

Maureen and Mike

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**Interviewee: Robert "Rob" Quist**  
**Interviewer: Anna Schale**  
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Anna Schale: My name is Anna Schale. I am here at the University of Montana on October 12, 2019, and I am here with a special guest.

Rob Quist: Hello, I'm Rob Quist, and I'm happy to be here.

AS: Thank you. So, I want to start off by hearing a little bit about where you're from and how you made your way to the University of Montana.

RQ: Well, I'm from Cut Bank, Montana, which is a small town up on the Hi-Line just east of Glacier National Park. The way I came to first to be aware of the University of Montana was two ways actually. My older brother John played basketball for the Grizzlies, and also I came here for the music festivals that they would hold here at the University of Montana. It was always state music festival, and I was in a quartet in high school with three of my best friends. So, we would get superior ratings at district festival, and that allowed us to come to state festival. So, I was aware of the music program here at the University of Montana pretty early.

AS: What was your major?

RQ: Actually majored in physical therapy with a minor in music, but ultimately music took over because that was where my true love was.

AS: Tell me a little bit about meeting Steve Riddle and who he was, and how you ended up becoming friends.

RQ: Well, Steve Riddle, when I first saw him, he was in a production called "Dark of the Moon," which was at the University Theater, which is now the Dennison Theater [George and Jane Dennison Theatre]. He was very compelling actor on stage, and he had this, he had a dog that was part bloodhound, part Lab that that he put in the show with him. So, it just really gave this air of authenticity. The way I actually met him is that I auditioned for and was accepted into the University of Montana Jubileers, and probably about three years later—my last year in Jubileers was Steve Riddle's first year in Jubileers, so that's how I came to meet him. But the way we actually got together was just by chance because years later I was sitting on a porch of a place in south Missoula playing my guitar, and Steve went by in his Triumph. I just yelled out his name and flagged him down, and it was from there that we started to put Mission Mountain Wood Band together.

AS: When the other band members became part of your group, was it a natural flow to find other people, or did you seek them out?

RQ: Well, I think it was kind of a combination of the two. I'd heard, I knew Terry Robinson and had heard him sing, do solos, and we had actually performed on stage together. I was with a group called Devlin, McDonald, and I, and we were playing up at Big Mountain. I sat in a motel room during that time frame and jammed with Terry, and there was just an instant chemistry. Terry had a great voice, and I love to sing harmony, so it was just a natural fit. When Steve and I—we decided to take like a three-day trip across Montana to decide about how we're going to put this band together, and the very first person we thought about was Terry Robinson because he had that great voice and a good-looking guy and stage presence and all that. But it wasn't easy to really get him into the band. When we first approached him, he was actually working as a gandy dancer for the railroad, which is that's the people that drove the spikes by hand and he just loved it. He absolutely loved it. We sat and talked with him for about an hour, and I realized that we weren't getting through, but we kind of looked at each other, like, well what are we going to do now? We got ready to leave, and I then I had a thought. I turned back to Terry, and I said, "One thing about playing music in a band, you meet an awful lot of really beautiful women." I saw a little gleam in the corner of his eye, and I thought, I got him. Next day he got on the bus to go to work and looked around and stood up and said, "Boys, we'll see you later. I'm going to go join a band." So, that's how we got Terry.

We actually performed as a three-piece for a number of months, but our very first engagement together was the last engagement for a rock and roll band called Sperry Grade. We talked to the lead guitar player and the drummer out of that band Christian Johnson and Greg Reichenberg and asked them if they wanted to join the band, which they ultimately did, but it took another six months for that to happen.

AS: There was a PBS documentary done about the band, and you mentioned a little bit about going to Victor and staying there. Tell me a little bit about that experience.

RQ: Well, it was pretty wild. We just actually played Victor last night, my daughter and I. So, that brought back a lot of memories, but what happened is that we actually had a fire at our place in Missoula and the house was gutted. We could no longer live there, and we just happened to find a place south of Victor about two miles on the North Bear Creek. It was a place that the people that owned it were leaving, and they needed someone to kind of take care of it, so we went down to the Bitterroot. It was really a great experience to be there, beautiful valley and great people that live down there. We played a lot of the clubs and really rehearsed really hard because we knew we were going to be striking out for New York City, and so we wanted to work and just be as ready as possible. That was a great experience living in the Bitterroot.

