

SH: Then being in America.

Q: And where are you now?

SH: I'm in Toronto.

Q: Oh, okay.

For some reason I thought  
you were in New York, so--

SH: No.

It almost gets so  
frustrating that by the time

you do get called, you don't  
wanna fuckin' talk, good God.

(both laugh)

Q: Well, you got through.

You're not very late.

That's great.

Anyway, well, I wanted to talk to you some

about the new record and such,

and then about your youth  
here in Indiana, so--

SH: Okay.

Q: Let's talk about

the new record first.

How frustrating is it  
to know that you've made

a better, more interesting followup record

and it's gonna be much more difficult

to get people to hear it?

SH: I think that's something we  
were aware of when we went in

to make the record.

I think the one thing that Roger stated

about the first record  
which rang so true is

it's a good progressive  
growth of the band.

He talks about the first record being,

it was the musical placenta.

It was basically the  
first songs that we ever

had written and recorded together.

And I think that since  
then we have managed

to hone in on making more of  
a record this time around,

opposed to a record with  
a few singles on it.

I personally like this  
new record a lot more

than I do the first one.

The first record was a good

reflection of the time we were

at the time we made it, but  
I think that this record

has more of a mix of styles,  
which is the way we like it.

We realize that financially and as far as

eliminating a lot of the  
housewives who probably

bought the first record for  
No Rain, we realize that.

But I think that everybody wants to stay

as honest as they can about the songs

that we write, and keep that,

not keep the hit single  
thing as, not as the focus.

Q: So, "No Rain 2" was not an option,

is that what you're saying?

SH: "No Rain 2" wasn't an  
option unless it subliminally

came through in a different form on this.

I mean, I like the fact that you sit down

and each song as an even,  
there's no obvious singles

on the record.

That was the first thing that we noticed

when we sit down and we  
discovered which songs

were gonna be on the record  
and which ones weren't,

and I think that after you  
get done with the sequencing

and you get done putting it  
in and taping it all together,

that was one of the first  
things that I had noticed.

I think that it's a lot  
better to have a record,

I think that's the point  
of making a record.

Otherwise, you just  
release 45s all your life.

Q: (laughs) Yeah, that's true.

But it just seems like  
you guys are in with

a whole bunch of other  
people in that you get,

your first record did  
incredibly well and then

by the time audiences seem to, like,

burn it up and then they  
just go on to something else.

It's like, by the time the  
second record comes out,

they're on to something else.

Do you have any sense  
of that and do you have

any feeling of why?

SH: Of course I do.

Q: Yeah?

SH: I think it's just obvious  
that human nature these days,

there's a rapid pace going on,

things are quickly chewed up and spit out

more so today than they  
were five, ten years ago

and I think that people are  
not going to listen much

to something that they  
might have to listen to

a couple of times.

I argued a lot of things that are actually

quite humorous, because you  
see some of the critics, they,

instead of falling over their  
tongue they quickly, like,

they quickly spit the  
album as a piece of shit.

And to me it's kinda just,

it's obvious that the person that doesn't

have the patience to  
really sit down and listen

to anything more than  
one time and it's like,

it's that whole, don't bore us,

get us to the chorus type of mentality.

So, I mean, to me I was  
always a fan of records

that you had to kind of  
sit and soak with them

for a little while.

I always liked that  
about Pink Floyd records.

You could never really  
figure out why you liked it

but you always, first,  
for a certain kind of mood

you would always put  
one of those records on,

like "Saucerful of  
Secrets," there was always

this mood that maybe only  
came around like once

or twice a week but it  
was the kind of mood

that ended up being like,  
three or four times a week,

and then the next thing

you knew, the thing was  
permanently locked into your CD player.  
I just, yeah, we were definitely aware  
of that, though.

I'm in a band where, fortunately enough,  
there's five songwriters,  
so there's never one guy  
writing all the stuff so  
it's never monotonous.

And sometimes people just  
want, some people like to hear

bands that repetitively play  
the same songs, basically,  
over and over, just with different words,  
and I think that we're a  
little bit different than that.

Q: Yeah, and then you  
go into it and you know

exactly what people are waiting for.

They are waiting for "No  
Rain 2," and then that's just

gotta be horrible as an artist, to--

SH: It actually is.

It isn't as horrible if you recognize it.

If you know that prior to it,  
I mean, everybody is always

like, they pull the beaker  
out of the tone card,

there's no beakers on  
this record, it's like,

to me that's a compliment!

It's like, I don't  
wanna live my whole life

doing one album by any means, so.

I think that all I can really ask,

and I think everybody  
in the band will agree,

the only thing that you  
can really ask yourself

is to try to musically move forward.

You can't really judge the  
satisfaction of a record

based upon how many it sells.

I mean, all I can do  
is ask that our playing

gets better, that our  
writing seems to get better,

and that we feel like we've progressed,

and I feel like we've did that.

I feel like we really sampled  
out a lot of musical styles

that we all were interested

in, that maybe we didn't feel

like waiting to the third  
or fourth record to get to,

we just felt like getting  
started with it now,

and if you do that, you  
do do it at the risk

of losing a lot of people.

