

Maureen and Mike

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**Interviewee: Randy Pepprock**  
**Interviewer: Sophia Etier**  
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Sophia Etier: This is October 17 with Randy Pepprock. And...perfect. So, the first question is where are you from initially, and what got you into music?

Randy Pepprock: Sure. I was born in Wisconsin, moved to Montana in the mid-'70s, so I was a high school student in mid-'70s. I graduated in '79. I just started...got into music because I just find it interesting. I initially tried to get in a band with a guy named Steve Albini who ended up being a producer guy. I wasn't very good. I was a really terrible guitar player, so I got kicked out of that band, but that's okay because then I thought okay I'll start my own band. I never got to be a very good guitar player, but if you write your own music and write your own songs and if you're the boss, if you're the leader, then you make it work.

SE: That's true. And your musical style, did you draw mostly from the British punk scene of the '70s and '80s like the Sex Pistols?

RP: Somewhat yes. I mean, I like, definitely, their style of music is actually a pretty conventional blues-based music that along with The Clash and all those punk bands—three or four chords, pretty simple, relatively melodic. People think of punk as just screaming, but some of the songs actually if you break them down were pretty catchy. I mean, you could tap your toe to them and you could understand the lyrics and stuff, so I like that stuff. Then after the punk thing the main wave went through, something called post punk, which was a little bit more experimental, and I gravitated a little bit a bit more towards that because it required—I don't want to say less guitar skill, but because it allowed a person to try different things, and that would be okay too.

SE: For my research, you always link your punk inspiration back to Joe Strummer of The Clash. How did Strummer influence Who Killed Society as well as your own stylization while writing and on stage?

RP: Sure. Now, this is before I actually started a band or played music, but I read an interview with Joe Strummer and he said, 'anyone can do this.' See, at that time in history, it's not like now where everybody's got recording studios and equipment, and they can record and put records out or CDs or whatever. At that time, you would get a record contract, and they would produce the record and it was just really, very much so, a commercial product that had many layers of filtering before it got to the end thing. A guy could never think that, 'oh, I can just pick up a guitar and play a song and create music and that would be okay too.' He just said, 'no, it's okay, just do. It might be crappy, it might be bad, but it might be good. Just do it, and you'll get better.' I read somewhere The Ramones were kind of in that same vein. They said that when The Ramones first started and they toured the United States that they would go to all these

little towns, right, they would ride around in their van and tour. They said they were the Johnny Appleseed of punk rock because whenever they go the people go, 'I can do that. They're not that good. I mean, they're pretty good, but they're not that good. We could do that.' Then they would start right, and it doesn't matter if you're terrible because you might get better or maybe you won't, but try. That's all you can do.

SE: That's pretty inspirational for anything you do. Just do it, right? You never know what can happen.

RP: You never know, and at the end of it when you're all said and done, if it was terrible, if nothing ever happened, if you never—don't want to say nobody liked you—you never did records or whatever, you could still say, 'you know what? I did that. That was fun. I tried that and it wasn't my thing, but I tried it.'

SE: At least I have a diverse background. You can appreciate different backgrounds or different fields of things.

RP: Exactly.

SE: I think that's most important—your everyday life. You can see little bits of things here; you can see little bits of things. Like maybe I could do that, but if I'm not good at it at least I can appreciate it. My next question, which is one of my favorite questions, which band, if any, did you draw most inspiration from?

RP: Most inspiration. Okay, so, when I first started off, I really liked the band like the Sex Pistols or The Clash. Clash were a little bit more political, a little more intellectual I would say, so I liked those initially. Later on, I got a little bit more into conventional rock. There was a band called Social Distortion that just played in Missoula, sort of a blues-based rock and roll band, a little less political, more personal issues: life, girlfriends, wives, life, that sort of thing. When I lived in Los Angeles, I kind of went from punk rock to a little bit more—I skipped right past grunge but was sort of in hard rock bands for a while. I played with Duff [McKagan] from Guns N' Roses for a little while.

SE: That's crazy! I found that out, and I'm like oh my gosh! That's awesome!

MP: Yeah, and a lot of the people that were in that scene were originally punk rockers, and Duff definitely, absolutely was. He was there. Actually the singer for that band that I was in there was one of the singers from Black Flag, but it was a little bit more like a conventional hard rock is what I would say. You think Guns N' Roses or some hard rock kind of band like that.

SE: Do you think—this is not one of my questions—but do you think that grunge was an evolution of punk? Do you think it kind of evolved into that more of grungy sound, that more garage rock?

RP: Definitely. On some level. I know, Jeff [Ament] from Pearl Jam, so he had a band Green River, so when those guys got that band started, it was just like on the tail end of punk rock. It just got a little slower and a little heavier. Yeah, they were definitely connected. I remember, I lived in Los Angeles, I lived in Hollywood when that Nirvana album came out and they started to play “Smells Like Teen Spirit” for the first time—the first time anybody heard it. At that time it was all hair metal bands, Warrant and Guns N’ Roses and Poison, and they were all different genres of that too. Some were like Guns N’ Roses. They were really, they were hardcore; they were almost a punk band. Other ones were more image conscious and stuff.

SE: Like Cinderella.

RP: Cinderella, exactly, and that's fine. But when that first played, everybody in the whole town was like, ‘oh my god. This is all done. We're finished,’ that style of music, and it really kind of went [makes deflating noise]. Basically sank everybody.

SE: I think that's interesting you say that because you do look at the hair-glam bands, and their music is catchy and everything, but it doesn't have the same substance that punk does because they're so worried about how they look on stage. It was more of a show than meaning for lyrics or anything like that.

RP: , I would say that's true, in most cases, that there was some really bad writing—really some real average music musicianship. A band like Guns N’ Roses whatever they became in the end, this big arena rock band, but when they very first started they were just, they were totally insane. I mean they were not...It wasn't an act. They were all an inch from being totally out of control all the time. I mean, they could play with punk bands stand toe to toe, and in the end they were this big MTV commercial band. I know that was before your time, but.

SE: I am the person who will be in a room full of people, and I will prefer the ‘70s and ‘80s punk rock, rock, whatever, over anything that came out of the late ‘80s early ‘90s. Just because it feels like you can connect more, especially when they talk about struggling or they—the bands talk about there are issues in society and we need to deal with them. We can't just ride over it like it doesn't matter. It's affecting people every day, but it's the social consciousness that I really appreciate.