AS: How would you describe the genre of Mission Mountain Wood Band?

RQ: That is probably the toughest question you're going to ask me because we didn't really have one particular genre that we stayed with. We were actually an acoustic band at the very beginning; we played sort of a Crosby, Stills, and Nash type of thing with three harmonies and acoustic guitars. Then once we got Christian and Greg in the band, we became a rock band. But we love to throw in all kinds of music. We would play—from our acoustic days, we would play bluegrass, we would play country, we'd play a little bit of doo-wop. There was just no genre that we would leave untouched, and I think that in a lot of ways that was the strength of the band performing live because it was such a great live show because every song that came off the stage was a totally different song. But in retrospect, though, it probably kept us from signing record contracts because record companies had no idea what to do with us. They'd say, are you country, are you bluegrass, are you rock? We'd say, yes, we're all of those, but they kind of want us to choose a genre, which we refused to do.

AS: When you guys moved to New York, did you think that you would stay there?

RQ: I think we always knew that it was going to be a temporary thing because as much as we loved being in New York and working out of New York, we just knew that it was not a place that we were eventually going to be. But we worked out in New York for six years. We played a lot of college concerts over the course of that time and got on national television a few times with “Country Music Comes to New York City” was the first thing that we were on. It was a news program with Walter Kronkite, and then we got on this ABC Cheryl Ladd special, and I think we were on Hee-Haw too. I think we always knew that we wanted to be in Montana ultimately.

AS: So, the documentary also talked about having members of the Hell’s Angels come to your shows in New York. Tell me about that.

RQ: Well, we were playing at a place called Hilly's in the village, and that was where we debuted the show, and Hilly's daughter Crystal said, “Rob, there's someone I'd like you to meet.” I followed her back to a table, and she introduced me to Sandy Alexander, who was the road captain of the Hell’s Angels at that time. Very compelling man. So, we kind of struck up a friendship with him. Then all of a sudden, we realized that...I guess I was reading an article at that time there was...that was during one of the times when the Grateful Dead was breaking up. I came to realize that they were looking for another band to kind of associate with. So, we played for this giant boat party on one of these ferries that go back and forth across the bay there, and it was just a big Hell’s Angels boat party. They had Elephant’s Memory, which was John Lennon’s backup band at the time, and Bo Diddley was also on the bill, and Jerry Garcia. That was one of the wildest nights of my life. I don't know if I could put that...put some of the stuff I saw into the archives. [laughs] Be a little racy.

Then some things kind of started to happen where some of Hell’s Angels would come to our show, and someone would just be dancing and kind of getting exuberant and bump into one of them and then he'd turn around and whale on him. It was kind of turning into a troublesome

scene. So, I sat the band down; I said, "I think we're going to have to step away from this a little bit." That's kind of when we went on tour and kind of stepped away from that relationship.

I will say that some of the best footage I've ever seen of Mission Mountain Wood Band during that period was from that boat party. They were actually making a movie about the Hell's Angels called *Angels Forever*, which is I think out on...you can rent that now in some of these video stores. The footage that they had they just—I think there's only one song that we did in that video, but they filmed the whole thing. We had a chance to see that video, and it's just some of the most amazing footage. I mean, we're playing on the top of this ferry ship, and the George Washington Bridge is going overhead. It's just awesome, so I kind of wish we could somehow get our hands on that footage, but I don't know if we want to go there.

AS: When you guys moved to New York and then the band started to tour, what did your family and friends think about this? Did they think you were serious, or what was just the attitude?

RQ: Well, I think that at that time of life, we hadn't really formed any relationships, any permanent relationships, with our wives at that point, who are now our present wives. So, we basically just lived on the road. We had this big 40-foot scenic cruiser bus; everybody had their own bedroom in the bus, and so it was a great time of life to kind of be off and gone. I'm not sure what our family felt. I think that there might have been some worry about the fact that we were in this traveling band and all the stories that kind of come along with that. But I think once we got on national television, it gave us some credibility, and so I think that that our stock began to rise in the eyes of our family members.

AS: It was also mentioned on the documentary that being on Cheryl Ladd's show, and being able to talk about your hometowns in Montana was a huge moment for a lot of you. What do you remember of that?

