It may be more than half—oh, it was only half hour! Was it?

RV: Yeah, that was great, that felt, that felt longer.

RM: No, it was an hour.

RV: Was that an hour? Oh yeah, that's right, we came here at 10:30.

RM: Yeah! Yeah.

RV: Okay, geez.

RM: Sorry.

KN: No, that's great, this is what we like. Okay, so...you're still in college or you've graduated at this point?

RV: Yeah, still in college.

RM: In the Tugrik House? I've probably graduated by then.

RV: Yeah, no.

RM: No? Oh, okay.

RV: I think there was one more year—oh, maybe not!

RM: No, I—No, I, yeah, I, I—

RV: No, you were still in college.

RM: I think, I lived in the—oh that's right, I had an extra, I was a four and a half year, yeah, cause I decided—

RV: And you weren't living in the house, you were kinda living in the house but you weren't. You had an apartment—

RM: I was living across the street in a basement.

RV: Yeah.

RM: And I was on antidepressants by that time.

RV: Were you?

RM: Yeah. Cause I remember cause I had to stop doing martial arts, I had to stop doing Tae Kwon Do.

RV: Well that was earlier, that was when you were in the dorm with Mike, still.

RM: Hmm...okay. Alright, so...well, alright. Maybe.

RV: I'm pretty sure about that.

RM: But I lived across the, the street.

RV: Yeah.

RM: Like, in the—

RV: You didn't officially live in the house, but—

RM: Yeah, yeah.

RV: --you were there quite a bit.

RM: And then I...

RV: Actually I spent more time at your place than I think I spent at the house.

RM: You remember what we used to do, we used to sit in the basement—

RV: Ten guys in one house.

RM: Yeah. We used to watch, um, the overnight, uh, um, uh, tapes, like educational tapes that, um, they—

RV: WILL would show, right, yeah?

RM: Yeah, yeah, or like we'd watch Quincy, right? And then they would have these, uh—

RV: On the, the regular station, but then, yeah—

RM: Yeah. And then they would, they would play these tapes that you were supposed to VHS tape, I think, for your class—

RV: Like teachers, yeah, could, VH--set their VHS recorder.

RM: So they'd have, like, we were like, oh, what's gonna be on tonight? You know, it'd be like chemistry, you know, sections 1-1 through 1-8 and we'd sit and watch that all night, remember that?

RV: Yeah.

RM: I loved that.

RV: That was on, that was on TV, didn't have cable.

RM: Yeah. Um, that's what I remember about those times. Uh, but um...

RV: So what happened, so, yeah, the, the band, it was Poster Children and then we started playing so there was, we—oh, Hardcore Barbie, we played with a band called Hardcore Barbie so what dorm were they in? They came from...so that was like—

RM: They were incredible.

RV: Matt Golosinski...

RM: Oh god, yeah.

RV: Uh...I can't remember the name of the singer, and then Darren, and Larry Thompson.

RM: Oh, was—

RV: And Darren Strack, right?

RM: I don't remember the names, but um—

RV: So Hardcore Barbie—

RM: They had these posters, I first—when I first heard of Hardcore Barbie they had these posters, they're like yellow posters they would make at Kinko's and they were like hand-scratched, they were the worst designed posters I'd—it looked like—

RV: Ballpoint pen kinda drawn posters.

RM: Yeah, yeah. Yeah, it looked like a, like a, like a, you know, a, you know, an eighth-grader drew it or something like that, it didn't look like—you know, like, we were already trying to make our, our, um, posters look professional, right?

RV: Yeah, we had made an Evidence poster on a computer, we had made one on a Mac, in the--probably in Allen Hall lab.

RM: Yeah. So we were already trying to—yeah. And for, with no, no background in art, either of us, right. We were both computer scientists, but, Hardcore Barbie—

RV: And that's not fair cause you...you had drawn and had gone through the whole high school art class thing, and everything like that and I, I was really into art too. You, you're downplaying your art education up until then.

RM: No, I, but I, everybody, everybody had art class in high school.

RV: Yeah. No, but you were good at it though, right, it was a, it was a good thing for you.

RM: Well yeah, so it was, both of us are a little bit better than, it, you know—

RV: No, but it, we--

RM: Anyway, and it—yeah.

RV: I just don't wanna downplay the art education side of it just because, cause, it relates to our present day and everything like that—

RM: That's true, cause yeah, we teach art.

RV: --and it's, and to say that, oh, you didn't have any background in that, that, I don't think that's true. You, you could draw--

RM: Well, you had more background in art—

RV: In fact, you drew a poster for—did you draw a—did you start drawing band posters before you were in the band? Right, did, like, Andy have you draw a poster? Because you were better at drawing?

RM: Maybe I'm the one who misspelled "qa-ud."

RV: No, you weren't, I knew that was Andy. I recog--I remember his handwriting—

RM: Actually, I actually designed the letter, the high school letter, I forgot about that.

RV: So you had, you, you, you, the whole—

RM: I was good at design, I was better at graphic design.

RV:--graphic design background existed.

RM: Yeah. But this guy, you're, uh, you, you have an art, like, history background that I don't have.

RV: Right, but, yeah, but that, it's—

RM: Anyway, Hardcore Barbie posters were stupid looking. And so we were like, this band must suck! And then the first, then when we finally saw them and we were like, I'm like, I couldn't believe how fantastic they were. And they had a trumpet player.

RV: Yeah, yeah. The singer played trumpet.

RM: What, how were they—yeah, but he didn't play like, I mean, he, it was like an added, like, punch in the, the gut.

RV: Yeah, he was in the marching band!

RM: Yeah, yeah.

RV: So he was, oh, what's his name? He's the one person—

RM: Ralph?

RV: Yeah, Ralph. Matt, I'm still friends, we're still friends with Matt on Facebook on everything and see him once in a while, but, like, uh--

RM: He's a fantastic bass player, and fantastic taste in music.

RV: And Larry, too, but, uh, and yeah, Darren, I don't know where Darren is now...

RM: So what did Hardcore Barbie sound like?

RV: They were kind of weird and REM-y, but weird, a little more weird than REM.

RM: A little bett--better bass--

RV: There were a lot of REM-influenced bands—

RM: Yeah, yeah, before us.

RV: Yeah, and then Hardcore Barbie was a little weirder.

RM: Yeah.

RV: And, but they definitely had like a Athens kinda Georgia sound, but like the other weird bands that were around that scene. Like, I think of them like—

RM: Like Python? Pylon? Not Python.

RV: Pylon, not, not Pylon, but more like, oh, what's that band, Love...something. They were mostly instrumental.

RM: Love Pump? Love Cactus? Love—

RV: No, Love, yeah, one of those...not Love Battery. It's a...no.

RM: Love—(laughter) Alright so, so...do we get to talk about how we worship The Didjits yet?

RV: Anyways. No...oh, but yeah! So, so the local band scene, though, yeah, so then we started playing, I think we played, the first time we played Chin's was with Hardcore Barbie, probably. So Chin's had a little tiny stage up in the—

RM: And the Flaming Lips always would come play Chin's too.

RV: Yeah, the Flaming Lips played there, that would have been—and Andy's band opened for them. So Tugrik to Gugrik, I believe, opened up for the Flaming Lips and so that would have been '86, '87...cause I remember everybody was talking about how, uh...ah, now I'm forgetting his name, from the Flaming Lips.