RP: I think with music, a person has that platform when you get on a stage, so you can use that in different ways. I've seen bands that are supposed to be just kind of a fun-time party band, and they might get into politics and kind of turn some of their audience off and some people say oh they shouldn't do that. Well, I figure that's their stage. They can do what they want with it. And you have to own it, the consequences, because if you get up there and say whatever about the president or whatever, you might turn some people off. But it's your stage, right, and this is your time, so you kind of take a chance.

SE: That kind of leads into one of my next questions. While writing your music—because I read that you wrote most of your music because you could play it if you kind of had a connection to it—did you have any political agendas or beliefs tied into your songs, and if so, what were they?

RP: Okay, so I was just your basic young angry kid, who maybe thought that they knew everything, and I thought the world would be really simple if we only did this, we only did that. So, I was probably idealistic. I would say that I listened to that Who Killed Society record after we did the whole thing last year, and it came out again. I don't know if you...Jeff helped put that out. We did the booklet and stuff. So, I had listened to those songs for the first time in years and years, and I thought, 'you know what? I'll stick with most of this.' I mean, I would change a couple of the lyrics, but most of it was okay for a young kid to try to express himself. I don't know if that answers your question, but—

SE: No, it definitely does because you said you had bands like the Sex Pistols who are very...you could tell they're very politically based especially when it came to the Queen obviously and how their government is run. Then you're saying also that you had other bands who were, they were angry, but they didn't really display it. So, that definitely does answer my question.

RP: Speaking of influences—and I guess I should have said this at the—the very first record that I ever bought, this is in the early-'70s, mid-'70s, was Alice Cooper's *Greatest Hits*. I'm still a fan of his.

SE: I saw Alice Cooper when he came to town—best concert ever. Literally, that was the best concert I've ever been to. I had waited for that concert for so long because he is the father of heavy rock, and I'm just like I am in the same area with Alice Cooper.

RP: I took Ava and Analise [Pepprock's daughters] to that, and I explained it all to them ahead of time. Okay, he's this guy. This is a show; he plays this character.

SE: Yeah, he's different people in different situations.

RP: Yeah, and explained it to them, and they totally dug it. They totally thought it was fun. They were laughing and they're getting into the band.

SE: It's so cool because he is—it's like where punk rock and heavy metal meet that glam, but he bases it more on the music, but he makes it entertainment for the listener. He doesn't lose anything because of the show; he just reinforces what he's saying with visual effects, which is...It was so cool! One of the other artists I still want to see—I don't know if I ever will because I'm afraid he's going to be dead—but Ozzy [Osbourne].

RP: Oh, sure, yeah. Ozzy's been around forever, and I didn't follow him quite as much. A little of the Sabbath [Black Sabbath] back in the '70s. Ozzy's got a lot of fans. I just, I thought Alice was

great. I especially like that now, and he's 70-something. He totally can do it. Totally owns the stage.

SE: Yeah! Him on stage! He is not...there's no way he is that, as old as he is, you know what I mean?

RP: I think you could take almost anyone who didn't know about his music or anything, and they could just sit there and go wow that was entertaining. This and that.

SE: He still has such a great stage presence. I'm just afraid Ozzy Osbourne's gonna kick the bucket before he even comes anywhere close up here.

RP: He's pretty cool. Well, he still tours sometimes. I don't know if you saw, there was a Henry Rollins thing—a special that was on—and he was talking about when they opened for Ozzy, his band. He's like, so...Anyway he got to meet Ozzy and stuff. But he was like, right before they went on stage, he could see...Then Sharon was there with him. Did you see this?

SE: I didn't, no.

RP: But she was so...he was like, [mimics Ozzy's voice] 'oh, is there anybody out there?' There was like 300,000 people or whatever—some big arena or whatever. He's like, [mimics Ozzy's voice] 'I'm always afraid nobody's going to show up.' So, Rollins Band did their thing, and they said it was, whatever, 40,000 people or something. He said, after the end of every song you could hear [mimics crowd yelling], and he said, wow they're digging us, right? They're digging us. Then they'd play, wow, we can do this we're killing it. Then Ozzy came on, and he said it was like the sky cracked [mimics explosion sound]. He said, oh, all that sound we heard that was just people just talking. [laughs]

SE: Like I said, because I'm still into...I'm the one person that in a room of people, I still like the original heavy metal...like Metallica with James Hetfield when they were they played in Russia, and all you see is just people as far as it goes.

RP: That's a lot of power for sure.

SE: Metallica, for one. It's kind of more of that heavy metal. It came out of...it's kind of that striation of punk-grunge.

RP: See, I kind of...I like them a little bit more. I mean, I don't know all their stuff, not like everyone does, but when they did that *Black* album or whatever that was a little bit more melodic. I had a lot of people, oh, they hated that. For me, it made it more accessible, and there was more power to the band because I've seen bands that are really heavy, really fast, really loud. It's like [mimics hard drumming noise].

SE: Like Disturbed. It's a lot of...or no, Korn. Korn is—

RP: It's a lot of the same. It ends up just being [makes buzzing noise].

SE: It's just a consistent, it doesn't really change. Kind of like their self-titled album Metallica's *Metallica* album that came on '91 that has...It has "Enter Sandman," it has...I can't remember, but you know what I mean. It has...their biggest hits came off that one album. It's because it was so different with every song that you had your hard stuff, but then you had your meaningful stuff and those backing together really...It drew a lot of people in because a lot of people could connect to different things. It's such a good album.

RP: He's got a really good voice, and they're melodic. So, I know we got a...I was at a club in L.A. once and James was there. The guys came for something. He saw my jacket; I had a Misfits jacket on. He's like, cool.

SE: No, that's awesome! If I could think of...sorry, I'm straying from my questions but if I could definitely meet the top three or five people, James Hetfield would be one of them, Ozzy would be one of them, Alice Cooper would be one of them. They're all ranging in their musical styles, but they all stay within that darker realm which is just...It makes the music real, and it's just so good. Anyway, back to the questions, how would you describe the university's on-campus music scene in the early 1980s?

RP: Really not much of anything. It was mainly blues-based bands. I think there might have been some reggae bands that would come to the school. Eclectic bands. There was a band called Surfer Ruth that was kind of a party band, eclectic party rock band that would play weird stuff. They were cool. I mean, everybody liked them because they were a lot more accessible than we were. There wasn't really many punk bands. It was us; there was Deranged Diction. Jeff started that band. There was a couple other bands. It was really fresh at the time too, and because we played at the Top Hat a couple times, but we were too young to get in, so we had to stand outside before and then we did our thing. We were afraid because it was this biker bar, and we were high school kids. But they dug, and they were...it was cool.