RQ: Working with Cheryl Ladd was really incredible. In fact, we had a really great relationship with her every time. She was in the next room rehearsing with Ben Vereen [clears throat], excuse me. When they would take a break, she would come running in to hang with us. Of course, in the evenings, then they'd come back, "Come on, Cheryl, we got to get back to work here." Then the evenings we'd go to these house parties and sit and jam all night. That was just...it was so incredible to be a part of ABC's production facility because they were so professional. I think that was definitely one of the major highlights that we'd ever had as the band.

AS: Something else that was mentioned is just some memories from the bus. What kind of quirks did the bus have, or do you have a specific memory of touring on the bus that is a favorite?

RQ: I was one of the main drivers, and I just loved driving that bus. We put two million miles on it, and it was so incredible. We were totally self-contained. As I mentioned, we each had our

own bedroom; we had a big lounge in the front with our own acoustic piano in it. We could be anywhere in the country in two days. We carried our PA and our lights, and so we could...we were totally self-contained. It was just incredible to see every part of the country, and to kind of return to places that we had strong relationships with the fans in various places. It was just a great time of life that I'll treasure forever.

AS: So, the Aber Day Kegger is mentioned often in association with your band. Do you have a specific year of performing that you remember being particularly fantastic, or just a memory from that performance?

RQ: Boy, how do you pick? [laughs] Well, I think one of the first years that we played was with one of my heroes Earl Scruggs; of course, I'm the banjo player of the band, and so that was really a thrill getting to open for him. Then I think the next year we were with Bonnie Raitt, and Bonnie has always been one of my favorite performers. I think, of course, the Dirt Band was there one year; they're great friends of ours. Every year, it was just the reception that we got from the crowd was just incredible. I think there's actually some footage on that documentary about where I'm kind of sitting over the edge of the stage, and the stage was really high up and so I'm sitting on the with my legs dangling down over the stage playing my banjo during a song we called the "Big Sky Country Sun." All of a sudden, people started jumping up, trying to grab my legs, and you can see in the video that Terry kind of comes and just grabbed me, like, get him out of there. [laughs] But the crowds would just go absolutely crazy. I remember standing on stage that I think in the...It was '78. There was well over 10,000 people there. It was just like playing to a wall of humanity because the entire rodeo grounds was full of people, and then outside the rodeo ground, there was this huge hill that went up from on Miller Creek, and it was just totally full of people. It was just this wall of humanity. I don't think I've ever experienced the adrenaline playing for that big of a crowd and the immediacy of it all. So, it was something that we looked forward to all year long, and we would we would talk and dream about it and plan our show about what we were going to do for Aber Day. That had to be another major highlight for Mission Mountain.

AS: You mentioned this earlier with the genre question, but I wondered a little bit about the record-deal recording. Was it really a conscious decision to not want to have an official record deal, or was it just a natural flow that didn't fit in with the band?

RQ: Well, yeah. Actually, we were going for record deals. In fact, we had a...It's kind of funny how this works, for not having a record deal offer, but we went down to play the Palomino in Los Angeles. We were actually the opening act for this gal, who was a model who had been signed by RCA, and I think her name was Becky Hobbs. So, the vice president of the company was in the audience. We came out and did our show, and just it just blew everybody away. He came backstage and shook my hand and said, "I promise you we'll have a deal." In the meantime, we also got an offer from Roulette Records to sign with them. We were trying to hold them off while RCA, kind of, that deal came through, but then he was transferred back East and that deal fell apart. So, we kind of lost both deals at the same time.

But I know that in the band there was kind of a certain disdain for the pop, the commercial side of things. I guess the president of the Country Music Association in Nashville described us as the number two jam band behind Grateful Dead, and maybe there was kind of an element of that because I don't think the Grateful Dead ever had a record deal. They had their own thing. Maybe they did, I'm not sure, but it wasn't something that we pursued really hard. We were kind of more interested in touring live. I think we were more of a live touring band than a recording band.

AS: You were all in your early 20s when you came together and joined the band. What was it like coming of age and almost growing up on stage and touring?

RQ: It was the best time of life. There was no state that we didn't make it to, and so it was, to me, just the best possible thing. The magic that kind of happened while we were on stage was just something that was just incredible to be a part of, and to do that with your brothers and just to kind of have a dream that came to fruition like that, it was just the best possible times. I think that at that time too, it was a time when people were more supportive of live music in general. It seems like that's not the case these days. So, I think that the era that we were in, the '70s, which was our major touring years, was just an incredible time to be a musician in the United States.

