Jon “Bermuda” Schwartz Interview

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Todd Lewis: So Jon “Bermuda” Schwarz, welcome to The Can You Feel It Radio Show.

Jon “Bermuda” Schwartz: Well, thank you very much for having me.

TL: So the beginning seems a good place to start. You were born in Chicago. Apparently you grew up in a musical family.

JS: Yeah, my mother played piano and sang on the radio in Chicago as a child, as a teen, I guess. And not really professionally, but she was out there and we had a piano in the house. My father played accordion, not professionally, but he owned an accordion and could play accordion. And my brother played guitar. Actually, he started out on drums. I inherited his drums. He played guitar. So basically the four of us all ended up being able to play something and two of us went on and did it professionally, my brother and I.

TL: And interestingly enough, I read that your first instrument was the accordion.

JS: Yeah, I had a child's accordion, which is a small accordion and only has 12 bass keys on it as opposed to a real accordion that has 120 I believe. And I took accordion lessons when I was like seven or eight or something like that. And I don't know, it didn't occur to me that I was taking lessons because my dad played accordion and the drums weren't mine yet, so that wasn't an option. But they became mine, I dropped the accordion and started drum lessons right around when I turned nine.

TL: Interesting coincidence that you began as an accordion player and wind up as the drummer for “Weird Al” Yankovic who by now is probably the all-time best-known accordion player.

JS: Well, that makes sense too, but you know, we were the anomalies I guess.

TL: Jumping ahead a few years, it's a well-known story that you had met Al in September of 1980 at the Dr. Demento radio show. We talked earlier in this series about how Al wound up there. How did you come to be on the Dr. Demento show?

JS: That goes back, there's a story that has to be told to explain how it happens I was there. As was the case with many junior high and high school kids, we listened to the Dr. Demento show in the early 70s. There was a very popular song on the show and for a while, it was always requested, was sort of a Latin-ish big band version of a song and it was called Pico

and Sepulveda, which are, and listed a whole bunch of streets in the Los Angeles area. And then the last line of each kind of stanza was La Brea Tar Pits. Anyway, the song was so requested, it was just getting ridiculous. So he pulled the song, Dr. Demento announced that he was gonna have a contest for those who were so inclined to do a, I think it was something like the Roll Your Own Pico and Sepulveda contest or something like that. So I got together and with some of my musical friends from band, this was early 1973. So we recorded this version, we sent it in and we came in second place, which was pretty cool. I we were pretty jazzed at that. And what was cool about that is because we did a version without the lyrics, Dr. Demento started to use it as the opening for his show, because he could talk over it. So we're getting heard like every week on the show. little more time goes by and we thought, well, that's really cool. We got a song played. Let's send in another one. So we recorded a song called The Ballad of Woodsy Owl and which I sort of talked, sang through that and Demento played that. Year and a half goes by, we do another song called Mr. Ghost Goes to Town based on a couple of versions of the songs from the 30s or 40s that he had played and he started playing that, know, specifically on Halloween he would play that. Anyway, a couple more years goes by and in the meantime, Al is starting to get popular on the show. think he sent in his first thing to the show in 1975 or 76. So he and Demento was starting to play more homemade comedy music as opposed to just, you know, released material, which is what he had done before.

TL: So how would you wind up there that night in September of 1980? And how did you guys meet, begin your musical collaboration?

JS: A friend of, see, this is whole interview in itself the, my brother, whose drums I acquired who had gone out to play guitar at the time and for some time was playing with Neil Diamond, recording and touring with Neil. And one of the guys, one of the keyboard players in the band, Tom Hensley was friends with Dr. Demento. And Tom was able to arrange my brother and I to go meet Dr. Demento and see him do a show live on the air at KMET radio in Los Angeles on Sunday night. So we went down there. I hadn't met Demento before, but I thought it was really cool. He played my stuff and I thought, well, I'd get to meet him and say hi. Well, he invited me back to do an interview to talk about that early stuff I had sent in. I was one of the first people to submit homemade music and get it played on the show. So that was pretty cool. So I came back and the date I came back was September 14th, 1980 and that was one of the nights Al was there. Now Al was still in school a little farther north of LA, but he would come down for the weekends. And he would come down to the show and answer phones and sometimes play accordion and do stuff. Well, he was there that night answering phones and you know, just being one of the wacky crew people, one of the wacky cast and he was going to debut a song that he had just written called Another One Rides the Bus, a parody of Another One Bites the Dust and Al