SE: Yeah, because I saw—one of the questions, I'll ask you in a minute, but for the New Wave Festival, it was you guys, it was Ernst Ernst, and it was Deranged Diction, and then somebody else. I can't remember.

RP: I forget too. Sometimes, people ask me about certain shows and stuff, it's like, I don't remember any of that stuff—who was on bills.

SE: You're like, I don't...it's been—

RP: Well, even 35, 40 years, or what, 35 whatever. When we did this record, Jeff put helped put this record out the other day, last year, he was like, 'I was trying to remember if Steve was the

guy who recorded it. I just don't have a recollection of him recording it,' but then I found the tape, and it's Steve Albini. I was like, oh, Now, when I listen to it, I hear his voice on it because he screamed on one of the songs, but I don't remember the recording. So, we must have went...we went somewhere. A day or two—trying to remember a day 35 years ago we did something.

SE: I can't remember a day last week sometimes. Why do you think Missoulians reacted the way they did when you performed in the 1981 Battle of the Bands on campus?

RP: Sure, Because back then there was really—not just in Missoula but in a lot of places—there was this... [pauses] Trying to think of the word. Antagonistic attitude between the punk bands; punk bands are saying, oh, those guys are a bunch of, full of shit, they're a bunch of old posers. The heavy metal guys are like, those guys can't play; they suck, right? Well, they were both a little true because we weren't great musicians. I know when we played at the Battle of the Bands I definitely, absolutely 100% provoked the audience, so I mean I wasn't like we just tried to get along. We just got in their face and called them out at the beginning.

SE: That's so cool though. It's just like you weren't afraid of who you were playing for because I know a lot of bands warp their music around if anybody will listen to them. But that's just really cool. you'll call people out. You're like this is our stuff, this is our music; if you don't like it, get out. We're not gonna change for you, which is pretty awesome.

RP: Some of that actually comes back to Alice Cooper again, because he was always the guy on the outside years ago. Back in the '70s, because you figure the peace and love thing from the '60s and then the early '70s, it got really dark and he was the exact opposite of that. And Iggy and the Stooges perhaps. I always just liked to be...Anybody can be the guy that everybody likes and gets along with and is the normal one. So, I thought let's be the group, the band, that gets in their face. Let's push this and see what happens because anybody can just play the cover songs and try to fit in.

SE: Why...I mean I like...that's probably why I'm drawing the punk, but why alter yourself for the majority. Then you don't stand out that you're not special. Then you're not your own person.

RP: And then at the end, again too, at the end of the whole thing, when you're all done, you can still say I did what I wanted to do. Versus we tried...one of my bands—I had another band called The Details for a few months, that we tried...At that time, there was a bar band scene and there was a booking agent, and you would travel around to different towns and you would play five nights in a row at some club in Montana. You'd play four sets a night; you'd play almost always just cover songs that were popular at the time. This is what people did. So, we tried to do that; we got learned some songs by The Cars and Blondie and just stuff that was kind of being played on the radio. We played one gig, and we got halfway through—we got done with our first set, and the lady is like, "Look, I'm gonna pay you guys, but you gotta go." [laughs]



SE: Yeah! I read something about that. You're making the audience leave.

RP: I was like okay, and then it was, you know what...Then somehow I ended up in San Francisco after that for about six months. I went with the drummer and his brother. Of course, San Francisco at that time, it was a totally crazy punk rock scene. I remember the...okay, so we come from Missoula, Montana, and we'd go to our show and there'd be us and there'd be some people—our 10 friends that were into it. Then we went to San Francisco and went to a place called the Mabuhay Gardens, which is that's where the punk shows were. Just this seedy place downtown. That was a Chinese restaurant or something too, and we were going to this gig for the first time ever. We come around the corner, and it was like seeing 1,000 people, 1,000 punk rockers. I don't know...Did you ever see that song Blind Melon, where there's a little girl in the bee costume.

SE: Yeah, yeah!

RP: That's what it was like.

SE: That's...“No Rain” is on that album.

RP: So, that's what it was like. We came around the corner like, our people! Then it was...So, I saw a bunch of bands there, and everybody just did whatever the hell they wanted. Some were good and some were bad, but it was like oh so we can just do whatever we want. So, we came back to Missoula at some point, and then just did all our own thing and that was the way it went.

SE: From my research—the stuff I've done—it seems Missoula was either, you were that blue collar-sound; you could connect with all the workers and stuff. Or you're country, bluegrass. It's just like Missoula never—and I still think they don't as much—accept that punk rock scene because, I don't know, I feel like it's just the atmosphere of Missoula. It's not really...How am I trying to say this? It has a small niche, but Missoula still is, we are a western working town, so we're still kind of unaccepting of the ‘what if we call you out.’ You know what I mean? What if we bring our ideas, and we don't bend to what you want us to.

RP: Right, there's...I mean, Missoula is, it's got—because it's a university town that means kids come from all over. There was pretty heavy scene here in the '90s; there's a club called Jay's [Upstairs] and there was a bunch of punk bands. But I remember I had those feelings, and I remember talking to Steve, Steve Albini, before all this happened—he was a big producer and everything. I was like oh I'm from Montana; we're from Montana. We wanted to go to New York or San Francisco or Seattle or something.

He said, “It doesn't matter where you're from because, and in fact almost by being outside the scene, you're not being influenced by all the bands. Because in a big city—and I saw this in Los Angeles and Hollywood—as soon as one band starts to get popular, people want...you get

influenced whether you want to or not. Whereas if you're here and you're middle of nowhere, you do your thing and it might be good or bad, but you're on an island.

SE: You keep your sound.

RP: You keep your sound whatever it is.

SE: So, what was the new wave—this might be a little difficult because you were just talking about, it was a while ago—but the New Wave Festival in 1982? And what was Who Killed Society's role in that festival?

RP: Probably...As far as festival, it was a one-night show, okay. The basic concept at the time was, a band would come and play four sets a night, and they would probably stay all week. But all the bands that I knew, and my band, we couldn't play four sets because we didn't know four hours of material. Plus, we didn't want to play four hours of other people's songs. So, I approached one of the club owners—I was like, hey let's try this, because this is after I came back from San Francisco. It's like we'd go see a band at a club; there'd be five bands in one night. Can we do that if we get it all set up? They're like, okay, and they'd just tried it to see if they could make money and people would come. So, that was the concept is all these bands that didn't have a lot of material, that were kind of weird maybe, that were kind of eclectic, that weren't playing normal music—to get them all on the same night, we'd all share the stage. But nobody did that then, I mean, not in Montana. It was—if you went to Seattle or something, that was a normal thing to do, but here it wasn't so that that's how that happened.