KN: Wayne Coyne.

RV: Wayne Coyne. They, they were leaving, after the show so he could go back to work at Long John Silver's, that's how long ago it was. It was like, they were on, he, they, he, they were, they were playing shows for as long as they could be away from their day jobs, right? And so it was, yeah, Andy's band opened, you know, and the ten, you know, people...of course there were a thousand people there now, but there, I, I could probably give you a list of everyone who was there. Um, so it was the people we were, yeah, the Allen Hall people and then the Bad Flannel people. That was probably most of the audience at that show.

RM: But people were going to see shows now there, so, so, what were the clubs?

RV: Yeah, and there was a place to play and it was a tiny little place, the place, Chin's was really tiny. Mabel's was too big.

RM: Yeah, it was Chin's, there was-- Trino's was in Urbana.

RV: Trino's...

RM: Trito's—

RV: No, Trito's, Trito's Uptown.

RM: Uptown, was--

RV: Right, so that's Chris Corpora, started, that one, that was a little later.

RM: Right, right. There was Mabel's, Trito's, and Chin's, were the three places you could play in Champaign, and then there was Trino's in Urbana.

RV: So I saw The Minutemen...I turned 18...no. How old do you, would you have to be to get into Mabel's, you had to be 19. So I would have turned 19 in October of '85 and The Minutemen played and The Breeders, the Champaign Breeders opened, not the, not uh, Kim—

RM: Deal.

RV: Kim Deal, thank you. Kim's band. Uh, there was a local Champaign Breeders band and they opened and they had a record on the jukebox at Trito's Uptown, I remember that. And so that was another clue about local bands, that was a little earlier, and but seeing a, a big—you know, The Minutemen were not BIG at the time, but they were big, they were national, punk rockers, underground indie rockers knew who they were, right, and they played in Champaign and a local band opened and that was like, oh, okay, now it's all starting to make sense, how this works, right. There, oh, there are local bands but those—but The Minutemen were a local band and played with bands and now they're touring.

RM: They were a local band from [Pedro?]

RV: And they talked about that, and they were part of the scene and they had put out records but it was, they were not operating through the big radio record label scene, or major label scene. Whereas, yeah, the other bands like—

RM: So was that—yeah.

RV: --like The Elvis Brothers had been through that and so that was like, that was everybody's perception of how music worked, but then you started getting hints, you were listening to all this weird indie music and you started realizing, oh okay, there's this whole other world, and local bands are part of that. You realize, oh, you're part of that world because you play with these bands that come through town and then all of your friends who are in bands come to see those bands that are coming through town, and it all started clicking. And so...and we played with the Bowery Boys at Chin's and then the Bowery Boys, which had evolved from the Farmboys after Adam left, right, and then Leroy Bach, yeah, basically joined with, the, whoever was left in the Farmboys...although Charlie wasn't in the Farmboys, Charlie Dold...who was the first guitar player before...

RM: I don't know, this is--

RV: Oh, they were a trio!

RM: --guy-rocky. Too guy-rock for me.

RV: They were a trio before they added Eric. Yeah, yeah, okay. So we played with the Bowery Boys and then Hardcore Barbie, yeah, so Larry, drummer, he later on was the drummer in like, Ward, and Sixteen Tons, right? And, uh, Darren was the guitar player. And then, uh...

RM: When do we get to talk about The Didjits? I love the Didjits.

RV: Who else? Matt. Matt. And so Matt wound up being in a band called Obvious Man with Andy—

RM: Matt Golosinski.

RV: --who's in Tugrick to Gugrick . Okay. Yeah, so, so complicated. Anyways. So yeah, we started playing shows at Chin's, and that was different. I think we might have gotten paid money, even, at some point, right?

RM: Yeah.

RV: And then, Chicago.

RM: And—will you talk about George Chin’s and, uh, the, uh, there was a saying, “Money talk, bullshit walk,” and stuff like that.

RV: We, uh, we played a show in Chicago that really early on, Poster Children did, probably around that same time we were playing Chin’s and that was because...

RM: Because my dad is a dentist in Chicago, and a jazz musician, and his patient was Phyllis from Phyllis’ Musical Inn, and her—

RV: Son, yeah.

RM: --booked Phyllis’ Musical Inn so they let us play there and we got a show there.

RV: Marty’s daughter’s got a band.

RM: Yeah.

RV: They can play.

RM: Yeah, yeah. Yeah. And he continuously asks us to play at Phyllis’, still.

RV: Yeah, no, we played there like fifteen years ago. Yeah, have to do it again.

RM: Yeah. Um, but, uh, but I remember playing there and there was, you know, there were like ten people there. Ten or twelve people there, I remember. You know, we were like, wow, there’s people here to see us! We’re in Chicago!

RV: But that started making a connection to Chicago for us, and then--

RM: Yeah! And then we would go back again and there were like, there would be 22 people there and we’d be like, oh my god, we’ve doubled our audience, you know? I remember thinking, this is cool.

RV: And then that year, so that year was Chris Corpora, I don’t know what dorm he lived in, Chris Corpora was in a band with Jim Slusarek.

RM: Yeah.

RV: Who is now called Jim McGuinn. Um—

RM: And Chris Corpora—

RV: So Jim Slusarek worked, was the station—the music director? At WPGU?

RM: Okay.

RV: I think? And so, and he had been in Reaction Formation. That’s what it is. So he had been in this band Reaction Formation which started out in Rockford, is that right? And—I can’t remember Reaction Formation but they were a little--

RM: I don’t know but they were pretty slick. They were good.

RV: --they were, they were more professional, they were, they were doing the opening for big bands, kind of thing. They had a single out and so Chris was, once that band broke up, I think, then Chris Corpora was the singer in a band with Jim.

RM: So Chris, you're talking about Chris because he booked bands.

RV: And so he started putting together shows...

RM: Yeah.

RV: At Trito's Uptown. Started helping us out, like getting us shows, asking us to play on shows, since he was booking, like, he'd get a band from out of town to come in, and, to, at Trito's—

RM: And you'd need a—right, support...

RV: --and he would ask a local band and so he was getting a pool of local bands, he couldn't, his band couldn't open for every show. So it was like, oh, he asked us, and he'd ask Andy's band and he'd ask Bad Flannel, all those people would start opening these shows for these cool bands, cause he'd let us in for free and pay us a dollar or something, you know, it was—but we just wanted to play with these bands. Um, and so, and then he started, him and Jim started a record label, a cassette label called Trashcan Records. And so we recorded a tape, or he, they put out a compilation tape with all the bands?

RM: And hopefully you have—somebody has a copy of that cause that's—yeah, yeah.

RV: Yeah, that was only meant--

RM: Fantastic songs on that.

RV: And then put out our tape, put out the Bad Flannel tape, put out the Love Cactus tape, which was their band. What else...

RM: So that was the first record label.

RV: Yeah, so that, yeah, it was the record label, and Ward was, um, was helping out Chris put up posters and stuff, so Ward Gollings, right, so that's, that's where Ward starts moving up the, the booking food chain, right, is he starts out helping Chris, um, yeah. Did he—Ward would do the posters, and put 'em up.