AS: Looking into the first breakup of the band when Christian Johnson left, it seems to be regarding some disagreements about women on the bus. What was the impact of him leaving, and just the debacle?

RQ: Well, well, it was a tough time, of course, and I think that we actually—he had been talking about leaving for a while, and so we had been auditioning people to take his place. I think, in his case, it was a question because when we went to New York City, he was really our rock and roll guy. That's what he loved to play. So, he was, I think, more interested in kind of...I think he always said that when we got to New York City and worked with our management team, they wanted us to focus on the bluegrass and the country stuff because they thought that would really be the most marketable thing. They were probably right in a lot of regards too because...but who knows. Anyway, I think Christian really wanted to focus more on the rock and roll aspect, and so he had been talking about leaving. But it all kind of blew up over the issue of women on the bus.

We decided that there was just to kind of get past all the drama that was happening, we made a rule that that women couldn't be on the bus, just thinking, hoping that that would solve things. But of course, then one of the other members brought their woman on the bus, and then he just said, "This is a double standard! I'm out of here." Anyway, what happened is that I was not on the bus at the time. I was with my gal Bonni, who is now my wife, and we were driving to the gig and I was following orders. Steve called me and told me what happened. So, what happened is that we called up Kurt Bergeron who was a multi-instrumentalist who was

playing with Whiskey Jack at that time. So, we picked him up in an airplane, and he was listening to songs all the way to the gig, and we stepped on stage, and he just did an incredible job of stepping in there. We just, the band, really didn't miss a beat; we just kept going. I'm sure that there's a lot of people that like the original lineup, but Kurt brought a lot of things to the table that were—he brought another good high harmony voice and lead voice. Plus, he played just an incredible number of instruments: electric guitar, fiddle, pedal steel, and mandolin. He was really a pretty amazing musician.

AS: While we're on the subject of instruments, what are all the instruments that you play?

RQ: I play acoustic...Well, banjo's my first instrument, but I play acoustic and electric guitar and pedal steel as well, and of course, vocals is probably my main thrust, and songwriting.

AS: Did you all write songs together, the four of you? Was that a main activity?

RQ: We arranged songs together. I was probably the primary songwriter, and Steve wrote—we wrote a couple songs together. Then he wrote a few on his own, and then...but when we would come up with a song though, we'd all sit down and arrange it. I guess, we all listed each other as songwriters because in our view when you arrange a song like that, you're contributing to the song itself. Or arrangements were always pretty complicated; we were never a band that anyone could sit in and jam with.

AS: You mentioned the Grateful Dead a couple of times. In newspapers and other things, your band was often compared to them. Do you feel like that was accurate, or do you feel like you guys had similar styles?

RQ: I don't think we were very similar in terms of the music we played. I think that it was just more of the fact that the crowds that came to see us were...It was that same kind of a thing where we would have big crowds come to see us, and I think that's probably why the comparisons happened. Yeah, I think that, maybe, some people might think so because we had lots of harmonies in our things, but I don't think they played bluegrass. Although Jerry Garcia was in a bluegrass group called Old and In the Way, but I think they pretty much stuck to one format when they played. I guess, musically, I would say that we weren't that similar.

AS: When you guys became famous—I don't know when you would say that was really a feeling of becoming famous—what was it like returning home to Montana and to Cut Bank?

RQ: Well, I don't know. I guess that I've always really felt that that wasn't my goal to become famous. To me, it was always about the love of the music, and so I have a lot of people asking me about that, who wanted to pursue a musical career. I would always say, what's your motivation? Is it because you want to be a star, do you want to be famous, do you want to meet girls? What is the motivation? If it wasn't that they wanted to do it just for the love of music, I would say that there's going to be a lot of ups and downs, and you're going to be away



from family a lot, and there's going to be a lot of sacrifices. So, unless you have that love of playing music, then I would suggest that you try something else.

AS: After Robinson's death with the crash of the Montana Band plane, how was it? At that point you guys were kind of broken up, and it was mentioned that you maybe came back together for the first time during his funeral service. Would you mind talking a little bit about that?