SE: Oh, gotcha. I went to Seattle for my cousin's graduation back in June, and we ended up going to this seedy, seedy bar. You walk in, and it smells just like...you know that...It's a pinball arcade. It's two levels of just pinball machines, and walking in and out of this—it's in the basement of this abandoned warehouse. It was what you think of seedy Seattle. There was Seattle punk people walking out; I'm like this is fantastic because how the super big mohawks and all the leather. I'm like this is so freaking cool. To see that this still exists because it looks like London looked in the '70s when everyone was all pierced and tatted and everything. I'm just like I'm glad that this is still alive.

RP: I hear, sometimes, people—old guys like me—they're like oh it's all, punk's been dead, and this and that. But for me, for each new generation, it's exciting and new for them, and so it's cool. I'm glad that people like that kind of music. Some of it's good, some of it's bad, but you know what—have fun. I used to be more cynical about it, and now I'm just like no it's cool, I mean, when I'll...sometimes I'll be watching something like *Saturday Night Live*, and they have whatever the musical people are. I don't know anybody who's playing; I don't know any of those artists. Almost none of them. I don't know who they are. They've got the back-up dancers and the show and this and that, and I'm always thinking, oh my god, I would so like to see a punk band. Just tip the tables over. Go for it. But it's a commercial product so I understand.

SE: As long as someone out there is keeping the idea alive of what punk stands for. How did working alongside other underground musicians, at the time, like Jeff or Shawn Swagerty shape the way Who Killed Society sound if it did?

RP: Well, we were on the front edge of it. Shawn, I'm still in contact with Shawn. Shawn was a little bit...is more intellectual than me and deeper; Jeff was kind of a goofball, honestly. Nice, super nice guy, super nice guy. He deserves 100% of all of his success because he worked really hard and played hard. He's got talent. But at the time, he was just another kid coming to our shows. We used to let them borrow our stuff, so I don't know that we were too influenced by them or them by us because everybody just kind of did their thing.

SE: Knowing past Missoula's bands such as Deranged Addiction or Ernst Ernst, are you surprised as to which musicians went on to become successful and other ones who wanted to find different community roles to play?

RP: Interesting. Like I just mentioned with Jeff, Jeff went on obviously to make it. I would say this is true whether Jeff or Duff or Steve or any of these people that made it—it was almost, I mean, these guys all had talent and a unique vision, but it was working and it working and it working and not being afraid to take risks. With Jeff, I mean, he was going on tour and stuff with his bands, and I would have been not as courageous to do that at times, riding in a van around the country and stuff. So, no, I'm not surprised Jeff made it. Shawn, I don't know if Shawn plays much music anymore, but Jeff totally deserves his success. He worked hard. I would say what I find more than anything having seen bands make it and not make it, it's the combination of the people in the band because if everybody is only, only concerned with the musicianship and the music, it might be boring to watch. If everybody is only interested in the show, how they look, and being rock stars that might not work, because you have to still have to have the mechanics of getting the shows lined up and practice. If everybody in the band's only thinking about being successful or being about the money—that's not for the right reason—but you need the combination of those because it's still kind of a business. You need to get shows booked and get paid and show up on time.

SE: You need to be smart.

RP: Yeah, you need to be smart. Sometimes that's why you'll have a road manager or a manager that says, okay, guys—

SE: Collect yourself.

RP: Yeah, like a babysitter.

SE: [laughs] Sometimes.

RP: Yeah, it is, really.

SE: In a *Missoula Independent* article, it said that Jeff followed you to Seattle. How would you describe your friendship with Jeff to this day or back then.

RP: Sure, sure. I would say Jeff is a longtime friend of mine. We were in slightly different places as far as the kind of people we hung around with and stuff and the stuff we're into. So, when he made it—you know, "made it"—I still had some contact with Jeff, but I never wanted to be one of those guys that was like, hey, Jeff, my good old buddy.

SE: Right off their fame.

RP: Yeah. But to this day if I see him, we're totally friendly. He's helped with the thing; he's super nice guy. But I wouldn't say that his fame affected us much at all, except for I was conscious of not being that person that said, hey now, I'm going to be a good friend because we're always friends, but we traveled in a little bit different circles because we're into slightly different music. But I see all he does for the community and everything. It's great.

SE: That was nice, or really helpful, that he brought your guys' EP back because that's maintaining that we started from here and we had a lot of people help us, so we're going to give back a little bit.

RP: I know. I really appreciated that. That was nice that I was able to...that he was able to do that, and I was able to collect some materials, and somebody still had a copy of the tape. Shawn still had a copy of the tape. Mine was broken, so I hadn't even listened to it in years. I was—probably like a lot of people from then—punk was always kind of disposable. You did it moved and moved onto the next thing, you did it moved on to the next thing. So, I didn't save flyers, I didn't save tapes, I didn't say hardly...Not in any meaningful archival way. Other people did fortunately, but if it wouldn't have been for Shawn saving the tape and Jeff saying, "Hey, I'll pony up to money," it would just been lost.

SE: Well, yeah, that's good like you're saying, keep the idea alive. Keep something alive of it. If you could have changed one thing about Who Killed Society, what would it have been, do you think?

RP: I guess if I could change one thing about the band, let's see. I guess it would have been nice if we'd have been able to keep that band line-up when we went to Seattle because I got a different drummer. I started a different band with Sabina at that time, and the other drummer Danielle—still friends with her, was in bands with her down in Los Angeles too—but it took a slightly bit different tone in a different direction. I guess when you're the leader of a band, you're walking a fine line between having a democracy where everybody gets to put their two cents worth in, which you want. You want to have all this input and stuff that everybody else can bring, but at some point, a person has to say, no, this is the way it has to go. This is the way I want it to sound. Sometimes, I know definitely when I did some recording sometimes, oh

okay, that's okay, instead of me saying, no, it can't be that way. We need to do it this other way, but young bands, it's really common. It's easy. You get a big record...It's a big deal then to go into recording studio; it's \$100 an hour or something, and you're trying to record. It was a big thing and the people are there—producers and everything. It's easy for somebody to say, no, that sounds crappy, and they change it. If we'd had Steve Albini do some of the later recording too with the bands I was in, it would have made a big difference. But it's all right.