But I think anybody that  
really, really likes the band

realizes, and if they've ever seen us,

they know that we're into,

we like to change.

It's like, I don't like  
to stay in the same genre

of music for too long.

I like to kinda jump around  
and sample everything

on the table, and then come  
back and reflect on it.

And I think that everybody took the chance

of branching out into different styles

of music when we decided  
to write the record

and we decided to bring in  
a lot of different styles

that we weren't used to working with,

and working with them.

And to me I think that  
it's like the Beastie Boys.

The Beastie Boys' first  
record was phenomenal,

and their second record, Paul's Boutique,

was not so happily embraced by everybody,

but you know what?

It was one of their best records.

And I just, I'm enjoying myself,

I'm enjoying where we  
just started touring,

we just got back from Europe, touring,

and I'm enjoying playing these songs.

They're fun to play live  
and it's just fun to play

other songs, after playing the same songs

night after night for two years.

Q: Yeah. (chuckles)

You wanna take people  
through a quick, guided tour

of this record?

What should they work for and what,

and explain things that  
might throw them for a loop?

SH: Okay, yeah, we ended  
up where we recorded it

in New Orleans, which I don't  
know if you've ever spent

any time there--

Q: I can't say I have.

SH: It's a city that one's  
willpower is tested in,

that's for sure.

And the metabolism  
usually doesn't prevail.

But we recorded it with Andy  
Wallace, we recorded it in,

like I said, in New Orleans,

in a studio called Kingsway,  
it's right in the middle,

or, right on the backside  
of the French Quarter.

So, there's never a lack in  
anything, or for anything to do.

We waited for a long time  
after the first record

to record this one because  
we weren't so apt to wanting

to jump on the hype of the  
first record and quickly

release the second record.

We kinda wanted to let the  
"No Rain" thing go away

and we kinda wanted to just go away,

we just wanted people to  
just kinda forget about it.

We stayed down there  
for about three months.

We brought in a brass  
band, Kermit Ruffins,

who's like the high-flying  
horn player in New Orleans.

We brought in him and the  
Lil' Rascals brass band

to have, like, add some  
local flavor to it,

and we got done probably  
about three months ago.

It took us about three  
months to make the record.

We didn't really jump, I mean,

to spend time in New  
Orleans, we knew it was gonna

have an effect on the record  
so we just kinda stayed

down there for a while  
and a lot of the things

were written before we went down there

but they were never, like,  
polished and finished off.

They were just kinda ideas  
when we went down there.

We kinda wanted to wait 'till  
we had all gotten together

to finish them all up,  
and we wanted to do that

in New Orleans because we  
knew that would have an effect

on us, as well, and it would  
have an effect on the music.

The song is almost recorded in the order  
that they were on the record.

The song "Car Seat" was a song  
about the seasons myth  
from that whole thing.

The song, let's see, here I am,  
forgetting what the  
songs are on the record.

I never really think  
about this part of it.

I'm the most unpolished off interview guy  
that you'll ever meet.

Q: That's okay. (laughs)

SH: No problem with it,  
I just don't like, kinda,

reanalyze it a whole lot, so  
unfortunately I forget a lot.

The song "Galaxie" was  
written about a '64 Galaxie

that I bought while I was in town, there.

The song "Vernie" is about my grandmother,

and the song "Wilt" is  
about, it's a combination

of a bus driver that we  
have a time of, who had

the worst breath, I think,

that anybody could ever possibly have.

Q: Tell me about "Toes  
Across the Floor." That's--

SH: "Toes Across the  
Floor" is a collage of,

it kind of is an extension of  
the song "Skinned," in a sense.

The song "Skinned" is about  
the serial killer Ed Gein.

This guy used to build  
furniture out of people's bones.

He was the guy they did sort of a spinoff

of Silence of the Lambs on.

Q: Right, okay.

SH: And you should, you  
know what, actually?

You should relay that message to the lady

who reviewed the record  
and said that I shouted.

I doubt, my mother read this review,

said, Hoon shouts Blind Melon's Soup.

You should tell her that you've found out

what some of the meanings  
of these songs are

before she sets her mentality  
on the chopping block.

Q: Okay.

SH: Tell her that when she slams

a song like "Car Seat,"  
that she needs to realize

that she's slamming a very touching story

that I'm sure that a lot  
of people are affected by.

Q: Okay, well she's  
working in Cleveland now

but I'll definitely  
relay the message, yeah.

SH: Make sure to tell her,  
she'll definitely get some,

she does, she's the kind  
of person who seems like

she'd be the first one to call for, like,

free passes to the show.

That's humorous.

You get those people, that's really funny

because we keep all these bad reviews.

And it's alright if someone  
legitimately slams you

but when you have no clue,  
and you can just tell

that they didn't really take the chance

of finding anything  
out before they decided

to post their opinion  
on it, it cracks me up,

because usually those are the  
first people who will call

and ask if they can get them

and four of their friends  
into the show. (laughs)

Q: No, I--

SH: You always say, yeah, yeah,

yeah, and by the time they go through all

the parking problems and  
everything and then they get up

to the ticket counter and then  
they wave through the line,

and then they ask for

the tickets they give

their envelope and it has clippings in it.

That's always a fun thing to do.