asked if I would beat on his accordion case. There weren't, apart from the accordion, there weren't really instruments there. So, you know, it's not like I had drums or anything and we had just met. But I said, sure. And I knew who he was. In fact, I already had a copy of his My Balogna single. I mean, I was a fan of what he was doing. And so we played it live on the air. Dr. Demento fortunately recorded it. Actually, it became a single later. But that was how I met Al. And we exchanged phone numbers. And legend has it. And I wouldn't be surprised. I said, you should have a band. I'll be your drummer, is what people tell me I said. I don't know why I said that. I don't know what would prompt me to say that there was nothing that indicated he was on his way anywhere necessarily. He was well known on the show, very popular artist on the show, but that was, seemed to be the extent of it. But it turned into a thing and none of us could have predicted it. We could have hoped for it, but nobody saw it coming and nobody could have imagined it would last now 45 plus years.

TL: Yeah, that's a pretty amazing run. But it sounds, though, like you already had an appreciation or love of comedy music and that's what got you there to Dr. Demento. You liked the show, you and the guys you were playing with at the time, you were recording those kind of songs, so it's kind of in your wheelhouse already,

JS: Oh, absolutely. I mean, I was a fan of Tom Lehrer's, the Smothers Brothers, Alan Sherman, of course Spike Jones. And although I don't know if I put it together, but again, somewhere in my DNA, it was there and said, This could be fun, you know, give them your phone number.

TL: And the rest is history. So when you guys came together as a band and you recorded, set out to promote your first record, what were you guys doing then? Were you doing all of Al's parody and original songs or did you have to fill your set with cover songs or other type of original non-parody songs maybe?

JS: Well, we didn't. We basically did Al's parodies and some originals and we only did it really a handful of gigs.

TL: So you guys were breakinga new ground as a touring parody band. I mean, I can't think of any others. Did you ever have any shows when you were getting started and really built a following that Al's material didn't go over very well?

JS: Well, actually, one of the first gigs that came up was shortly after doing the album was opening for Missing Persons. They just got signed to Capitol. Their independent EP was being played on local radio station K-Rock here, which is playing alternative and new wave stuff and all that. And they also played Al. And Missing Persons manager thought their audience is a K-Rock audience and we'll bring Al on because they'll be familiar with Al and it'd be kind of fun and a nice juxtaposition from what Missing Persons is doing, something

light and then Missing Persons is a lot more technical and power new wave, I guess it is. Except when the Capitol record was released, they started getting play on some of the other rock stations who were not playing Al's stuff, and that was the audience that showed up. And they were not amused with Al whatsoever. We did our whole set, I think we did a 40 or 45 minute set, you know, and we were not terribly well received. And I had run into Terry Bozio more than a few times after that, and he was always apologizing for, you I'm sorry that happened. You know, we're not the first opening act to get booed off the stage except we didn't leave the stage. We stayed up there and just took it.

TL: And now you guys have your own following. So it seemed like there was a big change between the first and second records in terms of the sound. The first album seemed to have a lot of songs like My Balona and another one Rides the Bus where the accordion is the dominant, the primary instrument. And on the second album, 1984's *Weird Al Yankovic in 3D,* it seemed like the accordion's taken a back seat and you guys are making much more of an effort to recreate the original song and add Al's lyrics to that, does that sound right to you? Was there a big change in the sound? And do know why that decision was made or how it came about? Was that Al's idea or maybe producer Rick Derringer?

JS: I would say so. And I want to say that I'm not sure exactly who came up with the concept of sounding like the songs we were targeting. But I mean, it was a very obvious decision. And it was a complete 180 from the first album, which again, yeah, was very accordion based. By the second album, I don't know if the label had said something. I don't know. I don't know if it just occurred to Al. I don't know if Rick Derringer said something. But there was a very obvious effort to sound like the original songs as much as we possibly could. None of us were really producers. None of us were really synth people. Yet we weren't into sound design and samples and all that. We did what we could, and we were constantly chasing modern production values. Over time, it forced us to grow, and it forced us to obviously get much better at what we did, to the point where if you listen to our last few albums, if you were able to take Al's vocals out of our songs and take Lady Gaga's out of hers or whoever, and listen to just the music, you'd probably not know one from the other. They were that close. were that, we had gotten that good. I learned a lot more than most drummers would learn. And that's just one I wanted, I wanted to continue to be part of the music making process. I didn't want Al or someone else to be forced to have to bring in someone else who specialized in that if I could do it. I learned and you don't go somewhere and learn that. You learn by listening and knowing how to concoct sounds and I knew how to do that. Once I got that under my belt, tracks got much better. The other guys, you know, were very good at that stuff. There's a lot of stuff that, you know, Al doesn't actually really play on at all. If it doesn't have accordion or keyboard that he can do, he's

really, he's literally just singing. And he did eventually become the producer as well. But we all, we all learned as we went and we got very good at it.