SE: So one of my questions was, which place you think was most beneficial to the formation of Who Killed Society, but I think you hit on that about San Francisco.

RP: San Francisco is really influential, yes.

SE: Is it possible that if you had stayed in Missoula around '81, '82, do you think Who Killed Society would have grown into a more widely recognized band with all the members here?

RP: Probably not, I'm thinking, because I think even in a best case scenario it was going to top out because there's only so many people that are into kind of abrasive loud music in the area. There was never gonna be...I think one of the guys from Surfer Ruth said, "People say we were the best band in Montana, but that's like being the best golfer in Alaska." It's cool, but we want to just dive in the deep end of the pool and see what happened.

SE: That makes sense though. You can really only do so much when the atmosphere limits you. How did living in Missoula shape the way you brought punk to the public? You had mentioned that you just did what you wanted to and you kind of confronted the audience, but did living in Missoula kind of shape how you were on stage at all?

RP: I don't think so much. Even when I was in high school, a person might think, oh they were the weird emo kids or whatever, and we weren't really. High school was fine; we didn't have any big battles with kids, I mean, with other kids our age and stuff so much. But I just always wanted to do something different than what everybody else was doing. So, Alice Cooper was the band that your parents didn't like, and the Sex Pistols were the band that the kids in your class didn't like, so it's like okay, let's do that.

SE: Be different.

RP: Be different.

SE: So that kind of leading to that question. Do you think if you hadn't broken up—you're saying that you wish you could have taken your drummer and kept the same lineup in Seattle—do you think if you transplanted Who Killed Society into Seattle, do you think there would be have been the possibility of success like in Jeff's case in the Seattle underground scene?

RP: Possibly in the same vein perhaps that Green River or any of those kind of local grunge...I mean, there was a whole ton of Seattle punk bands that had pretty big followings. The U-Men was a band like that; they had big followings, but they never were nationally known. So, yeah, we'd have been able to hold our own. The drummer we got, Danielle, a super good drummer, probably was a better drummer than Wally, but just had a little different mindset and a different style—that's all that was about. It's not that we got a band...we got as good or better drummer, but it's just—I hear about some big band: Red Hot Chili Peppers needs a new drummer or whatever. This happened years ago. They try 50 people, oh, they don't find the right one.

SE: It's like the dynamic.

RP: Right, it's the dynamic, so it's like can you imagine if you're nobody—you're just a band that's nobody—and you're trying...you almost...I don't I want to say take what you can get, but just you kind of got to make it work because it's so important to have that chemistry.

SE: You definitely notice bands that they do really well on stage, and you can tell that they're a close-knit group off the stage. I feel like that's where Guns N' Roses kind of fell apart because it was Slash...he kind of went...he wanted...he was him and then, oh my gosh—

RP: Yeah, Izzy went off to Indiana, and the drummer got sick and he had a stroke because he was doing so much drugs. But initially, but it was...Those guys are just insane and their managers trying to hold them all together and stuff.

SE: It's just the same kind of thing with Motley Crue. They had that band dynamic, but when people started either leaving or dying, that was the issue that they kind of started to lose what they were.

RP: They definitely do. You find that all through rock history. Aerosmith this happened to. Almost any band, oh, we don't need that guy, and these guys fight about stupid shit. They break this band up, and it's never ever the same. Then they'll get the band back together, and it's the right chemistry again. I guess if I would have any advice for any young bands that start to make it, if you start to get successful, be appreciative of that and understand it doesn't last forever. So, the drummer does some weird thing or the guitar player is irritating.

SE: You gotta let it go.

RP: You gotta get...

SE: That's how I feel like it became the Axl Rose show, especially when they became, like you're saying, they became that big stadium. It was him, and then he had his other band members behind him.

RP: He got a...definitely got a different band, and I think that was just because, whatever. They had a business contract, and that's how they ended it. But the original band—and this is true with almost all bands—the original band that's working is the one that's going to have the most true music, I think.

SE: I still feel that's why people don't like Guns N' Roses as much anymore is because it became—he became so egocentric. It was him; he was the star everyone was going to see, and it didn't really matter about what he was singing because he kept some songs, like his big hits. But people were there to see him or that's how...He seems really...He could be a great guy in real life. I don't know.

RP: I don't know about that—

SE: You give benefit of the doubt or whatever but—

RP: I would say, you see and that's a common, again, the thing about the combination of the band. He was basically an insane person within a crazy ego, but he was really great on stage and he was really volatile. You never knew what was gonna happen and that's cool, but you gotta still hold the band together, right?

SE: Yeah, you gotta value everybody; it's not just, you can't leave because you think you're the only one that's—

RP: Well, everybody that was like that, and then Duff got really sick from drinking too much.

SE: It's just when you let it fall apart, it shows.

Let's see. So, here's one but it's kind of a fun one, but if you had the ability to resurrect Who Killed Society, if you had the opportunity, would you?

RP: Probably not now. Just because it's a different time and place. The last band I was in was maybe two or three years ago, so I don't play music quite as much anymore. It's a time commitment, and I also kind of feel like I see people that do that, right—they bring the band back, and it's like oh they're kind of all old. That's cool. If you're Alice Cooper, it's cool, right, but I'm not Alice Cooper.

SE: Or like Blondie.

RP: Yeah. When you see an old band like Alice or any of the old, any of the hard rock bands or whatever they have a built-in audience that's paying and loves them right. But I just don't want to be some guy playing on a Wednesday night, bringing my old band back to do a show, that that people barely cared about in Missoula at the time let alone now, 30 years later. People are like, yeah, heard about that old band. Everybody's gone.

SE: That's like when Bon Jovi lost Richie Sambora. You weren't really Bon Jovi anymore because it was those two. Now, [Jon] Bon Jovi's, he's obviously getting older but it's not the same feeling as when he had his big hair and he was up there with Richie just going nuts about it. Yeah, you have your time, and then you appreciate it for what it was.

RP: Although I saw the Rolling Stones when they played in Missoula, whatever, 10 years ago or whatever, and it's funny because the first thing that—when the band came out—the first thing you see is Keith Richard's face on the gigantic jumbotron. He looks like this old pirate, and he was playing "Jumping Jack Flash," and he was grinning. I totally got it because he was like those guys that if you're in a band that's still successful and people still like you, you must feel like a god when you walk out.

SE: This is my crowd!