Q: No, it's interesting, because I gave,

I try to assign those  
reviews based on the,

to give it to somebody I  
think would be sympathetic,

or at least likes the style or music.

And I did not, I gave her  
the only copy that I got,

and I got a copy, and I gave  
her a couple weeks later,

right after the review ran, and I thought

this was a way more  
interesting record, like,

no offense to the first  
record but I thought

that was pretty much a  
one-note record, and this one

I like all the styles and I  
think you take a lot of chances

and it's different from  
song to song, which is what

I always listen to a record for, so.

SH: I was a big fan of  
The Velvet Underground

and I think that was what I liked the most

about The Velvet Underground,  
it was that you had

Lou Reed who could  
really, really write words

and then all the other people in the band

were into different kinds of music.

John Cale was like, a complete  
master of instruments,

and like, each song would just,

you know there would be a common thread

but you couldn't put your finger on it.

There would be a common  
thread that would intertwine

all the songs, but you  
could never put your finger

on what it was.

I think that, I mean, the  
song "Lemonade" is probably

the most bombastic song that  
is full-on characteristic

of New Orleans, it's just, it was the song

that Kermit and the  
band played on which was

a definite highlight as far  
as the days in the studio.

When those guys came in,  
Kermit brought in, it was like,

four other people, and they  
were a band that played

out on the street in New Orleans, and man,

they were phenomenal, man.

And they were the  
embodiment of New Orleans.

Every characteristic of the  
city came through in them

just as people who,

while they were talking in-between takes.

So they were so authentic, man.

It was like, it was a pretty funny day.

And man, they could drink, oh my God!

I was just waiting for, just like, bubbles

to start coming out of the  
horns because they were,

it was really, really funny.

I think we enjoyed  
ourselves more this time,

making a record, because  
we had done it before

and I think on the first record,

and no I don't take offense

to it because I also believe

that it was our first record and I believe

that you're very apprehensive  
about feeling comfortable

when you go into a studio  
and you have all this money

that's pumped into making a  
record, when you're used to

doing recordings for like,  
a fraction of the cost

that it takes, and you  
realize all the seriousness

that surrounds it.

I think it took a long  
time for us to relax

and kind of feel  
comfortable about saying no,

we don't wanna spend that  
much money on something.

We would rather wait,  
rather than jump on the hype

of the band, and wait 'till we're relaxed

and feel like making another record.

So, I think there's a lot of the elements

surrounding the record are what makes me

like the record more, as opposed,

sometimes by just listening  
to it, yeah, I can like it

but I think there's a lot of  
things that are surrounding

the record that lay very well with me

and that was the manner we  
took about recording it,

the manner we took as far  
as realizing the meshing

of what we do together.

Each one of us as individuals.

Because we're very different  
people and if you were ever

in a room with all five of us,

you would definitely notice it.

So, to try to find a common  
denominator and something

to grow on equally,  
sometimes it's difficult.

There is tension in the  
band because everybody knows

how to write the songs.

But I think the common  
denominator is that everybody

wants to make the song  
as best as it can be.

And if there's only gonna

be one common denominator,

thank God that that's the one.

Q: How did all this  
feeling about let's go away

for a while, let's not recreate "No Rain,"

how did that sit with the record company?

SH: Oh, obviously not well.

I mean, but at the same time I think that

some people's plans  
are a lot bigger for us

than maybe what we want them to be.

I can't, if it's because of enthusiasm

then I'm not gonna say  
anything but if it's just

for the almighty dollar  
bill, I have to sit and go,

you know what?

You start fooling with  
the longevity of things.

After the first record, and  
here you're talking about

guys who have never really been on tour

and then all of a sudden we got thrust

into a two-year tour.

Our domestic lives have

completely crumbled, and I think

that there was a lot of  
foundations that had weakened,

and we needed to strengthen them

before this could be an honest record,

and I think that's one  
thing that everybody

really, really agreed on  
quite quickly was that

we did want to take some  
time off and we did wanna

repair what had been damaged  
by the unexpected success

of the first record.

And I think it probably,

and here you start to dislike  
something you love to do,

there's gotta be something  
wrong somewhere and I think

it was because we were just  
being, we were catering

to the success of a single.

You want to do it because  
people wanna see you play a lot,

and you wanna play, but  
sometimes you really

have to sit back and evaluate

if it's affecting you

personally, or not,  
because you insult people

when you get up there and  
you don't want to be there

and you think that they don't see it.

I mean, I notice it,  
when I go to see a band,

if they don't wanna be there.

And I think that that's the  
way that the last six months

of our tour was, because,  
and those nights,

there were a lot of them.

The crowd, their enthusiasm completely

carries you, sometimes.

That's where you realize the power

of having a following,  
because they sometimes

are the only saving grace of touring.

Because it isn't all cracked up

to what everybody thinks it is.

It's fun for about, like,  
the first couple months

and then you start to realize

that you're so sheltered  
away from, like, reality.

You have to quickly remind yourself

that this is sorta similar to a carnival,

or the 4H fair.

It kinda runs along the same lines of it,

and you just wanna see a familiar face

every now and then, and sometimes

that familiar face comes  
from someone you're never met

before who knows all  
the words to your song

or something like that.