TL: Was there ever a time as Al started to get bigger and bigger and sell more records, you know, was there ever a time that maybe a producer or a label executive might've pushed to have big name studio players on the albums instead of you and Jim and Steve as the band?

JS: No, not that I know of. I mean, Al would have said so. And I don't know that he would have done it, you know, in any case. I mean, his concept of having a band, you know, that was able to meet his musical agenda album after album. You know, we were, we were, doing it, we were fine. I don't know that hiring a bunch of studio guys would have been economically smart. I don't know that they would have worked as hard to get the sounds that we did. mean, you know, it's... And if you get the people that did those sounds in the first place, you know, which is, you know, a fair question, well, why don't you just get this producer or this keyboard player or whoever, you know, if you do that, it's even more expensive because then they want a cut of it and they, you know, it's just..... it was simpler and better for us, of course, to just keep the band, keep the band in place. That's not to say we didn't occasionally bring in some other players to do some stuff, but we've never had another drummer come in, we've never had to have another bass player or another, you know, guitar player come in. Sometimes Rick could play a little, you know, on the early albums, you know, second and third albums, sometimes he'd play a little thing on there just to sort of get in there with us. But that eventually stopped too. Eventually it all became Jim. Jim is every bit as good and better in many ways than Rick because Jim got into sound design. Jim can play keyboards. Jim was more than just a guitar player and he was, and Rick recognized it pretty quickly, that Jim was perfectly capable of doing everything. But again, on that first album, Rick just, had to be there and we're glad he was. That was kind of cool.

TL: So I think what you're saying is it would have, it would have been the wrong thing to do. It would have been counterproductive to bring in studio players. It would be way more costly and those guys are not going to put the time into learning the parts to recreate the songs the way that you guys do.

JS: Right. No, that, and, and, and the sounds in the parts are critical and yeah, and hired guns don't, they don't put in the time. They're not, they're not vested in the project as we are. You know, that is our job. That's what we do. Now, if there's something we simply can't play, you know, we're not going to learn to play trumpet so we can play a bad trumpet part. You hire a trumpet player or a harp player or a violin player or whatever it is.

TL: But there's been a few times, yeah, where artists whose song you were creating a parody or pastiche of, played on that actual song, kind of like Mark Knopfler on the Money for Nothing/Beverly Hillbillies parody.

JS: There have been a couple of occasions where we had other people come in and play, but in the context of because it was cool to have them come in, meaning on the song, Why Does This Always Happen to Me was a takeoff on a Ben Folds sounding kind of a deal. Well, Al brought Ben in to play piano on it which is, you know, that's fine. And he didn't do anything else on the album, but he came into play on that song. And that's, you know, that was pretty cool. I think is, I forget which Hanson brother is the piano player, but we had him come in and do a song called, it was a Hanson kind of a style parody called If That Isn't Love. But it just, you know, the cache of having a Hanson on a song that's a takeoff on Hanson, you know, or Ben Folds or whatever. In fact, Ben Folds actually came on stage with us one night and played, Why Does This Always Happen to Me?

TL: So one of the song styles that you guys do is the pastiche or the original song that's performed in the style of another artist. I think the first one was title track to the third album, *Dare to be Stupid* came out in 1985. It was written and performed in the style of Devo. I mean, I'm a listener, I'm not a player, but it seems like it would be more difficult to write and then perform a completely original song whose goal is to make the listener say, oh, that sounds just like Devo or the Beach Boys or Frank Zappa than it would be to create a parody of an easily recognized song by a well-known artist.