RP: Yeah, this is...You can see why they do it, why these guys play in their 60s and 70s or whatever. But if you're somebody like me who doesn't have this gigantic following, it'd be like okay, this is a little sad. [laughs]

SE: So, you were saying that the difference in the dynamic and the drummer was one of the things that kind of impacted Circle Seven along with Who Killed Society. Which band in your opinion, do you think relatively had more success? Circle Seven or Who Killed Society, just the differing—

RP: I would say in Missoula; we were the big band, but that's not saying much of anything. I would say in Seattle we were okay, but we never really broke out for a couple different reasons. First, it's hard. Most people don't make it; most people don't get to be on the top tier of even a local scene, and that's okay. We did our thing. I would say in Missoula we did fine, but Missoula's just small too.

SE: That's the unfortunate part. There's not, like you're saying, there's not much to go. Once you go so far, unless you move. Like Deranged Diction for Jeff, I think it was pivotal for him to leave, to have that broader audience.

What was your favorite venue to play at the time, or what were the venues that gave you the worst experiences, and what gave you some of the best ones?

RP: We didn't really do that many shows really in Who Killed Society. We played at the Top Hat a couple times. I think we played a place across the street, Acapulco or something—I forget what the name of it was. We did some shows there, and we would do these new wave kind of things, get bands together. Whenever we do our own show, that would be probably about the best.



SE: Sorry, my brother was outside the window. [laughs]

RP: Your brother?

SE: Yes! [laughs]

RP: He can come in.

SE: No, he was just getting with my mom, and he's doing a stupid face. Oh my god, I'm so sorry!

RP: Do you ever watch impractical jokers?

SE: Yes. [laughs]

RP: I watch that with Analise all the time, and they do this—that bit where they have the person doing the interview and then the person behind-

SE: Yeah, and they can't laugh. Yeah, sorry. I didn't mean to break being unprofessional or whatever. I'm just like please stop. He's 18, so he's just a goof.

RP: That's okay.

SE: So, so like [pauses]...Sorry, I gotta back up; I gotta [unintelligible]. Who gave you the best experience—

RP: Right, the right best experience.

SE: —for the venue and who gave you the worst.

RP: I would say probably the worst experience—and this was not even with Who Killed Society— but when we played the one club, and we had to leave. We got paid that was fine, but that was kind of disappointing because it was a little bar north of Missoula. I remember, I'm thinking in my head, in Missoula there were stages and lights and the PA and everything, but when we got there I was envisioning what it was going to be like. They're like well we got to move the candy machine out of the corner, and you can set up. I was like oh. It's a little place like this with a bar lined up, so that sucked. But when we do a show like the Battle of the Bands, I always liked because it was a chance to get in...It's funny. It's fun playing for the people that like you, but it's even more fun playing for the people that hate you, so that was an opportunity to do that. The whole thing is kind of set up a battle. You try to show you're better or whatever, so I always enjoyed those a lot.

SE: I definitely feel in the venues where you can have more interaction with the audience, it almost feels more real. Like you guys are a band and we're an audience, but we can interact

with you because you're right there. Sometimes people take that too far but. So, it is mentioned in many articles that the punk scene was virtually non-existent in Missoula during the time of *Who Killed Society*. It's also mentioned that you and your band underwent some pretty harsh treatment from the public, being subjected to slurs or minor acts of violence. Why do you think these things occurred, and how did you deal with them?

RP: I would say I invited them and encouraged them because I like to shake things up. We were not tough guys at all; it wasn't like we were just trying to get in fights and stuff. We would definitely provoke, and it was a whole...I'd read an article...I don't know Iggy Pop or Iggy and the Stooges?

SE: Yeah.

RP: So, I heard this album *Metallic K.O.* It was supposed to be...It was the last Stooges concert ever, and there was all this great review on it that somebody wrote. It was this whole thing; he got in this fight with a biker gang and this and that. I thought man that sounds cool; it sounds...that sounds exciting. So, I forget what you're...what was the question?

SE: How did you deal with it—

RP: Oh, how'd I deal with it? So, yeah, we didn't shirk away from it, and we would look to provoke the audience because people weren't used to that, right? People are used to getting entertained, and we'd just come on and just stir the shit up. A lot of people are turned off, fuck you, guys, and they'd leave or throw stuff at us. It's okay; we can throw stuff back.

SE: All right. You want to go? Let's go.

RP: Yeah, I always felt the stage was something we owned. We owned the stage. I always was thought when you come out and there's a large, hostile crowd, you don't hide in the back, you just walk right to the edge of the stage. I had people would back up; they're like we're afraid we're gonna hit in the head with a guitar. And you might.

SE: I read a couple of newspaper articles, but it said that...I don't know if it was when you were with Just Ducky, or if it was you guys, you were at the Wilma, and you blew a speaker and a guitar got smashed. Was that...Were you just going for it?

RP: Okay, so that was Steve's band, Just Ducky, and I didn't play that but we went there to watch that show. But, yes, but he was—he was a real provocateur. I mean, he really liked to...I mean, he had this thing when he went to college and even when he was here, he used to write a column for the local, for *The Lance*, for the Hellgate [High School] paper, I guess. But he was so disliked that when he went to college, he wrote something for whatever the local paper is—the equivalent of the *Kaimin*, I guess. He was so disliked, he put on an event, and it was just called *Throw Things at Steve Albini*. He got a shield, like you have, like police would have. He

had this whole list of rules, he said, "You can't shoot a gun. You can't use a slingshot. You can't use projectiles," but he provoked that. He brought it on. He lived this; he loved. It was kind of—

SE: That's kind of funny though; that's kind of awesome. You know people don't like you, and sometimes...I mean, it's not the best to do this, but poke people's buttons and see what happens.

RP: Well, see rather than holding back from it, he invited it and encouraged it. It's like Alice Cooper when he played in the '70s, he was thought to be a really bad person and this and that. When they played in England in the early '70s, he had this big billboard on the back of a truck. It was Alice Cooper butt naked with a snake wrapped around him, and it was on this truck. They're just driving through London, right? Oh, the truck accidentally breaks down in rush hour in midtown London blocking traffic. Okay, they did that on purpose. Did it on purpose, right? So, it's an example of...you kind of poking people. Damn that guy!

SE: I think that's cool how punk is. It's definitely like you have like alt rock, which is kind of more of that indie kind of...It's rock, but it's not. But then you have the hardcore punk guys like I'm gonna go and piss somebody off today. It's just gonna happen.

So, in an interview, Jeff stated that after a performance he was punched in the face by the member of the crowd. Did you ever endure acts of violence like that bad because so I know things were thrown at you and people kind of got up in your face, but did someone ever punch you?