RM: Yeah.

RV: Um, and was in a band, Ward was—was Ward in a band yet? No, he wasn't, Ward didn't exist, I don't think Ward was in a band yet. Um, but he was there, all the time. Uh...what else. Lonely Trailer and The Outnumbered, that was the other thing, is—

RM: We haven't gotten to talk about The Didjits yet.

RV: Didjits, yeah, I feel like The Didjits were just a little bit later, so Lonely Trailer, so The Outnumbered having that Outnumbered single and they were playing in town.

RM: Okay, alright. Yeah, Outnumbered, they were so good, yeah.

RV: They got—they put out a record on Homestead Records. So Homestead Records, so if you're buying, like, indie rock in like 1984 or 1985, half the good records are on Homestead, it's like the first—not the first but like one of the early Sonic Youth records--

RM: And the other half are on SST.

RV: Yeah it's like SST and Homestead, some Twin Tone, right?

RM: Yeah.

RV: And so the Outnumbered have a record out on Homestead, so there's a Sonic Youth record on Homestead, there's like Volcano Suns, came from, like, Mission of Burma, and...who else was on Homestead at the time?

RM: But the other—

RV: Naked Raygun was on Homestead! Right? And so it's like a local band that you can see in Champaign was on a national indie label that had other cool bands on it. So that was amazing. And then, Lonely Trailer seemed to come out of nowhere. Those guys had been around, in the scene, had left, I think, and had come back and everything? Had been around for a while. Yeah, like in fact, Brian the drummer had been in Ack Ack, which was a band that was popular right before we got...they were part of the earlier new wave scene, I think Brian had been in that, that. But then those guys kinda disappeared and then they started coming back, and—

RM: These are guys we were in awe of, when we first saw Lonely Trailer—

KN: Well, Brian is amazing.

RV: Yeah. And when I saw Lonely Trailer, that was the moment where it was like—Lonely Trailer I think played with the Outnumbered and I saw them and I was like, this band is as good as the Minutemen.

RM: Yeah.

RV: And they're just three guys from Champaign. And they had, at, they at some point put out a cassette, I think, first, then they finally put out a record--

RM: They were unbelievable...

RV: Office Records, so that was, that group of people that kind of started from the earlier Arms--or Ack Ack, Arms of Someone New, there's a label of those people that were kind of more new wave, earlier people that had started bands—

RM: Yeah, what about—

RV: Like Henry Frayne was in Ack Ack—

RM: Right.

RV: And so his, it was like we—

RM: Who was that other—

RV: Our bands have kinda started and they, they had had like a little bump and then they all kind of broke up and did their things but then they were starting to sort of start up all--

RM: But what about the (Smiling Turtle?) stuff, all those bands?

RV: That was a little later, too.

RM: Oh okay.

RV: The Last Gentlemen, too, though, had that record, I bought that single really early on, that was like, like when I was a freshman or something, I bought that, and that was another record where it was like, it sounds like pop music, it sounds like stuff that's on the radio, it's as good as Depeche Mode, you know, I also liked synth bands and it was like the Last Gentlemen's single was as good as that, and it was like, but they're local! It was recorded in Champaign, the address is Champaign, it was stuff like that started happening where you were like, oh! Local music can be as good as...there is local music that is as good as these national bands.

RM: Why is that important to you?

RV: I think it's because you, you go from—it's important from going from that idea of "these are people doing things that you can't do," right? To all of the sudden seeing, "oh, well yeah, I'm not gonna be"...uh, trying to think of a band from that time that would have been huge, you know—

RM: Let's just say Phish, let's just call 'em Phish. I know, Phish is the wrong, I know.

RV: Phish is the wrong era though. Like Dire Straits, even to reference Dire Straits, that's a terrible example but it's like, yeah, those are, those are like rock professionals, right, and it's, it's, highly talented people, it's like, oh, they're supposed to be famous and popular, it made sense. Whereas someone like me, it doesn't make sense. Right? But then you see all these bands like, oh, Husker Du and the Minutemen, um, who else...

RM: Who, who were driving—

RV: The Replacements, even The Replacements—

RM: --you, you were in the same room with them—

RV: Yeah, you could see them, yeah--

RM: and it wasn't a—yeah.

RV: --they showed up in a van, there were twenty people there watching. The Flaming Lips, right? There were twenty people there watching them but they're great and they have a record out and you think they're the greatest band in the world and nobody else knows it, right, you start, and then you start seeing, yeah, Wayne's going back to Long John Silver's tomorrow morning. He's gotta drive to Oklahoma overnight to get, to open the store, right. It's like you realize, okay, this is—

RM: And then, and you see Lonely Trailer play here—

RV: Yeah, and you see a band that's, "Wow, this band's as good as this band!" Even though nobody knows who they are.

RM: And so does that make you—yeah, yeah. So did that make you, did that make you think that you could be that good, too? Is that, or like—

RV: I think it raised the bar but it also was an entry point, it's like, oh yeah, you don't have to do it this way, from the, from the big side, there's a...underground.

RM: You, you could see the path.

RV: And it's not just that you buy records from the underground, you could be part of it. Right. It's like, oh, you get to play with these bands.

RM: You could participate in it, you're not just being a consumer.

RV: You're not only watching the show, you're the band before the band everyone wants to see. All that kind of stuff started really clicking, and then people started doing it. You know, Chris started booking those bands and saying, "Yeah, you've, you've got a show in Chicago, you've got a show in St. Louis, what are you gonna do on Sunday night?"

RM: Yeah. Let the Poster Children open for you.

RV: "Why don't you come to Champaign and play a show, we'll give you a hundred bucks," yeah, and this band will open for you.

RM: So we were talking, in the car on the way here, we were talking about community and why that's important, and, and, and, and how that makes up...you know, what, why, you know, yeah, I don't know, I'm still, I'm not a good connections person, well, I am a good connections person but I'm not—

RV: You're the actual connecting person. But seeing—

RM: I'm the connecting person but I'm not the meaning person, I can't make meaning out of it, so that's why I'm asking you these questions. Cause I'm trying to write a book.

KN: Oh!

RV: I feel like I'm talking too much.

RM: No, you're great. No, so, just, so--

KN: Okay. No, no, no. So, so, what—this might be jumping a little but what was, like, the big break moment for you guys? Did you have one of those? Or did it just keep happening gradually?

RV: Somebody asked me that the other day, actually.

RM: Really, who? Was it a student?

RV: It was just like an email thing, interview.

RM: Oh, what was our big break? I don't—so we don't, we're one of those bands that never, I don't, I think, I think our goal—I always used to say this—our goal is to play a show not in our town, you know.

RV: That was the big goal.

RM: That was the big goal, was to play a show not in our town. And once we did that, it was like--

RV: Everything else—we were kinda...

RM: That was fantastic! Wow! Maybe we'll do that again! You know, and then—

RV: It was that kind of example, right? Where it's like, oh, well, okay, what, what do you do as a band after you've—well, you play locally and then you play, you gotta play a show somewhere else. Then it's like, okay, we did that, what do you do next?