So, I think that, yeah,

to answer your question  
in a very long way,

the record label, they  
probably weren't happy

that we didn't want to record right away

but at the same time, they're not pushy.

And I'm not, I think  
record companies, yes,

they make way too much  
money off the artists

who create the records, but I think that

I managed to, I'm not  
Mr. anti-record company.

It's your fault if you don't  
look at everything clearly

before you sign on the dotted line

so I'm not gonna sit here and say

in hindsight it's someone else's fault.

But I'm happy with the record

and with what we're doing now

and the pace that we're doing it at.

We're still doing the small kinda tours.

We just went over and we  
did Europe with Soundgarden,

and it was enjoyable  
because we know those guys

and the shows were really big but I think

that we're more comfortable  
in an intimate environment.

I think for us, we come off better--

Q: Well yeah, you're gonna play, like,

a 1,500-capacity place, so.

SH: Yeah, and I think  
that that's where we're

most comfortable at doing.

And anything else, because that,

anything bigger than that,  
the element of laptop computer

starts to come around too much.

Everything gets too  
serious when the shows are

bigger than that.

Q: So, what was it like  
being on stage at Woodstock?

SH: It was interesting.

I think that, by no means  
did it even come close

to capturing what the  
first one was all about.

I think it was a real weak attempt at it,

but I didn't see anybody there who really

didn't have fun, and I  
think that what made it,

the only things that really made it,

they were when you heard the remnants

of the first Woodstock, was when you saw,

we went on after Joe Cocker,  
and Joe Cocker seemed

to be feeling all right,

was something that just blew me away.

I was like, oh my God,

not only am I blown away

by this, but we have to play at Woodstock!

I mean, I met Peter Max  
there and that was someone

who I always wanted to meet.

I asked the guy to sign my guitar,

and Peter Max turned  
my acoustic guitar over

and drew a whole picture  
on the back of it.

Q: Cool, that's great.

SH: And I was like, wow,  
if this rock and roll thing

doesn't work out, this'll  
pay the rent for a while.

(both laugh)

Q: That's right, that's right.

And, okay, well, let me ask you

about growing up here.

You said your mom sent you the clip

so she's obviously still living here.

Did you grow up in Lafayette or--

SH: Yeah, I grew up in Lafayette.

Q: Okay.

SH: I actually just

bought a house there.

I live there still.

Q: You do?

Well, okay, oh my God.

SH: I and my girlfriend who I met, we grew up in Lafayette.

We went to McCutcheon High School.

We just had our first child about eight weeks ago.

Q: Oh, congratulations!

That's great.

SH: Yeah.

Q: Boy or girl?

SH: A little girl.

Q: All right!

SH: Yeah, we were,

I had to leave like a week and a half later

so it's hard to say, I would be lying if I said

I was 100% enthusiastic about being out on tour right now.

Q: Yeah.

SH: Because I just,

I'm like, it's hard to be away.

Q: Well, you've got four more

weeks of crying, shitting,

piss and shit, that--

SH: I thought that this messed  
a man's sleep up for a living.

Doing this, I thought that  
you lost a lotta sleep

and it ain't nothing  
compared to parenthood.

Q: That's true.

But, you wanna be there at three months

because three months,  
you start getting smiles

and things like that.

SH: That's what's going on.

Like, she's starting to smile right now.

She's found her smile as far  
as like, honestly and sincerely

using it at times when she wants to smile.

That's what you're  
talking about, isn't it?

Q: Yeah, yeah.

SH: Well, obviously, you're a father.

Q: Well, I have a little  
girl who's gonna turn four,

and I've got another one  
who's due November 4th, so.

SH: Oh, wow, congratulations for you too.

Q: Yeah, so it's very cool.

But we start seeing the things

and the little things that they do, yeah,

it's gonna suck for you to  
be on the road and miss this.

SH: Well, what I'm doing  
is, I'm buying a mobile home

to take out on the road.

Me and Lisa, we like to  
camp and everything as well,

and since the baby, now, is  
healthy enough to be able,

we checked with the doctor,  
he said that it was okay

that we could take her out.

So I think that we're going to  
do a lot of touring with her.

Q: Oh, good, good.

SH: But I grew up in Lafayette,  
went to school there,

and just moved back there from Chicago.

Q: Yeah, when Dave Bangert, the critic

at the Lafayette paper,  
he told me a while back,

he said, nobody knew  
about Axl Rose, really,

but everybody knew you and  
that you were very vocal,

and you made it plain to  
anybody who would listen

that you were gonna be a star.

Is that accurate, or?

SH: I think that's very inaccurate.

Q: Oh, okay, I'll have to ask him again

because that's what I thought he said,

but I'll have to double-check on that.

Anyways, so--

SH: Dave's a really nice guy, though.

Q: He is, yeah.

SH: He really is.

He was, sometimes it's hard  
to, it's not hard to talk

to a local paper, but that  
is where all my friends are

and I feel kinda funny  
because I like being at home,

because my friends still  
tell me to fuck off.

And isn't it wild how  
you come to miss that?

So I still, actually,  
do you know Mike Kelsey?

Q: Yeah, sure.

SH: Mike's with us right now.