RQ: What a tough day that was. That was just the worst day of all of our lives, to lose those guys like that was just such an awful way. We were at odds with different members, but I think that that made us realize that life is short, and the disagreements that we had were compared to what happened there was really petty and not worth really pursuing. So, I think we all got together at the wake and knew that we had to do a musical tribute, both at the service and at the wake. So, that brought us back together again. I think as hard as that was, it produced a healing for the original members that had gone their separate ways.

AS: Were you ever a member of the Montana Band?

RQ: I was. I was actually the leader of the Montana Band for about four years, but then it was kind of the same thing with the Montana Band. We had four lead singers and a lot of different things, and we weren't getting traction. I really felt like I needed to pursue my own sound and my own things, and I kind of wanted to go to Nashville because since my interest was in songwriting, I really wanted to go and work with some of the some of the really good songwriters of Nashville. I really felt like that was going to be an important part of my development. So, I left in, I think it was, June of '84, first of June that I left. I subsequently moved to Nashville and did get to write with some incredible writers and really learned the art of tune smithing and songwriting. But ultimately after doing that for about four or five years, I really missed Montana, and I really missed writing about the west and about the history of the west. To me, I guess the critical moment, I was sitting with two other songwriters, and we were doing the normal thing where you take a cliché and manipulate it into a love song. I thought this is...I don't like doing this; I want to write something about a subject that means something. So, at that moment I realized it was time to head home.

AS: You mentioned your wife earlier. When along the course of your life and or the life of the band, did you guys come together and get married? Then has she always been supportive of music career?

RQ: Well, it's—and she's going to kill me for saying this—but the first time I ever saw her since I'd played basketball for the Grizzlies for one year, and then my junior year I decided to go back and see how they were doing. So, I went to one of the games over at the Field House, and out came the cheerleaders. There was this one particular blonde with waist-length hair that just got my attention immediately. I looked at her for a good two minutes, and it was definitely love at first sight. But I didn't meet her until we were actually rehearsing for our first show with Mission Mountain Wood Band in the basement of a club called Dr. Jekyll's and Mr. Hyde's,

which is right across from the Top Hat. So, on the breaks, I would go up and she was working as a food waitress, and I would stand by her station and just kind of flirt with her. Got bold and asked her if she'd come to the Forester's Ball, which Mission Mountain was playing for in a couple weeks, and she agreed. Then I asked her if she wanted to go get a bottle of wine after she got off work, and so we just had a magical first night. I had never gotten to talk with someone who was just so interesting to talk to and so well read and intelligent, but beautiful at the same time. We were actually together for about six months, but then we had a tough night where we got into our first fight, and that was the night that that our house burned down. It was just too big of a night. We ended up breaking up, and Mission Mountain went on the road. We got back together five years later at an Aber Day Kegger and have been together ever since. So, that would have been probably '77, Kegger of '77 that we got back together, and then we got married in 1979.

AS: I didn't know that the band played at the Forester's Ball. Where was the ball at the time, and then how was that experience with university students?

RQ: It was at the Field House, and I loved it when they used to do at the Field House. They would take the entire Field House and just turn it into like it was almost like you're in a forest somewhere in a logging camp. So, they hired us for that; we were still just a three-piece. That was, I think that would have been probably the winter of, probably, '72 I think that happened. No, actually it was probably at the end of '71 that we played that one. Yeah, that was—Forester's Ball was always just a great time, and I got to play it a few times with my band Rob Quist and Great Northern, so it was always just a pretty epic adventure. Do they still do it here,

AS: The Forester's Ball?

RQ: Yeah.

AS: Yeah, I went last year. Let's see, [pauses] so there was an article that I found in the *Missoulian* awhile back that said, had a few opinions about the current or in the '80s, just music and where it was headed. The article mentioned that rock seemed to be on its way out, and it seems kind of funny because rock was really getting started. When you were in the band, what did you think your future was? I know that's kind of a strange question, but did you think it would be something that you would do for the rest of your life with those men?

RQ: Well, I wasn't sure if it was something I knew I would be doing the rest of my life, especially in the '80s. I think I was already having visions of stepping out of my own and really focusing on songwriting. I knew that I wanted to do music the rest of my life. It was just something that I've just loved to do so much, and even when I'm home, I'll sit around and play my instruments for a couple hours a day. That's kind of almost my favorite thing to do is to play music by myself and just listen to the tones coming out of my instruments, and I've got a lot of them. [laughs] I wasn't sure if I was going to be playing music with those guys for the rest of my life, but we still play a number of engagements. We've been averaging about six shows a year together, and

they're all very successful, and people still want to hear our music which is really incredible and really gratifying to me.