RM: And you, you wanted to make a record, I didn't care so much about that. But contrast that to, like, we'd talk to like Billy Corgan early on too because we played with them. We played with the Smashing Pumpkins, opened for us, right, here? Um—

RV: At Trito's Uptown.

RM: At Trito's. Um, and, uh—

RV: Show trading, you know. We opened for them up in Chicago and they, they opened for us down here.

RM: But he always had a plan. Like, he had a path, I mean and they had like—

RV: They had roadies at that show.

RM: They had roadies. But he was gonna, this is how, this was our three-year plan and this, you know, this was the third song, you know, don't—I remember him instructing me early on, you know, your first song and your second song don't matter, in your set, because people are just looking at you trying to decide whether or not they like you, for your first and second songs. And then your third song is the one that's gotta, you know, that they'll start listening to. And maybe the first song, you know, they're still getting the, the sound right, you know. For me, the first song, the sound guy has forgotten to turn the bass on, you know, like, to, to—

RV: Well, it's the same thing.

RM: Right. But um, I remember him instructing me and we never had...that. We were just...I think we were just amazed that we would get to play a show out of town and I think that's, and, and so after that, yeah it's a—and then we had this, we had made this concept of the golden nugget, which was, you know, uh, which was what bands were always grasping for, like when am I gonna get there, when am I gonna make my big break, you know, and the golden nugget, you know, it's like, now we have a, now there's a emoticon for it, it's a, you know, it's a piece of shit, you know. Um, or it could be a golden nugget, you know, but maybe it, maybe it's a golden piece of poop. Um—

RV: That'd be good.

RM: Um, the bands, the band—what?

RV: Yeah. The gold poop emoji?

RM: Right, right, yeah.

RV/RM: Ooooooh...

(Laughter)

RM: That's the next record! High five.

RV: Make it, gotta make it before Jeff Koons makes it.

RM: Yeah. Um, so uh, uh...it, so, so we would have, we would talk about this, bands always grasping for something else and always saying, "How come we are not there yet," and what band were we playing with, we played with a, some band who, you know, was, you know, pulling in three or five thousand people a show and they would go back to their tour buses and go, you know, "This other band is so much more popular," you know, like, "Minusculely more popular than us," and we'd be like, oh my god, you know, when does it end? Man, you should be happy with what you have. So the bands who are all striving for the golden nugget, we always would make fun of them, I think.

RV: Well, you can see, yeah, I think we got a couple opportunities to see artists who were unhappy, and...

RM: And were way bigger than us.

RV: Yeah. Were doing better than us and it was just kinda like, ooh, that's not good. And--

RM: So that's not the right way to—

RV: And I almost feel like we did have a structure and a plan but it wasn't our plan, it was just kinda the indie rock thing, which was like, yeah, you're a local band, you play shows, put out a record—

RM: Put out a record, play more shows, yeah.

RV: You try to play a, you try to do a week-long tour, and we did that. By then we were out of school and we were working and so it was like, this guy in Chicago saw us play and put out our record. I mean it sounds simple, I'm saying it in a very—but it was like, oh we, you had, you paid to record, um, in Chicago and so we had a record recorded--

RM: Yeah. I had a job already.

RV: Yeah. And, and, uh, we had the tapes but we, we didn't have the money to press it up on vinyl.

RM: No, yeah.

RV: And, but then this guy saw us play and said, "Yeah, I'll do that," and then at some point we said, "Well, okay, now the record's out," and he was like, "Are you guys touring?" I was like, "Okay, yeah we can play some shows." We had played with Thin White Rope at Mabel's, opened for them, and they liked us and they asked us to play with them in New York.

RM: Yeah, so we drove out to New York and then, yeah--

RV: And played with them and Chris booked a couple of shows there and back or something, right?

RM: We got—what was the, what was the club that we played with them at?

RV: Woody's.

RM: Woody's?

RV: Ron Wood's--the guitarist from the Rolling Stones—like, club.

RM: And we finally, when we, and I'd never been to New York before, like, as an adult probably, and we were, we pulled up the van and I remember we were going down the stairs and like—cause I was the

ambassador always, I had to go out and say, hi, we're here. And I went, I went into the club and I went—there were bartenders there, you know—I went, “Hi! We're Poster Children, we're playing tonight!” And the guy said, “So?” It was like, it was like, we've made it and we've, we've driven all the way across the country, here we are in New York City, we're in, and I was like, “So, uh, where do we load in?” You know, I, I like immediately, I was, oh, yeah, I don't know, I'm in New York, I gotta act cool.

KN: Yeah, yeah, be cool.

RM: Um, but, so, you know what, here's, here's how I know, here's a, here's a turning point in the band...

RV: Yeah.

RM: Right?

RV: Maybe. I don't know what you're going to say.

RM: I've, I've, I've, I've come, come up with one. When we quit our jobs. Cause everybody talks about that. And it wasn't—we weren't like, “Finally! We can quit our jobs!” We were working at Frasca here, both of us, as flight simulator, um, programmers, and it was really fun. I loved working there. Um, I, cause we were programming an assembler, right? You know, mostly--it was before we were programming--maybe you were doing C++ already.

RV: No, I never—

RM: It was assembler?

RV: And it was awesome.

RM: And so it's really low level, really cool, intricate computer programming and, and we were writing directly on, you know, making chips, or writing, writing code that goes directly into the chips and stuff, and then we were, even we wrote an operating system, we helped one of the guys write an operating—you know, let's, let's—

RV: I didn't do that. I definitely did not work on that, that must've been you.

RM: Well I loved—

RV: That sounds more like your, uh...

RM: Alright, so, CS 323 here, I loved, I loved, uh, I loved the operating system stuff.

RV: Yeah. Rose is a much better programmer.

RM: Yeah. But, so we were, so the program that I wrote, um, or, like I, I changed one of the programs that ran, that was on the 8086 chips to 8386 to take, you know, to take, take advantage of the—

RV: The larger, uh—

RM: Right. The, the larger registers and stuff, right. So, so, but so we had this job, right, and I think we had a two-week, um, vacation for a year, and we were gonna go on—

RV: Oh, maybe that's it, we had two weeks of vacation so one week we took for New York and then others we maybe took days off to do weekend shows.

RM: Yes. Yeah. So we were out of, out of our free time and, and we were gonna do a West Coast tour, right, and it was gonna be six weeks and we asked and I was like, this is it, we, we're gonna have to ask for six weeks off. And I remember going and ask—and what, so were we on, were we on a record label, we had a, we had a record—

RV: Twin Tone. Twin Tone. The record finally came out.

RM: Okay. So is that Daisy Chain Reaction?

RV: Yeah.

RM: Okay. So I remember going to the boss and saying, you know, we need six weeks off to go on tour, can we have that and come back, and he said no. You know. And so we were like, well then we quit. And I remember when I quit just feeling this load come off of my shoulders, like—

RV: But we didn't have, uh—

RM: We had no—

RV: We could, we, we, we figured we'd be able to come back.

RM: And they did say—

RV: They'd let us back.

RM: They said, no, yeah, if you wanna come back, yeah.

RV: They just can't, they didn't wanna...

RM: Set a precedent.

RV: Yeah, of like, "Oh yeah, you can take a six week leave of absence."

RM: Yeah, yeah.