Mike's here with us in Toronto.

Q: Oh, really?

Okay.

SH: Yeah, Mike actually played,

there's a hidden track on the record

and I wanted, me and Mike played

in the first band we  
were ever in together,

and we went to high school  
together and I brought Mike down

in New Orleans because  
I wanted our producer,

Andy, to see Mike's new age  
way of music, now, where,

I don't know if you've seen Mike play.

Q: I've seen his video,  
he sent me something--

SH: Yeah, were he does  
the acoustic percussion

off the guitar, and everything.

Q: Yeah.

SH: Yeah, that's the exact video

that our producer's seen,  
and wanted to see Mike.

So Mike came down to New  
Orleans and we ended up,

I wanted Andy to record  
it because we had a lotta

extra tape and we had  
extra time, and I was like,

I want Mike to just, this  
place where we recorded

it was like a three-story mansion.

It was really killer.

And Mike went up in the top.

It was really old, so  
Mike goes up in the top

and we set up a Mike right in the hallway

because the echo in the hallway was great

and it was sorta, you  
didn't have to create it

through a bunch of technology.

It was original and just authentic sounds

that he was getting.

And he played for like an hour straight,

and we recorded all of it.

And what we did was, we

took the best parts of it

and we kinda just made  
this swirl of, like,

weird music and everybody  
picked an instrument

that they didn't know how to play

and it was all based around  
what Mike had played.

And then we took the song  
"New Life," on the record,

which is about my child,  
and Lisa telling me

she was pregnant, it  
was a song that we put

on the record.

And we took the vocals track  
from that and we played it

backwards over what  
Mike had done, and it's

the hidden track on the record.

And the only way to get to it, which,

don't tell anyone.

You don't have to put  
this in your interview.

I'm actually just telling you, personally,

because you know Mike.

Q: Okay.

SH: You have to lay on the scan button, I believe,

and it'll scan back through it at the beginning

of the record.

You have to scan all the way through it.

And you'll hear like a blah-lah-lah, and it stops.

And then let off the scan button, and it'll start.

Q: Oh, okay.

SH: But, yeah.

Mike's here with us now.

Q: That's cool.

SH: He's gonna play with us

at this, we're gonna take him on tour

and he's gonna play his little thing

between the first band and us.

Q: Great, that's wonderful.

SH: And he's up here doing this, it's for MTV of Canada.

We're doing their Unplugged thing.

And, oh, it's such a pain the butt,

but they're fun to do.

But setting them up you

have to go in and just do

all the crap that does  
around setting it up

is sometimes a real pain in the ass.

But Mike's playing on it with us.

Q: So, what was the band that  
you and Mike were in together?

SH: We were in a couple  
that didn't even have names,

and then we were in a band  
called Stiff Kitten for a while.

Q: Stiff Kitten, okay, yeah.

SH: And then we ended up figuring out

that we really did like doing this,

and so it was like this  
cheesy cover-tune band

that we were in, and we  
used to just get our kicks

out of doing that, and  
then we just realized

that you grow out of  
that whole 80s rock thing

and you think, wow, I really enjoyed

the therapeutic value of writing songs.

And so we started just, we kind of stayed

and wrote songs together.

We didn't really have a band.

And then we just started  
to get into different kinds

of music and stuff, like  
that, and I ended up,

I just, I had to leave Lafayette.

I got tired of, I like  
to write so I wanted

to go on a vacation  
and I think my vacation

is still going on.

Q: So, where did you go?

SH: I ended up moving to  
Los Angeles in, like, 1989.

And I always kept in touch  
with Mike and all that.

And I really kinda went  
out and I wasn't really

looking for a band, was the thing.

When I moved out to Los Angeles,

I was kinda just wanting to see it,

and I was wanting to climb into writing.

And I wanted to climb into  
writing about just traveling

around, and I was just a victim

of a lot of small town  
mentality as far as, like,

the racist prejudice state of mind

that inhabits a lot of small towns.

And I needed to see why I  
didn't want to be that way.

And I think that my point of  
view was very, very narrow

and I needed to broaden my horizons,

and I needed to seek myself  
into a community that had, like,

a little bit of culture  
and a little bit of,

I went from, when I was in high school

I was a very, very, very small-minded kid

as far as anybody whose lifestyle,

whether you be gay or whatever,  
I didn't agree with it,

but I never really found out why.

And when I moved out to LA I realized

that I wasn't as prejudiced  
as what I thought I was.

I was able to embrace a lot of people.

I didn't have to agree with it  
as far as my personal choice,

but that didn't mean I

couldn't understand it.

And it was something that, as  
far as me as a human being,

helped me grow more  
than anything was moving

to Los Angeles and having  
so many different colors

and creeds on my block,  
more so than I had ever

come in contact with, from my roommate

to the people next door.

I had, like, Asians,  
Blacks, gays, everything

surrounding me, and I think  
that finding the ability

to adapt to all that helped me out

as far as helping me grow up a bit.

Q: So it's kind of funny,  
in a way, that you're back.

SH: I think everybody kinda,

I'm speaking obviously  
for me, but I think that

the best thing for me was to move away,

and one I stepped outside of my home,

I was able to deal with  
home a little better.