JS: Well, it's different. mean, with the original songs, we have to think and create a lot more. Well, there's really no thinking or creation when we're doing a straight parody of something because we know what the part is. The process for an original song is Al will write the song, of course, will create a demo of some sort, may or may not have his vocals on it, sometimes it's just a very simple keyboard thing. So we know melodically and rhythmically and structurally what the song is, what he's trying to do. Then as a band with Al, we'll do a demo of that with the parodies. We don't rehearse the parodies at all, there's no need. I mean, you know, even if it's a live band, there's just no need to do it. We know the parts, we know the arrangement. Al may say it's going to be a different key, he may up the tempo a little bit. He may change the arrangement a little bit. know, if something's got an extremely long intro, you know, that doesn't serve his version very well. So we might cut that in half. But we don't, go into the studio and play those as a band for the first time.

TL: But kind of like what you were saying before about your job versus the job of a hired gunner, studio player, before you guys get together and record that song without rehearsal, you all had to work at home separately breaking down and learning your own part in the song before he came together in the studio, right?

JS: Oh yeah, that's a lot of work, but I don't have to think. And I'm not saying it's not valid or that, you know, that it's easy, but it's, is a different process than with the originals where I have to actually create something that, that, uh, becomes my part and becomes a part of Al's song. And it's not just, well, Al got his band to reproduce the, the Lady Gaga song, you know, and, and, uh, they did a fine job and all that. That requires work in a different way. And in some ways, it's more critical as the parodies tend to be released as singles versus the originals. I mean, we've had some original songs that have been out there and had videos, but the lead single or two or three off of each album has usually been a parody. So those have to be, those need to be better. Those need to be the best, which is not to say we can slack on the originals, but it's a different approach going in. I mean, we still try to make everything great, you know, me copying a part versus me, you know, making up a part are two different things. It's two different approaches.

TL: How close does your part in a parody song have to be to the original drum track?

JS: As close as possible, just like everything else. And sometimes the drum part is critical and very recognizable even to non-drummers, even to non-musicians. And it all has to do with the feel. I mean, it's all part of the entire song, the entire production. So, it's got to be, it's not like, well, you're not playing melody so you don't have to worry about keys or anything like that. And specifically with lot of the sequence stuff, there's all sorts of little percussion things going on. There's all that add to the mix and I have to hear all of those. We don't have a percussionist who does that, you know. I have to hear all of those little things. Sometimes they're just little chirps or you know, tweets or little knocks woodblocks or little go-go bell kind of things. Or in the case of "Word Crimes" there's kind of like bongo conga sort of things. There's glass breaking every four bars. So it's the drums and percussion that all adds to it. So that's got to be as correct as everything else does. I mean, I don't get a break just because I'm not playing a melodic instrument.

TL: Has there ever been a particular drummer that's been harder to emulate or one that was more fun to emulate?

JS: Al hasn't thrown anything extremely challenging my way, something that I said, I can't do this. I mean, it's never come to that. Maybe one thing I wish I could go back and work on a little bit more, and when I say we didn't rehearse the parodies, that means I didn't sit home and work on them either. This is one I probably should have. And that was "Grapefruit Diet", which a parody of "Zoot Suit Riot" by Cherry Poppin' Daddies. And that's funny because I grew up listening to Gene Krupa and Sing Sing Sing and all that stuff kind of playing along to as best I could at 9, 10, 11 years old, to kind of big band stuff. And so I had that in me. I had that style in me. I just didn't sit down and actually work on it. So I listen to it now and it's a little bit choppy. It's not as exact as if I were to put more time into it. It went in

the way it went in and instead of being like 99.9%, I was like 97 % on it. And again, Al is very meticulous. He's very much a perfectionist. Honestly, if he had heard anything he didn't like, he would have made me do it over. And he's done that. He's done that with each of us where it's like, “oh, you didn't quite get that, it doesn't sound like the original”. So he knows. So if he let that go by, I have to assume it was OK.

TL: But one of your all's pastiche, “in the style of “ songs that must have been, it seems like it would be really difficult to pull off, was Al's original “in the style” of Frank Zappa song, “Genius in France”. I don't know Frank Zappa's work beginning to end really well. You know, I know his early and mid seventies albums better, like *Overnight Sensation* or *One Size Fits All*. And those albums, they are really complex and it seems like that would be difficult playing and you guys totally nailed it.