RV: But what happened two weeks later was Nirvana "Nevermind" came out. And so we had already been—so our record had come out or people had heard it...? On Twin Tone?

RM: Daisy Chain Reaction, yeah.

RV: Yeah, it had already come out and then we were doing the tour—

RM: So what did we do, we went, went--

RV: So we had a few—oh and we'd been to New York—

RM: Which direction did we go? Yeah, we had been to New York.

RV: We had talked to, we had talked to, like, three record labels. What was it, it was Sire, Warner Brothers, uh—

RM: Atlantic.

RV: Atlantic, right, yeah, Al—

RM: Flew us out.

RV: The guy from, who ran the door at CBGB's was now an A&R guy for Atlantic and was trying to sign every—

RM: We'd played CBGB's a bunch of times.

RV: Yeah.

RM: We loved—yeah, we loved playing there. So, okay.

RV: And then, uh, what was the third one?

RM: So what did we do—

RV: Peter Shershin, right, CBS or--

RM: Yeah, from Columbia.

RV: Columbia, right. So we had three labels that, it was kinda like, oh, maybe, maybe at some point we'd be on a major label but then—

RM: We didn't want to be on a major label, we, we, we were—

RV: We loved Twin Tone—

RM: We were on Twin Tone. Yeah.

RV: --cause it was a nice, cool, independent label that had distribution—

RM: And we knew what would happen, Steve Albini taught us that if, if you were on a major label all this terrible stuff—so if you read *The Problem With Music* by Steve Albini, you can Google it and you'll know exact--we're even in that, um, so, so we knew we didn't want to sign but we needed, we—Twin Tone was having a problem getting our records out, cause—

RV: Well, that was it.

RM: --trade collapse and stuff.

RV: So the Nirvana thing happened, the label...distribution talks.

RM: Can I talk about how we were driving, though?

RV: Sure.

RM: So our tour went from Champaign, we drove up to Minneapolis, and then we were gonna go counterclockwise around the United States. So up to Champaign, I'm sorry, up from Champaign, probably...maybe played in Madison? At this time? I don't know. But Minneapolis, then to the west—

RV: We probably played Chicago.

RM: Yeah, we probably played Chicago. Um, uh, then went out west to, uh, you know, Seattle. Right?

RV: I bet we played Iowa City. I bet we, we went—

RM: Yeah, probably. Yeah, yeah. Yeah.

RV: --to Minneapolis. Iowa City to Minneapolis.

RM: Iowa City to Minneapolis. So, so and then we were getting interviews by, by, um, uh, uh, uh, college music stations. And they'd be like, you know, "What do you want to hear?" You know, "We're gonna play a song now, what do you want to hear?" And we'd be like, "Ahh, play that Nirvana record." We have videotape, which is probably here, right, in the Sousa Archives—

RV: It might be.

RM: Maybe, I hope—of us, like, starting out in the van, you know, "This is the beginning of our tour," you know, "We're videotaping it!" (Hums opening of "Nevermind") Listening to that--

(Laughter)

RV: Bob the drummer had it on cassette, he bought it on cassette, before the tour.

RM: Yeah. Listening to that in the van, we were like, "Yeah, this is pretty good." (Hums opening of "Smells Like Teen Spirit") So we get out to Seattle and, you know, and, or, Portland, or I don't know, KCRW, in, in, in uh, in, uh, somewhere, we were on the west coast and they were like, "What do you wanna hear?" Be like, "Play that new Nirvana record!" And they'd be like, "Okay! Yeah, we'll play that." And, you know, play Nevermind.

RV: It's a local band!

RM: Yeah, it's really good.

RV: Local band that's made it, made it good.

RM: Yeah. By the time, so, then we're driving down the coast, playing Los Angeles and then we come up around, you know, wherever we were—

RV: It was actually—the place I remember was the station in San Francisco.

RM: Was it? KCRW is San...?

RV: No, K...XEP. Is that the one in San Francisco?

RM: Oh, I don't remember. That was the one where they're like, "What do you want to hear?" And I was like, "Oh, play the Nirvana song," and they were like, "You're kidding, right?" And I was like, "Oh, you guys don't like it? It's awesome!" And they said—

RV: "It's on the commercial radio station," you know, "Have you seen the video," it was, it was like, like within two weeks, it was amazing. It was like two weeks, the beginning of the tour, it was like everybody was watching, you know, it was a band that had put out an indie record and then was on a major and everyone was looking to see how it worked out cause it was like, eh, it was okay for Sonic Youth, it killed Husker Du—

RM: And we were looking—right.

RV: The Replacements went to a place some people didn't like, you know, and it was like, ooh, that major label thing and it was like, oh we're gonna watch Nirvana so everybody's listening to the record--

RM: We were thinking, yeah, 'cause, oh, is, is a major label—we were already thinking maybe we'll sign to a major label.

RV: Yeah, 'cause that, yeah 'cause that was—

RM: 'Cause we were looking at those three labels.

RV: 'Cause we had talked a couple of labels—

RM: That's right. And so then we're like, I remember you saying, "Well, let's see what happens with the Nirvana record." If they destroy it, and, and—

RV: Yeah, it's kind of--

RM: --no one has ever heard of Nirvana again, we'll, that, that'll be our barometer. I remember you saying that.

RV: 'Cause it was, 'cause Sonic Youth seemed to be okay, but like Husker Du...it was definitely earlier, like a few years earlier, it was like, that was bad. And The Replacements, it seemed bad. Soul Asylum, you know, had just moved over. So we were on Twin Tone, Soul Asylum had been on Twin Tone and had just moved to A&M and we liked the record, but it was like, it didn't seem like anybody knew who they were. And so it was like, uhh. Doesn't seem like a good move.

RM: And the worry—yeah! We should probably about what the worry was, what would happen to us if it went bad. Nobody—

RV: Nobody—

RM: --would be able to, nobody—yeah, what would happen?

RV: Well, you'd just be...the band would break up.

RM: And we'd...be made fun of by ourselves.

RV: Well yeah! You'd, you'd, you'd compromise and it would—

RM: You'd sell out.

RV: Sell out and then nothing would happen and then the band would be over.

RM: Yeah, yeah. So we didn't want that to happen so, yeah, by the time we get to, to, to, um, San Francisco, they're like, "We're not gonna play that, it's commercial."

RV: It was, it was like a, it was literally like an overnight success. I mean people say overnight success and yeah, yeah, Nirvana was building up and everything like that, Sub Pop, all, all, that whole indie rock thing, building up over ten years, but—

RM: But we were in a van, we were, yeah, we were in a van during that part, during that two weeks—

RV: But the fact of the matter was the, the moment from, yeah, like a two-week period where it was like, is this band gonna, you know, uh—

RM: Live or die.

RV: --sell, sell any records on the major label, to, oh, everything's changed. And then by the end of the tour, it was like fifteen major labels were asking to sign us--

RM: I had seventeen, I had seventeen, yeah.

RV: It was, it was an insane number of labels for us and everybody, it was just like, within the length of a tour, it was like going from, you know, a few weird people at major labels who want to sign interesting bands to keep the people at the label happy, that was kind of what bands like us were for—and were, that's what we were for, at the label, once we did get signed, but it was kinda like to keep the, the cool kids happy, um, uh, it was that thing. You know, yeah, we'll sign some college rock bands. To, oh, this is the next big thing, we're gonna sign any band that looks or sounds even remotely like a college band, you know. And, and it was insane. And that's not a break. I guess your initial question was “when was the big break” and I don't think we ever had a big break, it's just all these little incremental things.