And I love the fact that I can still feel

comfortable in my hometown,  
and there's not a lot of people

that bug me, as far as  
coming in and ringing my door

at three at the morning, I don't have,

a lot of people still don't give a shit

about what I'm doing, and I like that.

Q: Now, so, this thing that I was saying

that Dave said, that maybe  
I've got completely wrong,

so this is not right at all, I mean,

you were just quietly going  
along and playing in bands--

SH: Well I wasn't quietly, ever.

Q: Okay.

Q: I don't think quiet  
ever fit in personally

with me, at all.

But I think, I mean, I  
always suffered from wanting,

being somewhere and wanting  
to be somewhere else.

I think sometimes that could be mistaken

as what you're saying.

I was never satisfied,

but sometimes it wasn't, that  
wasn't a bad thing for me.

I've learned to deal with it, well,

I struggle with it, but  
I've found a way to kinda

ease the anxiety a bit.

But I mean, I always want to do more.

I'm never satisfied with what I've done.

I want to do more.

And I was an athlete  
all through high school,

and as far as being a star athlete,

that was something that  
maybe, a lot of people,

because a lot of people  
knew me from Lafayette,

they never knew my  
musical background at all

as opposed to my athletic background.

I pole vaulted, and played football,

and I wrestled, and I  
did all right in each one

and it was funny because  
I was looking through

journaling career clippings  
of me pole vaulting

and things like that,  
and it's really funny

because I still have  
that hunger inside of me

that was just like, man,  
I can remember that.

The competitive air that surrounded that,  
and I loved it.

And it was like, I was never satisfied  
with the second place.

And unfortunately that ended up being,  
actually, it turned out  
to be very frustrating.

I couldn't enjoy a game  
of pinball without wanting

to beat my opponent to the point  
where it wasn't a  
recreational game of pinball.

I think I just wanted to  
get the most out of life.

I think that anything  
that entails traveling

and meeting different people

and different cultures,  
and things like that.

I think that's what I

enjoyed about going to Europe  
and taking trips to third-world countries  
where you go out.

Maybe I take a lot for granted.

I realize that about  
what I took for granted

when I lived in Lafayette,

and now I moved back home  
so I'm just kind of applying

what I've seen and learned,

trying to build a quiet home life there.

Q: That's great.

And I guess you had your earlier moments

of rock stardom and getting into trouble

and making headlines  
with various incidents,

but you were pretty quiet  
the last years or so, and--

SH: Having a kid does that to you.

Q: Yeah, absolutely. (laughs)

SH: I mean, I--

Q: There's a lot less time

to go out and do that.

SH: I mean, someone told me  
there's a reason why, now.

And I looked at him and  
said, you know what?

For me there's a reason why not.

There's a reason why not to do something.

Q: Yeah.

SH: So, I mean, I think

that, I look at the big  
picture a little more now

as opposed to the small one, and this,

I'm enjoying what we're  
doing and at this point

in time I would like to  
think that I have the energy

to do it for a long time but I know that

there's a bigger picture,  
and I think that this

is just a small part of it.

So I'm just kinda enjoying it now,

but obviously the world is  
revolving around my daughter.

And I think that Lisa and I are trying

to build a very good home for her,

and I don't think that me  
being in jail somewhere

is the appropriate way to go about that.

Q: Yeah, funny how that works.

SH: And I was, man, some  
of my friends called me

and they said, "Shannon, did  
you hear what Bob and Tom

said about your child?"

And I'm thinking, I don't care  
what anybody says about me,

but don't take it out,

my daughter was like a  
week, not even a week old.

And they were calling her who-blue-hoon.

Q: How nice.

SH: Isn't that horrible?

Their element of humor  
is about the other thing

that keeps, I dunno, I don't really know.

All I know is that I could  
never understand why they'd go,

"This is Bob and Tom, and  
this is Journey on Q90!"

This was just such a contrast.

But, you know what?

Maybe it's part of the humor.

Q: Well, I don't think so.

I think they are trying

to be so mainstream that,

because they say, we've  
got the WFMS listener

who's gonna listen to Bob and Tom

and you don't wanna listen to  
a song that'll turn them off

and you don't wanna  
play a song that'll turn

the easy listening guy  
off, and you don't wanna,

and it's like, man, you  
start mass-marketing yourself

that way, and pretty soon every song

is "No Rain," isn't it?

SH: Yeah, no kidding.

From the hits of the 90s!

In 20 years that song is gonna haunt me.

Q: Yeah, can you ever see a day

that you won't be playing that song live?

SH: You know what, actually,  
we just started playing it live

and I think that now,  
it's gonna start being

a lot more comfortable.

Last time we played it was  
Woodstock and the other night

was the first time we  
played it since then.

And I think we just had to  
let it rest for a while.

Now that you play it  
in the middle of, like,

a bunch of other new songs

it's a little bit more comfortable.

And when they request it  
out of every radio station

we went to, when we do acoustic shows,

it was like, that was the only thing

that a lot of people wanted to hear

so we started playing it first off,

to get rid of the people  
who just came to hear that.

Q: Yeah, I saw the Rembrandts  
a couple of weeks ago

and then they got the problem

of having that Friends song, and--

SH: Oh, yeah.