AS: What bands of the time and or now or both are the most inspirational to you?

RQ: Oh, boy. Well, I think my favorite guitar player is probably Mark Knopfler in Dire Straits. I really love their music. In terms of country, I would probably have to say Vince Gill is probably one of my favorites and both vocally and instrumentally. I think for all around genres, Bonnie Raitt is still probably the top of my list. Although my daughter Halladay is creeping up there pretty close, and I just love playing with her now. I'm doing quite a few shows with her these days. I think early on, one of my biggest influences was Jonathan Edwards, who had that hit "Sunshine," which to me was probably one of my least favorite songs of his, but the rest of his catalog is really, really well done. I like the timbre of his voice, and he was definitely an inspiration to me.

AS: We're looking at the history of music in Missoula specifically. Did the band or just have you played at venues in downtown Missoula? If so, I assume you have, which ones were the most memorable?

RQ: We really didn't play that many venues in and around Missoula. I think there was always a thing where if you play around Missoula too much, and then people start to think of you as a local band. We were always more interested in touring, then coming in and playing bigger events like the Aber Day Kegger. So, that was kind of more of our goal, I think, in terms of playing Missoula. There were some epic things at the time called...There was one party that was that was put on free by all the bands and a sound company called the Blackfoot Boogie that was pretty epic back in the day too. As far as playing the clubs, I think we played the Top Hat just a few times, not that many. I actually only remember in our heyday only playing it once, and I can't think of any other clubs that we actually played. I guess in the very early days, we did play...There was a place out there called...out 93 called the Red Barn that we played a few times when we were first getting going, but once we kind of started touring nationally, we didn't really play that many clubs.

AS: How do you feel being in a band has perhaps shaped the trajectory of your life?

RQ: Well, I just treasure all the relationships that I have with all the musicians I played with, and I've really tried to get together with and have reunions with them with all the bands that I played with. In fact, [clears throat], excuse me, one of the very first groups I was with when I got into Jubileers at the University of Montana, there was a group that I joined—that was with the other Jubileer men—call the New Big Sky Singers. My best friends from those days, [clear throat], excuse me, I'm sorry. We try to get together and perform at least once a year, and we're just finishing up a brand new album that is really going to be good. It's a lot of music from our era and a couple songs that we've written. So, that's just a prime example of just all the relationships that I've formed with my various band members. Even my high school band, we

get back together and play class reunions and that type of thing, and that's always a kick to kind of revisit those old songs. I've just been so honored to have this as my life, to be a professional musician and still get to live in Montana. I think that probably if I would have tried to do any other profession I wouldn't be near as happy.

AS: I guess these are a couple broad questions, but do you have a specific memory that you'd like to share of anything?

RQ: Well, I think the main thing is that there was—there's been so many I don't know if I could choose with the things that have happened in the band. But I think just in general it's just that moment when the audience just...and the band, just this chemistry that happens and where the energy just starts to swirl and just the roof seems like it blows away and the music starts to soar. I just live for those moments, and that's just the best part of what I do.

AS: I really don't have any other questions. Is there anything else that you'd like to tell me?

RQ: Well, I just want to say that it's been so incredible to be able to have come to the University of Montana, and I owe the university so much. Getting into Jubileers and getting to sing with what is billed as Montana's finest voices, and the friendships I made from that. But more than that it was the professional training that I got from being in Jubileers, being able to put on shows, and when things go wrong, don't show it, just keep the show going, which became sort of a thing that happened with Mission Mountain. Sometimes, the power would go off, and we would just leap into the audience with our acoustic instruments and just keep jamming until they got the power back on. Those kind of moments that I think that really helped us connect with the audiences too because they...When you go off stage like that, it just gives a signal that we are all one here. I learned those kind of things in Jubileers, of being a professional, and making sure that that the show is scripted from start to finish, and laid out in a really constructive manner. Getting to be chosen for the Fine Arts Hall of Honors is—out of all the awards I've ever received in my career—that's the one that I think I'm most proud of because of the training that I got here.

AS: Wonderful. Well, this has been such a pleasure to get to talk to you.

RQ: Thank you, Anna, me too. Me too.

[End of Interview]