RM: And we never, or, or maybe she asked, “when did we know we'd made it,” um, and, and...you know. I, I think, I don't think you, you ever do.

RV: I, I think that, I think that, so yeah we had, yeah, so we always had short-term goals...

RM: Yeah. Yeah, more short-term goals, and--

RV: And that was one the reasons—I mean, I loved records on Sire Records, right. Like, I liked The Ramones and the Talking Heads, and...what else was on Sire...

RM: My Bloody Valentine.

RV: Well, that was later.

RM: Later. Okay.

RV: Um, but, uh—

RM: Yeah, you did, yeah—

RV: So Sire Records was a cool label, it was like you could see—

RM: For you, it was cool.

RV: Oh, yeah, for me, yeah it was like, oh okay, this is a label that puts out records by bands that are weird and sometimes they do well but sometimes they don't. Right. But they also put out Madonna's records so it was already getting cloudy there, but, um—

RM: You're talking about why we chose Sire, and it was—

RV: Yeah, so there's, so there's certain things like that, like, like, it was never in my mind, like, in high school I wasn't saying, “I want to be on Sire Records,” right. But it was like, oh, okay, when, after, after ten years and going through all this stuff and then it's like you're, you're talking to three or ten record

labels, it's kinda like you go back and go, well, which, which one seems better. And it's like, well we should be on Sire Records because that label at least, it seems like they didn't destroy bands, right, they, they would, they would let them be weird, and let them grow, right.

RM: Oh, you know, we have to tell our story about, about, when, about the best moment in the band, though. The greatest thing...the best—

RV: Why don't you tell the story?

KN: Please do.

RV: Can I go to the bathroom? While you're telling the story?

KN: Yes, of course.

RM: No, I need you here!

RV: I know, it'd be better if I--

RM: Can you pause it, can you pause or will it...

RV: No, no, you go ahead and talk!

KN: It's on the bottom—I can—

RM: No, I'm not gonna talk without you, forget it.

KN: Bottom floor, downstairs, end of the hall.

RM: Ohh, see—alright, I'll talk about the, the, uh, bathroom situation in the electrical engineering building when I went to college here.

KN: Oh my.

RM: There was like only one women's bathroom and like three men's bathrooms or something like that so I don't know if that's changed but that, you know, cause you didn't—only the secretaries in the electrical engineering building needed the bathroom, so it's funny that the women's bathroom here in the band building is right, right down the hall but he has to go all the way downstairs. Ha ha. Payback. I think.

Well, yeah, I guess I'll start telling the story 'cause he knows it but I like to be corrected if I'm wrong. Um, so this was like years later we were working on a record for Sire, um, not the first one, probably the second one, and, uh, and things weren't going well, um, uh...yeah see, I kinda need him here. And I think when things weren't going well—you know, we're making our record but like, we're, like, not trying for hit songs, we were never trying to, you know, "Oh, well this is gonna be the hit song," we were just trying to make music that we appreciated for ourselves. Always. Um, and so we're, uh, I remember we were in the studio here, we were working on, on stuff, um, and uh, and I think our A&R guy came or some...word, word came out that they wanted to delay the record because, you know, some other record was coming out and that was gonna mess up our record, and so, you know, the way it worked was when your record came out on, on a major label, maybe ten other records came out at the same time as yours, or, you know, maybe, maybe three releases, four releases, from your major label. Um,

and then there were other major label—couple other major labels that were releasing releases at the same time, and only a certain amount of songs would be played on the major radio stations, right? So there's only a certain amount of songs that they could pay to get on the radio. And I know that's illegal but that's how it worked. We would get our, our, uh, our label rep drunk and he would tell us all these stories about how they had to trade, you know, golf clubs in order to get songs played on the radio. So, so they were saying, you know, well this would not be a good time to put out your record, we need to delay it for a couple of months. And that's not good for a band, like a working band like us because if your record doesn't come out for a couple of months then you can't go on tour. You can't play your songs already that, you know, people haven't heard yet because then when you come around again, then people won't want to hear 'em. You can't overplay these cities and stuff like that. And people, no one will come the next, the second time, so everything had to be timed right. And for, you know, bands that didn't have any money, I don't know, you know, that would kill them, right, you know, like, what would you do? You couldn't go on tour so you couldn't make your money and so it really screwed people up. So I think we argued and said no, we don't care, they were, they were like, well, we'll release it but we can't, we can't push it. We're not gonna put any money behind it to get it on the radio and stuff cause we're gonna be focusing on this other, you know, Filter record or whatever. And I, I think we, we just said, just put it out, we don't care, you know. You're not gonna push it anyway.

(To Rick) So I'm trying to build up where, like, where we were before—you know, we were recording a record and we were--why were we sad? We were sad because the record was gonna be delayed, right? We were sad. We were at, at the Courier Café, we were sad, and we, we had—who was, who was, quote, producing our record, who was with us?

RV: Bryce...Bryce Goggin.

RM: Bryce Goggin. Okay. Alright, so we were sad probably because they wanted to delay the record. Pretty sure—

RV: Maybe.

RM: Yeah! That's—'cause why else would we be sad? We were sad—

RV: I don't know. Making a record is not—

RM: Not fun anyway.

KN: Where were you—sorry to interrupt here, but where you guys doing your recording?

RM: Recording, we were recording at Pogo?

RV: Yeah, Pogo.

RM: Yeah. With Bryce Goggin, and so Mark Rubel would have been the engineer? Or, no--

RV: No, Bryce was engineering, Mark—we were just, yeah, Mark was around and he was—

RM: We were using Mark's--yeah, yeah.

RV: --uh, helping out but he was definitely—

RM: So this was RTFM?

RV: Yeah.

RM: Yeah, okay. Um, so, so we were sad. So we're sitting in the Courier Café and, and I remember like, just, I had my head in my hands like this, and you were sad and this guy came up to us and he said, "Are you Poster Children?" And we're like, "Yes." You know, "What can, how can we help you?" You know, it was like, once in a while somebody would come up and go, "Are you Poster Children?" but not usually in the town. Right? Once in a while it happened in town, too. And I said yes and he said, "I'm, I'm visiting the grad school here from, I, I came from New Mexico," or some, some place or—do you remember where he said he was from?

RV: Yeah. Some, somewhere out, out southwest.

RM: Yeah, so, "I'm visiting this grad school because you guys went here and I used to write to you, Rose," like, pen-pal letters, and I would always answer them, and I remember I answered everybody and, and, "I, I said I wanted to leave school, I hated high school and you said, 'Just stay in school, don't quit the band---don't, don't, don't quit school to be in your band, just stay, whatever you do stay in school,' and I took all your letters to heart and I stayed in school and now I'm looking at grad school here because you guys went here." And, and you started crying—

RV: Yeah, it was, it was pretty intense.