Q: So they were playing it

in the middle of the set and  
just getting it over with

and I think maybe playing it first

isn't a bad idea.

Just getting it over with.

SH: The Indigo Girls used to do that too

with that Closer to Fine video.

Q: Mhm, mhm, yeah.

That makes sense.

SH: Now. Listen to me, I'm so  
corrupted by this video age.

It's like, that Closer to Fine video.

Instead of saying song, I said video.

Q: Yeah, and--

SH: That's a lazy way

of thinking it.

Q: And boy, I hate

to ask this, but I know  
that people are gonna ask.

The B-Girl, is that the end of her career?

Has she had her 15 minutes of fame?

SH: I don't know.

But I know that that girl is gonna hate

her parents one day.

Why did you let me do this?

Doing the video was okay but then she went

out on her own, like,

little B-Girl press tour,  
and it was funny, man.

She was annoying as all get out,

and her parents were even,  
like, twice as annoying.

And I think if I wouldn't  
have been off-the-record

enhanced by acid, I would have fuckin'

thrown her to the cows, man.

That girl is just, like,

she wouldn't shut up!

Not that I leave too  
many gaps between words.

I mean, this girl made  
me look like a mime.

Q: Well, that was the whole thing about  
the early successes.

I looked at that and then  
I listened to their record

and I said, this isn't what  
this band is about at all.

And people have just gotten the wrong,

they think you're the  
Spin Doctors or something.

SH: And they've got  
this whole hippie thing.

Q: Right.

SH: And I'm thinkin', okay,

well, I guess we didn't do  
too much to dissuade anybody

as far as, like, the way our appearance

may have looked in the video,

or some of the people we hung out with.

You know what I just  
heard that's really sick,

which bothers me?

With Timothy Leary.

We just did the video "Galaxie" with him.

He's in the video with  
us, and we just found out

he's got prostate cancer and is dying.

Q: Oh, geez.

SH: Isn't that sad?

That guy was a real, I mean, man.

What a little boy in a very, I mean,

he seemed, he could  
relate to you no matter.

I watched him talking with  
this young, little boy

who was in the video, who  
played the elf in the video.

The little, his apprentice.

The wizard's apprentice, whatever.

He was just a 10 or 12 year old kid,

and I was just watching Timothy  
Leary interact with him.

And he was just such a kid himself!

So young at heart!

Q: And you can imagine  
the revisionist history

that's gonna go out when he dies.

SH: Oh, God.

Q: It's gonna be ridiculous.

But, just a couple of quick things.

When did you, you graduated  
from McCutcheon in--

SH: In '85.

Q: '85.

And so--

SH: We got beat

by Franklin Central in '83

in the High School State Final Game.

Q: Uh-huh, and--

SH: I was, I was beat

Bridgeforth from Warren Central

in my 1984 Summer State  
Wrestling Tournament.

Q: Wow, okay.

Well, that's--

SH: And Franklin Central  
High School's gym,

which was the worst because  
they had just previously

whipped our ass in football.

I was such a jock.

Q: That's just so hard to imagine.

I don't know why.

But it's really kinda cool.

And now you've got a whole different life

and a whole different  
career, but, very funny.

And so you're about 28?

SH: I turned 28 this month.

Q: 28 this month, okay.

So, okay, that's great.

And, anything else you  
want me to tell people, or?

SH: You know what?

Just tell Bob and Tom I said hello

and I hope they're doing well.

And I really cared for them.

Here's what I was thinking  
which really made me angry.

This was the only thing  
that made me angry.

What if, by chance, we  
would of had difficulties

with the pregnancy?

What if there would of  
been something wrong

with our child?

I think those are things that they  
should really think about before they,

that's why I'm saying, I don't care,

I put my own head on the chopping block.

You don't have to set it down there.

And I shove, unfortunately, all  
five of my feet in my mouth.

But I'm aware of this,  
so I have no problem

when I'm attacked in any  
type of manner, at all.

I'm used to it.

I'm above being thoroughly affected by it,

but when you start to talk about things

like that, and here I,  
before we even had a child,

one thing that, like, I  
look at capital punishment

and I cannot say that people  
commit crimes against kids

should just murder, are  
not, that is the one thing

that I deem where capital  
punishment is appropriate.

I don't believe in anybody who  
has the gut to kill a child

has the guts to offer anything to society.

And that is the only  
thing, like, I believe

in Amnesty International,  
but that's their big hangup

is the death penalty.

I believe that 90% of what they're about

is so morally correct, and  
I believe it's appropriate

in third-world countries  
where people kill people

for their political  
beliefs, but in America

I think our judicial system is kinda

a little more of a grip  
than South America.

South American cities that  
we visited where people

would walk around with  
fuckin' machine guns

in the street, in malls and thing,

and I was just thinkin' I was like, yeah,

I can stomach a lot of  
things but when you start

attacking children in any manner,

I don't care what it is,

that's something that I  
feel is so inappropriate.

Don't condemn my child  
because she's my child.