JS: Yeah. And that was a very specific era that we were going for with most of the stuff that's in that song. That and being an original and as intricate as it was, and we're all fans of Zappa. So we loved doing it. We knew that was going to be a hard song to record. One, it's a very long song. Two, there's a lot of really hairpin turns tempo-wise and even production-wise in it. So we had set aside, I think, an entire day and we got through the whole thing in about three hours. And it's funny because all of the things where we would stop and it would be edited or we would count something, you know, it would be pieced together. All of those things all sound really natural. And then there's some other stuff in there where there's some hairpin turns that we actually played and I've forgotten even what they are, but I know there were some in there that didn't have to be edited because we knew the song well enough and we were that into it. And I kind of borrowed from a few different eras of Zappa's drummer. So there's definitely some Ralph Humphrey in there. I nabbed a couple of things from Terry Bozio, but that's one of the cool songs that I like. That's one of my favorite Al originals just because I got to be some of those cool drummers. And I know he's credited, Dweezil came in and did the opening solo at the top of that song. I have to assume he liked the song, he didn't say anything good or bad or sue us or anything, so I guess he liked it.

TL: So Rick Deringer had produced the first six albums and with album number seven, 1992's *Off the Deep End*, steps into the role of producer and it didn't seem like you guys really missed a beat or that anything had changed except that you continued to get better at doing what you guys were doing. Had Al or you guys as a band as a whole outgrown the need for producer?

JS: Al conveyed what he wanted to Rick very clearly. He and Rick worked very well together and Rick basically fulfilled Al's desires and what was wanted. They worked very closely together and Rick was, he had a six album deal and when the deal was over, it just made sense for Al to step into that role. know, honestly, he had become more and more responsible for what we were doing. So I don't know that he had outgrown Rick so much as he just all along, knew what he wanted. And when the opportunity came up, he just sort of stepped in the role. And frankly, nothing changed. I mean, we were doing things the way we had always done them.

TL: So on the topic of production, we had talked about the parody song versus the pastiche song from a performance or a preparation standpoint. Are they very different from one another from a production standpoint?

JS: Production is important on the original songs because those are created from scratch. Production was a little less important than the engineering skill of our longtime engineer Tony Papa on the parodies because we know what the parts and sound needs to be. And that's, know, parts for us and sounds are in the engineers area. And in the case of originals, very often Al, you know, said, well, this is the sound we're going for. This is supposed to sound like this band or this band or whatever. And the engineer knew what to do and we knew what to do sound wise and I would bring in drums and cymbals that sounded as close as I could get to what the final sound was going to be knowing that Tony at the board would take it in the right direction.

TL: Well, speaking of bringing in different drums or cymbals to get a particular sound versus getting that sound through the engineering, another in the style of song that really stands out to me from the standpoint of replicating the artist's sound and style is your all's White Stripes pastiche "CNR" where Jim really nails the sound of Jack White's guitar and you really nailed the sound of Meg White's drums, particularly her cymbals, because that's a band that had a very distinct sound of their own. So did you bring in a particular kit or set of drums for that song?

JS: Well, you know, the EQ and all that stuff, know, the production of the studio, the engineer would handle all of that. And Jim is, you know, guitars and basses and keyboards are much easier at getting sounds than finding drums that sound a certain way when they're only just manipulated further in the studio anyway as an acoustic instrument. I mean, I could look up and find out what drums I used on the recording. And certainly they would have been EQ'd and affected and stuff like that. They weren't samples. They were, I mean, I played that.

TL: So you do not get very far into any article about you or interview with you before the topic comes up about the fact that you are the archivist for all things Weird Al. Is that like all the Weird Al merch? You got like Weird Al bobbleheads?

JS: I do have a bobblehead actually.

TL: Nice. So you got, but you keep a real thorough database of almost everything.