RM: And, and I did too, I got all teary-eyed, and that was when I knew we made it. When we inspired somebody to, to stay in school and keep learning and stuff—

RV: Yeah, it was definitely—I think at some point we realized...I, yeah. I think that the problem was that we started—not the "problem," the actual solution, the reason we didn't have so many problems, in terms of goals and motivation and, or being unhappy, uh, was because we started at a time when it was, none of this was possible, like, like being on a major label even was such a strange thing for a band that played the type of music we liked, right. Only—

RM: Well, we didn't even want to be on a major label cause we thought it would destroy us so we had these other weird goals like, like telling people, like wanting other people to be in bands and to create and stuff, and wanting people to learn—our whole, the whole, um, disk that, you know, we made, the RTFM disk that, that we programmed was all about teaching, right, it's all, you know, it's got stuff where it teaches people—

RV: How to, how to build a website and all that kind of stuff, and, and—

RM: Yeah, yeah, we wanted to teach people. Hence we're teachers.

RV: We definitely came up during a time where it was, yeah, it kind of about that, like, community and being part of a scene and everything like that and it—

RM: And inspiring other people to do things.

RV: Yeah, and being part of that. It was not about getting on to, you know, Saturday Night Live or something, and playing—

RM: It was not about being, it was not—

RV: Uh, getting on the radio.

RM: Yeah, it was not being about, it was not about--

RV: Getting on college, it was about getting on college radio, not commercial radio, you know. It was about—

RM: But not about being above others.

RV: --yeah, playing in clubs, yeah, yeah! And yeah, that same idea where it's like, oh—

RM: It was about uplifting everyone.

RV: --most of the people in the audience are also in bands, kind of thing. It's like that what you would see when you go to see these bands, it's like, oh, this is everybody that I know in town and it's everybody—or, or, or it's in this other local band that I don't know them but they're in a band too and they're watching the show. It's like you realize that, yeah, it's part of a community as opposed to this just big commercial thing, and so, yeah.

RM: So every time we would go out and tour, you know, on tour and we would meet all these other people that, you know, you'd, you'd have friends in different bands, you know, we'd go to Washington and you know, you'd get to see Fugazi and they'd come to the show and lecture you...you know, Ian would lecture us, "What, are those shoes leather?" and you know, we'd have all these wonderful conversations. You get to talk to Jawbox in, in, uh, in Washington D.C...we'd go through, um, uh, Nebraska and get to talk to Mercy Rule slash Domestica slash Thirteen Nightmares—I'm saying them out of order--but, um...who are our other friends? You know, like, just, we had these, these little pockets—

RV: Well yeah, it's just like every town you'd wind up—yeah, or you'd be touring and you'd see other bands you know in other towns or play with them in other towns, yeah. It was...yeah, it was a community. Yeah, a network. And so the big—yeah the, yeah, the big break stuff is hard, I think, cause we didn't really have, we didn't have that goal—

RM: My, my finest moments--yeah, yeah.

RV: And then it was like, okay, well what's next, and it's like well we should probably do this and it's like if we're on a major label—yeah, and so that's the thing, is we did, we did silly stuff like, we shoulda--it was a little Citizen Kane-y but it was just kinda like, uh, where we wrote a list, like once we signed to the label it was like what things won't we do, as kind of like a, like a list of making sure, you know, it was like a—not quite a manifesto but it was just kinda like, these are our...kind of rules?

RM: We did that? I don't remember that.

RV: Yeah! We started doing it, we didn't make it official but it was definitely like, these are the things we should probably make sure--

RM: Things we won't—sell out?

RV: Yeah, don't, don't--make sure you do this and this and this, right, because we've seen it before and so we definitely had some, some strange...goals, or perspective, which was, it was more long-term. I, I think we were just aware of it because of the way—

RM: Well we were trying to figure out—

RV: Other, other bands that were better than us and more successful still—

RM: Still weren't happy.

RV: --when they were on a major label they—it always ended.

RM: Yeah.

RV: And we knew, we knew the story. It was like, oh...it was more like a story, it was like, local band and then you start playing around and then you put out a record and then you start touring more and put out another record and then you tour more and then maybe you can tour nationally and then you can start playing with other bands and then you get a little bigger, oh, maybe you sign to a major label then you get a little bigger and everything like that, and then it's like, oh, uh, you make the major label record and then something awful happens and then you either break up you go back and you make—well, a lot of it was bands just broke up. They died, right. That, that was the end point, it was like you were on a major label and then it was over. Like—

RM: Or they complain about touring.

RV: Once the major label was done—yeah, or we'd see bands that were on a major label selling 200,000 records complaining, and then going back home to work, right, because they'd spent all their money on the tour bus and all this kind of stuff and, and so we, we watched—I guess we just paid more attention and we thought longer term which was, well, what's gonna keep the band together once the label's gone, it was always more...I don't know if it was cynical or what you want to call it...realistic?

RM: We always, we--yeah, longevity. Longevity.

RV: Yeah, and so we didn't, we didn't have, kinda rock star dreams? Because we weren't those type of people, right?

KN: Right.

RV: (Laughs) I mean, we just didn't come from that. And it's like, oh yeah, I mean, yeah, so, sure, all those people who are rock stars were probably weird and nerdy and everything, maybe, but it's like they, there's something that made them, yeah, go father, right, but it, we, we were a little, I don't know, more practical. Or just smaller scale.

RM: My, I, I have like favorite moments of being on tour, I like, driving through the, through Idaho and like taking--you guys were asleep and I think I took a shortcut and like it ended up being a long cut, but we saw, like, just, just seeing the sun shine, like, on these, like, soil, black soil-covered grounds and everything looked gold and I, I just, I have like, like there was a fork once in a--I've written about this too, I think, I'm glad, thank god I wrote about it cause otherwise I would have forgotten—and we were driving down a road in Utah, like, trying to get to the next show and there was like a fork in the road with no sign and I was like, ahhh I guess we'll go this way! And I was like going 80 miles an hour too, I was like, I don't know, you know? We still made it to the show. That was before navigators and stuff.

RV: Yeah, phone (unintelligible).

RM: Like, I have all these, all these, you know, the Europe tour that we had the steel bathtub was fun...the, uh--

RV: Oh yeah, I mean, that's the thing, is—

RM: We had so, we had—so I think longevity—you, you, you were always talking about that, that was your goal. You actually had a goal and it was to keep the band together for as long as possible. I don't know why. That was your—yeah.

RV: It wasn't that specific, it was more about not ruining music.

RM: It was longevity.

RV: Right. So, being able to play music--

RM: Not, not ruining music for yourself?

RV: Yeah.

RM: Yeah, okay.

RV: That was more important. Cause there had been some people, even early on you started seeing it where it's like okay. "Oh, I don't play music anymore." You know, and it's like they loved music and then because they had bad business experiences—that to me is the most tragic thing, it's like, you got this thing that's a real important part of your life, it's sustaining in some way, there's...something, there's something that makes people be artists, right? And then to have it ruined? Have that taken away from you because you had a bad business experience or something happened or you made some wrong choices or somebody made you compromise and you made—you know, everybody compromises and makes choices in their lives but sometimes you do stuff thinking, oh, this is what I have to do to get to here, but then you don't think, oh, well, but once you get here, you know, where does that lead to, right? And so that was more important for me, as just like kinda like a...I mean, this idea of community and saving your—like it did save my life in a way, or it...I mean, I was not a happy person. I mean, I'm a relatively, you know, I can be a...yeah, that's just my character, I guess, in a way. But it's like the music and everything like that, that was the moment, like I said about the Dungeons and Dragons, like other people, they found Dungeons and Dragons and it became their whole life and it was like music became my whole life and it was kind of a way of me structuring my whole life and my, just, every, everything kinda worked around it and so I met people through music and I could communicate with people through music and it just kinda solved all sorts of problems for me, right? And so, I kinda knew that, uh, I couldn't let that get, uh, corrupted.