RP: I never got punched. They threw a lot of stuff. There was a lot of times where people wanted...I mean, a couple times at the mall I almost got in fights, and I'm not looking for fights with people because, like I said, I'm not a tough guy and I'm not like...people would, 'fucking punk rockers,' blah, blah, blah, this and that. Just trying to provoke the jocks. I'm not a fighter, and I'm a really good talker so I would...I said, "Look, if you touch me, I'm calling the police." This is the thing that people wouldn't do—people would try to be macho and stuff. I'm just like I'm not doing this. I mean, I'm gonna hire a lawyer if you punch me.

SE: Yeah, like you're gonna get an assault.

RP: But I sure could have. I remember once some guys was walking down Brooks, I guess it was. I used to work at a pizza place that used to be there kind of where the Kentucky Fried Chicken is and stuff now. But these guys drove by, and they threw something, blah, blah, blah, blah, blah, punk rockers. So, I said something back and then they're like [makes tire screeching noise]. They stopped the car. Like, okay. There's four or five guys. I'm like okay, but I was a block or two away from the pizza place so I started to walk there and I found a big piece of metal. So, I pick this up, so I'm carrying this and I walk to the pizza place. I go in, and I go—and I work there, right—I have to hide in the office. I go in the office, and I hear—a minute later, I hear, 'Where

the hell are those guys?" They're looking in the bathroom and this and that, and they could never figure out what happened to me and they drove away.

SE: See, that's smart though. You provoke people, but when it comes to tempo...not temporary, but potential legal situations, why involve yourself in that when you could go down for that too? But you got the response, which is enough to know that you're being who you are.

RP: And we didn't start it either. I mean, they said something to us first, but that was close. That could have been bad. [laughs]

SE: Yeah, sounds like it could have been bad. My last question is, it was written about numerous times, that bands like when Just Ducky or Who Killed Society played at certain venues, a lot of times they were not accepted by the audience well. Like you were saying, you were paid to leave or resulting in management having disputes over noise and instrument destruction. Paying bands to leave. Why do you think venues were apprehensive about slotting punk bands, and what were some of your troubling experiences with venues like the Top Hat or the Wilma?

RP: Well, the Wilma was a sort of a Battle of the Bands thing, so when Steve played there, and back then I remember there was a whole thing about the stage. It was a wooden stage, and it was really nice. Punk rock had a really bad reputation, maybe rightfully so, maybe not, but just in general people thought of it like, ooh, those are the destructive, weird people. So, they would be afraid that the people are going to come and pee on the floor or something. But we never had a problems with the Top Hat. In fact, in almost all cases, I mean these are all businesses so people, if you're bringing in money and people are drinking beer, they're happy. It's all about the money. If you're bringing people in, we don't care what you play if you're crappy or good or whatever.

SE: Long as you have a show, right?

RP: You have a show, and you get people to pay to get in and buy alcohol. That's the their main objective, really. Most of them aren't really...they're not artistic venues. They're just like, whatever. Some crappy band. That's why so many cover bands, people would go there because most people, they like that kind of stuff—songs they know and non-confrontational. They're just going out to have fun, which is fine. It's fine, but we didn't do that.

SE: Do you think that's why you were saying that Jay's kind of was that alternative biker bar? Do you think that you had better success with those kinds of venues?

RP: Well, we would have for sure. So, I played at Jay's after I came back. I went to Seattle; I left Seattle because nothing was going on in Seattle. Bad move because a minute after we leave, then Nirvana and everything happens. Okay, but I went to Hollywood because stuff was happening there. Hollywood was happening with Guns N' Roses and all the hard rock scene.

Then when I came back to Missoula in the early '90s, I had a band, and we played at Jay's and that was fine. We opened for Pearl Jam at one point, and that was fine. But by then, I don't know, the scene was just kind of...I was just some guy.

SE: Had kind of moved on.

RP: Yeah.

SE: Well, thank you for the interview.

RP: Okay, good. You got everything you needed?

SE: Yeah, that was my last question. It's just reading all the material and everything you're involved in, seeing the pictures. It's just so cool to meet you because I really appreciate you were the punk scene.

RP: We kind of were there, but that was easy because there was nobody else.

So, what is this all kind of...What are you kind of doing with this?

SE: I'm in a public history class, and so my professor had done a pop-up exhibit for The Roots Festival like the history of music

RP: Oh, I think I saw something about that.

SE: So, he kind of took it into this class of like we are going to set up an exhibit for him so that he can have a wider-more researched exhibit that can actually be semi-permanent. We all basically pick different either people, venues, or genres to talk about. Kind of have...because some people are doing the Wilma, someone's doing Jay's, somebody is doing War Cry, or the Mission Mountain Wood Band. It's just kind of trying to shape what the underground Missoula scene looks like because people are interested in the music that comes out of Missoula. They don't know how it accumulated or had flowed in the past, and that's kind of the reason why I'm so excited to meet you because you were that guy. You guys were the band that changed...not really, necessarily changed, but opened people's views up to rock or punk that wasn't like the Mission Mountain Wood Band.

RP: See, even now though, I always thought a place like Missoula has an opportunity to have...because it's not a big city, it's that thing about being out away from the big cities on the coast, you kind of have that island feel. So, you can get some really creative things there. Like with Seattle when the whole grunge thing happened, in my opinion, a lot of the reason why that happened it was because nobody was thinking about being a rock star. Nobody was thinking they were going to be successful. Everybody just thought we're just doing this because we like to do it and we're playing for our friends. They weren't thinking about what's going to

be popular, or what's going to get us a record contract. Whereas later then, it was, and Hollywood definitely was that way.

SE: I definitely had noticed when you had a bigger audience to play to, obviously you can thrive a bit better, but Missoula always kind of seemed like—and it still does now so some point—it's closed off, and it wants to stay that way. We have our own vibe or our own feel, and we're gonna kind of maintain that as much as possible. Which I mean, I feel like Missoula could have the possibility for a punk scene; it could have, but it kind of just rejected it. Like we've got a good thing going so we're not going to change it, unfortunately.

RP: Well, all these things have to develop organically, so whatever happens, happens. If it doesn't happen where you are, then you can go somewhere else where it is.

SE: Like in Seattle.

RP: Yeah, Seattle.

SE: Well, thank you so much for sitting down with me.

RP: You're welcome. I'm glad you found it interesting.