Q: You know what I wanted  
to ask you, getting back

to music for one quick second is,

this record, and one of  
the things that the person

who wrote the review for us  
criticized was your singing,

and I think your singing  
is so much more interesting

on this than, I'm getting a lot more

from your voice, I mean, I'm  
getting a real wide range

of sounds and such and I'm wondering

if that's just me as a  
listener or if you're

consciously doing that.

SH: You know what?

I think after the first  
tour, to be honest with ya,

I tore my vocal chords to pieces.

And I think that, I was never,

I always would go and consult a doctor

to make sure that I wasn't  
getting the throat nodules.

And when I found out that  
I wasn't, I was like,

well, God, it sure feels like I do.

And I've always been a  
fan of the raspy singer.

I always loved that about Janis Joplin.

And I think that a lot of people,

it's a love-hate thing.

You either like it or you don't.

And I think that on this record,

I think that because I was more apt

to finding the conviction

of believing of what I was singing about

and the conviction of executing it,

I think I really didn't pay  
a whole lot of attention

to the singing proper way  
which is what I loved to,

I don't wanna be perfect.

I don't want to sing every line perfectly,

pitch-wise, or whatever.

I'm looking more for the  
feeling of satisfaction

and I feel like if you have that,

then whatever it sounds like is about

as authentic as it can get,  
as far as if you're trying

to really capture the  
meaning of what you're saying

or what you're singing, and  
I think that I've finally

got my throat to the worn-out, damaged way

that I've always wanted it to be,

to be honest with you.

I'm more comfortable  
now with the way I sing

than I ever, I don't feel  
insecure about it anymore.

I don't feel like I'm  
trying to sing something

that I can't sing and whereas, I mean,

I can listen to the first  
record and I can hear

the insecure person that  
I was before I was sure

that I wanted to do this.

When we made the first  
record we were like,

wow, we have a career!

And none of us wanted  
a career in anything.

So all of a sudden, I have to go, shit,

now we gotta go out and  
follow this thing that,

you know, everybody in the  
band is into different things

other than music, so it's  
like, now we have this

engulfing all of our time, it was like,

well, I'm gonna have to get  
comfortable with doing this

so I think after the course of time

I've developed the voice  
that I have now which I feel

on the record is, if  
you're looking for someone

with perfect pitch and perfect execution,

then I'm not your guy!

But I mean, I'm comfortable  
with it, and I'm,

it's someone's opinion

and they have a right to it, and there's--

Q: I was just thinking of range.

The first one, the  
first record, I thought,

this is very Perry Farrell-like.

It sounds like that.

But then you listen to  
this and there's a song

that reminds me of Jon Anderson of Yes,

and there's a song that's  
weird but it reminds me

of Jose Feliciano.

So it's sort of, so you  
hit the smooth stuff

and you hit the rough  
stuff and it was just,

I just thought it was a  
more interesting range

of stuff, so that's,

so, anyway, this is great and  
you've been more than kind

with your time and I'll see you--

SH: You know what?

Great conversations are,  
they take the interview

out of the interview, you know?

Q: Yeah.

SH: I mean, plus,

with the kid thing I could talk to you

all day about that.

Q: (laughs) Yeah, I could do the same.

SH: Weird how I feel when you  
look into your child's eyes,

how you feel like the baby.

And they take on the appearance of, like,

an old human being, that's  
about a million years old,

who's come back to see how you're doing.

Q: Well the thing that your child will do,

it's just amazing, the  
things that'll happen

all of a sudden, I mean,

when she starts to crawl.

And one day I went out for a little while,  
I came back, my wife said, "Look at this!"  
And my daughter was crawling up the steps,  
which I just thought, oh my God,  
this is the end of the world, now we're--

SH: I'm quittin' my job!

Q: We are dead.

She is gonna come down  
the stairs and just fall

down the stairs and just,

so you spend your life worrying

about stuff like that, but when she--

SH: So sad!

Q: When she starts talking  
to you and when she starts

walking around, and--

SH: How old are you?

Q: I am 36.

SH: And you have two children>?

Q: Yeah.

SH: Wow, good for you.

Q: One and one on the way, so.

SH: Man, that's incredible.

The calm demeanor is something

that my child didn't inherit from me.

Q: Yeah, but that's hard.

You'll see things that  
just, I look at my daughter

sometimes and I think,  
man, she just looks,

I see me in her, which  
scares the shit out of me,

because my wife is a hell of a  
lot better looking than I am,

so, you don't wanna see that.

But you see things that she  
does and she picks up things

that you do and say and you just go,

oh my God, why those things?

Why can't she pick up my good habits?

The other things.

SH: Nico looks like Lisa,

and then when she gets  
mad she looks like me.

The expression on her face,  
and her eyes and everything

change into me, and it's really horrible!

Oh no!

Q: Oh, yeah.

That's the same thing  
that I experience, too.

I just think, man, she gets mad,

and that is me right there.

The little body, little

and being stubborn as shit.

SH: That's so funny.

Q: And that's my traits.

SH: Well, Marc, it was a  
pleasure talking to you, sir.

Q: Same here.

SH: And if you can, come out  
the show when we're there.

Q: Oh, I'll be there.

SH: Alright!

Q: See you in a couple weeks.

SH: Come up and grab me by the elbow.

Q: All right.

SH: Take care.

Q: See ya, bye.