KN: Right.

RM: Okay, can I ask you a question?

RV: Yeah.

RM: Let's pretend I'm a State Farm employee who lives somewhere on our street now and we don't live in Champaign anymore and and my, I talked to somebody else who worked at ISU who, you know, who had moved from Champaign and, and, I, you know, I said, does it ever get any better, she said, no, my heart cries every time I pass the, the exits from Champaign, you know, and I was like, ohhh well. And Bloomington is getting incredible now, we have a co-op and everything like that but, but, research is not first and foremost on people's minds in Bloomington, um, you know, so. And we, we are where we belong right now, we, we belong teaching. ISU is a teaching institution and we love, we love, we love our

colleagues, it's a, it's wonderful. Um, but there are people who, who live in our town who...who don't work at the university, plenty of them. Kay, so let's say I'm a State Farm employee. What kind of music do you like? Rick.

RV: You're, you're, like, trying to—

RM: What kind of music do you like? What kind of music have you loved for your whole life?

RV: I can't answer that, usually when anyone asks that question--

RM: What the hell is the matter with you.

(Laughter)

RV: Are you trying to—what--

RM: Can you, can you give me some, can you give me, like, can you, can you—yeah, what, what kind of music does your band play? What kind of music do you like?

RV: Well that's two different things. What kind of music does the band play, I just say it's, it's college rock.

RM: What kind of music changed your life? Why, why is—what kind of music is so important to you that you had to make sure you didn't get it ruined?

RV: Yeah oh well, punk rock, but in the classic kind of punk rock sense of anyone can do it and kind of, you make...not uh, you know, uh, leather jackets and uh, mohawks, but—

RM: So what is—yeah—

RV: --kind of everybody just, everybody can be a musician or artist and they do their thing, kind of, would create--

RM: Well, wouldn't you have bad musicians, then?

RV: Yeah.

(Laughter)

KN: Simple answer.

RV: Yeah, you'd have bad musicians, yeah, yeah. Yeah, I like, I like—yeah, so expertise is not always the, the single thing that's required of good music in my mind—

RM: So you got a, remember, remember, we were probably watching the, the overnight tapes, overnight instructional tapes and found out about shape note singing or something like that, right, probably watching an anthropology one, and, and why was that so intriguing to you?

RV: Well, it's a, you know, music...has been a communal thing for almost all of its history and then just recently it's become a commodity too, right, and so that kind of messed everything up in a way, right? So it's like, I think the reason why people—not, not the only reason, but like for us with the scene and everything like that it was because we were part of a community and we were with other artists and creating and everything like that, but then you've got this extra layer on top where it's possible to take

some of the people out of that and sell what they do and sell that community as a commodity rather than...you know, and all of a sudden you have strangers or people who have no connection, um, consuming it and it's, it's a product then, it's not—or you're selling the illusion of community, right, it's not actually being part of a community. That's just what happens when you take art and, and make it into a commodity, that happens to every artist, right. It's like, and so, I don't know. That's the, I wouldn't be talking to a State Farm employee about this, but, uh, or any, yeah, very few people, you know, but it's...I think that's, I mean what I find interesting is, you know, music and everybody, you know, it used to be part of everybody's life. The parlor, right? Sit around, play, you know, Grandma would play and everybody would sing on Saturday night. Or, you know, that kind of idea. And then it turned into a record player and everybody on their earbuds listening and, and not, not that. Or you go to a show and it's these special people and then everybody else is the people being given a product or consumers. It's, it's...there are less creators and more consumers whereas before everybody was a creator. Or at least part of it. Not necessarily a creator, it was just a much--

RM: A participant.

RV: The, the line was much more blurry.

RM: Yeah. I'm laughing—

RV: So punk rock was like that, you know. It was initially that, or indie rock or whatever. All those scenes, you know, local scenes.

RM: So participatory music, that's the kind of music that you like.

RV: But I, you know, the thing is, is that--but I don't, I like playing, you know, I like rehearsing and making sure everything is right and I like, I don't like it when people come up on stage and interrupt, interact with—

RM: Participate.

(Laughter)

RV: Yeah exactly! So there's a contradiction there.

RM: Yeah but no, there's more of a...that's, you don't want a barrier between the people and the stage, either.

RV: I want a, I want there to be a slight barrier. I like the slight barrier and I enjoy watching—I, I don't want to, you know, when I'm watching a musician or looking at art I don't, I don't have to, you know, jump up on stage and participate, right, I don't have to add my mark onto a painting—

RM: Not, not participatory--

RV: --right, but, but I also like the idea that, oh, but, you know, that there's, it's not that, this huge gulf or separation either, right. Like we literally played a show once, in, what, University of Texas—

RM: Oh my God.

RV: College Station.

RM: College Station.

RV: Where there was a moat filled with water between us and the audience. Yeah. They had this beautiful stage, and the lake, and then, then people could stand and watch and it was just like--

RM: One of the worst, one of the worst shows ever.

RV: It was like literally, like a physical barrier between artist and audience. Ugh, ugh, terrible.

RM: I was laughing about you talking about the parlor and the family sitting together because I've, I've always—you know, you'll hear, like, Bob Dylan, or you'll hear somebody be interviewed, and then you know, some luminary, and they'll say, "Well I grew up in a, in music, you know, my family was always playing music together," and I, I remember listening to that as a, you know, young, younger person without kids and I remember thinking, aww, I hope that we have that when we grow up, I wanna make sure our kids play music and we have a musical family and stuff like that. And so I'm catching, you know, now I have everything that I want, and two, two little boys who like, it is like, like World War X every single night, like trying to get them to practice the violin, they have, they play classical violin and I, they kinda like it, it doesn't matter whether or not they like it—

RV: They have to play.

RM: --but we sit around and, and once in a while I can get—we can, all three of us will play together. But most of the time we are screaming bloody murder at each other, at least, like, it's like, it's like, it's so terrible and so intense and so horrible, there's like nothing pleasurable about it for them at all.

RV: And I just sit with my headphones on.

RM: Yeah, he sits with his headphones in the other room. God.

KN: Well—

RV: It's late, great, we've been going two hours, yeah—

KN: Sadly, yes, I have to get over to my other--but I feel like we could do a Part Two of this for sure—

RV: Yeah, yeah, we definitely could talk—

KN: --cause we didn't even get to really talking about your, your, blog, so to speak, your tour diary, or—

RM: Oh yeah, oh yeah.

KN: So many other things I wanna ask you guys about.

RV: Yeah, that's fine.

RM: Oh yeah, we'll just talk forever, we have...yeah, yeah. Well, good.

KN: This was great, thank you so much. I'll turn this off...

[Audio ends]