SE: It did. This was really a cool experience for me, like I said, getting to meet you and getting to hear all your stories. Being a historian, I feel like we need to keep some elements of the past alive for appreciation that they existed. That's how I feel with punk and Missoula. Not many people realize it was there, but it was there and to meet somebody who was involved in it, it's just...especially because it's a such a big personal interest of mine. It's just so cool that you guys did it. You went out there, and you played no matter what. You had those experiences. It's a snapshot in time of something that would be cool for me being a college student now to go back to because I would have been that person like, yeah, that's awesome.

RP: Yeah, we had our group of a couple dozen people that were really into it, and everybody knew everybody almost because it was not that many people in the scene per se. We were all friends and stuff, and all those little weird little cliques going on. But I'm glad, glad we made some noise, I'm glad people liked it, and glad Jeff put the record out again. That was cool.

SE: Yeah, I still want to get that album.

RP: I should have brought one, but I didn't...I've got some, so if you give me your address, I'll send you one

SE: Oh, really?

RP: Yeah, [unintelligible].

SE: Oh, thank you.

RP: I'd be glad to send you one, so just give me...Don't give it to me yet. Email me your address, and I'll send you one.

SE: Oh, thank you so much?

RP: I was gonna bring one and then I forgot.

SE: That's so kind to you. I've listened to some of the...because the Circle Seven was what the Who Killed Society EP was, but you guys do sound like The Clash. You do sound like that or like the Ramones. You sound like a little bit of both, which I think nowadays if it was played on the radio, like on 96.3, it would have a large, good reception from it. I think if it was played now, it would be this band is rocking; this band knows what's going on. I think you guys are really talented.

RP: Well, thanks. We did our thing. Speaking of The Ramones, I saw The Ramones in Seattle two or three times. Just...I'll tell you because it's a Ramone story, it's funny. I remember the funniest thing about The Ramones when they first walked out is they were exactly 100% like you think they would be. They walked out, and they were all had leather jackets on. They all had jeans, they all had t-shirts, and Joey's...he just walks up to the mic, [mimics Joey Ramone] "We're so glad to be here in Seattle. We're The Ramones. Take it Dee Dee." Then they played 15 minutes straight, then it's like [mimics tire screeching noise], and it stops. Right after playing seven songs in a row, and it was just like this—like a hurricane [mimics hurricane noise].

Then [mimics tire screeching noise] they stopped, right? He was like, [mimics Joey Ramone] "Yeah, the first time here in Seattle. Take it Dee Dee. One, two, three, four." This is like the entire show. I was laughing because it was like a cartoon almost; it was almost exactly like you would expect them to be. Anyway.

SE: That's so cool. One of my biggest rock idols would be...I mean, he's not rock. I don't know, but The Who.

RP: Yeah, sure.

SE: They are but they're like—

RP: I saw them, yeah.

SE: —not in the punk or anything like that. It was kind of mainstream.

RP: I saw them in The Clash in Seattle. I remember thinking because I was right in the middle of punk, and I thought, okay, The Clash you're gonna kick their ass. The Clash were really good, but when I saw The Who, I'm like, okay, The Who's pretty good.

SE: I would love to meet Roger Daltrey. Because they were gonna go for the 50th anniversary tour to Seattle. I was like I will waste...not waist, but I will spend all my money to go. Then he got meningitis and canceled that entire last leg of the tour. I'm like I feel dead inside.

RP: They were actually really good and Pete Townsend was really good. I was...Pete Townsend as a guitar player [unintelligible]—

SE: He's so good. He's not super in your face; he kind of just has his own place. He knows what he's doing, and he's like, you are a very professional musician who can get into it sometimes. Like Keith Moon, when he would just go for it, you're like I respect the balance here because then Roger Daltrey has microphone everywhere and he's just going for it on stage. You're talking about the dynamic was really good in that group. Then after Keith Moon died, it kind of—

RP: Was never quite the same. Never is quite the same. I saw Iggy a couple times in Seattle, and he was, he was always, of course, the crazy person. Totally. So, one of the shows I saw him, he was in a really just bad mood. I mean you're supposed to—if you're in a band you supposed to go out and entertain the audience. He's like, fuck this. He's standing with his back to the audience, smoking cigarettes, and he's saying it. He's just egging the audience on, egging them on. So, these skinheads are trying to get up on stage, and the security are like, for god's sake! Stop antagonizing the audience! The audience trying to get on stage; it's all in good fun. Some guy starts to climb the PA on one side, and the next thing I look over and the PA had fallen over. I'm seeing legs sticking out like from the *Wizard of Oz*, and the show—the lights came up—that was the end of the show. He didn't play there for 15 years after that because of some sort of lawsuit or something. But the point being when you see somebody like that or some of these other kind of crazy performers, it's exciting because you don't know what's going to happen next, right?

SE: I respect the fact that...Sorry, I don't mean to keep you if I am. When Led Zeppelin's drummer died, they kind of, you know what, this is over. We're not going to find another drummer that fits in exactly. Because Jimmy Page and Robert Plant, when they get up there, they play off of each other, but now that they've been separated for so long and they resurrect it with the drummer's son, which it kind of fits still because he kind of was reminiscent of his dad. But when he came here, was it two weeks...in the last month, I'm like...I don't like...It's Robert Plant, but it's not Led Zeppelin. I didn't go for that reason because it's like he's cool and he is getting older, but a lot of people want to go see Robert Plant for Led Zeppelin. But I appreciate the fact that they kind of like once he died the band kind of like, we lived our time.



RP: That's kind of the way to do it, but again this comes back to its industry. It's commercial product, so they'll say, oh, you guys can go on tour. You make some more money, make some more money. The thing is with somebody like Alice, I think he's just doing because he loves to do it. He doesn't need the money.

SE: Yeah, he's had enough money for the last 20 years.

RP: He's been...now, that he got clean because there was a time in the '80s or '90s when he almost died from indulging, and then he got cleaned. He just does it for the love of doing it, and he still can, and he's really good at it.

SE: That's like with Keith Richards. I swear to god that man's gonna live forever. He's partially preserved, but he's still up there. That's sometimes my motivation for school. If Keith Richards can wake up in the morning, I can go to class.

RP: He still enjoys it. When we saw him play, he was totally having fun; it was organic. I mean, I was afraid it was gonna be, okay, it'll be like the Rolling Stones show, right? There was maybe a little of that, but it was mainly a group of people playing music and having fun. It's just like they're like we don't need to do this; we're just doing we love to do it.

SE: Yeah, we're gonna give you guys a show, but it's a show for us too.

RP: I'll let you go. I gotta go get a haircut too.

[End of Interview]