Yeah. Dates, times, places. Well, there's a lot of stuff, it's a lot of documentation, all in databases. I do actually have six pages before I had a computer, six pages of notes by date of my life starting with Al and all sorts of impossible little tidbits of information. And that was before Al too. That's just how I've always been. I've always just been into documenting things that I do, that I'm part of, at such time when I got a computer and, you know, got a proper database, all of that stuff went into a database. All of, all of the gigs, all of the sessions, any video shoot information, I collected and, and sought out product, anything, not only our product, like released in different countries and stuff like that. We went through different, we originally signed with Scotti Brothers Records and they were originally distributed by EPA, which is Epic Portrait and Associated Labels, which is CBS. Then they were distributed by, I think, BMG. They had done a different deal. So all of our product now got re-released with different catalog numbers. So I had to go out and get all of those. Then they went to Warner Electra Asylum, Atlantic, WIA, the WIA group. They re-released. I had to go out and get all new catalog numbers from that. So all of those things, all the different release dates, product type, LP, CD, cassette, a promo 45, whatever it was, the country it was from, its catalog number, you know, if there was a compilation that had an Al song on it, that went into the recordings database. You know, but I collected videos from around the world, different promo videos that clubs had run when they would run videos and song after song and be on a screen between when bands would play. You know, if Al had a video on there as he often did, I added that to my collection. And there's fans out there that have also collected stuff and we're close with some of the hardcore fans and collectors and they find stuff, they find impossible things. Like they have more time, seven or eight of them to find things than I do on my own. And they'll say, “oh, I found this Polish copy of this thing on it, whatever from 1984 and I found two of them. You want one?” And I’m like, well, yeah, please. I mean, they just, find these impossible things and I've got extras of a bunch of cool stuff. So I have this whole trading thing going on with these, with these fans/friends and you know, they're helping build the archive, but I've certainly got a very impressive, very large collection and Al will get it someday or his wife and daughter will get it someday and they're either going to be very happy that I did that or very angry at me for having foisted this much stuff on them. There's a lot of stuff.

TL: You're a photographer. You have documented everything in pictures as well.

JS: Yes. I always took photos of things. I'd always taken photos of things, you know, as a kid. Thousands and thousands and thousands and thousands of photos.

TL: You have two Weird Al books.

And two books born of those, some of those photos.

TL: So speaking of organizational skills, going way back again to the start of your all's careers before you were making a living with your music, apparently Dr. Demento secured Al a job in the mail room at Westwood One Radio and then Al got you a job there. But when things started to take off for you guys, Al left, but you stayed on for a while.

JS: I kept it for 14 years. Well, well into my career with Al and gold and platinum records and et cetera, et cetera.

TL: You sort of moved up into, into management of sorts.

JS: Yeah. Yeah. Well, I became a facilities manager, office manager, purchasing manager. So I controlled a nice budget, saved them a lot of money. I did a great job for them and they did a great job for... They let me come and go and come and go and come and go. And that would not, well, that would never happen today, but they didn't have to do that. And that was not really a favor to anybody. That was like, you know, well, you know, we could take our chances with someone new or we can, you know, we can just wait and then he'll come back and we know what we've got in him. And they let me do that many, many, many times. And finally, in 1996, you know, it was just, it was time for me, I was married by that time, I didn't need to keep the job at Westwood One. So, it made sense to leave and I never went back to the day job thing which is testament to the career that Al has provided and continues. I mean, it's just, again, the longevity of this is just, it's kind of mind boggling. Very few artists, specifically in a niche genre like Al has got, have that kind of longevity. know, couple of albums, you know, five years, 10 years maybe, not 40 plus years, know, 42 years, you know, of albums and being on the road and playing bigger places than ever. You know, there's Pine Knob, there's Blossom (Music Center), they're all these 18 and 20,000 seat. Well, we're playing the United Center coming up this June, I think.

TL: You're coming to Tanglewood in July.

JS: Oh, okay. Yeah. I mean, we're doing some great things and it's hard to explain. Imean, I'm not saying Al's not great. I'm just saying he's become like a mainstream artist. He's gone beyond just the novelty of it. The novelty has worn off, I guess. And now it's, you know, he's an entertainer that people like and that's great that there is no end in sight.

TL: You know, every bit as impressive as the fact that you guys have made a 40 plus career out of, I hate to call it comedy music and I really hate to say novelty songs because what you guys do go so far beyond that, but the song parodies the "in the style of" pastiche songs. Like you just said, nobody has lasted that long doing that kind of material. But what I am equally amazed at is that you guys, you on drums, Jim West on guitar, Steve Jay on bass, are still Al's band. You have been his one and only band for like 45 years and it's just amazing. How have... how did you guys do it?

JS: It's, well, you know, loyalty is at the base of that whole thing on Al's part on his manager on everyone's part you know and it works, it works back and forth between all of us. We wouldn't have seen it but as the decades go on you know it's become a very prestigious kind of a gig and you're right there's one other band that's been together longer than us with with all of its original members and that's U2, who actually still doing anything. And up till recently, it was ZZ Top and Rush and that's pretty good company and that's part of what keeps us going. But Al is really good as a front man and we're really good as his backing band and it's a really good show. It really is an entertaining mainstream appeal kind of a show. It's not just, you know, got to be a fan of Demento or Monty Python or the Three Stooges to appreciate Al. It's gone way beyond that. You know, he has become a mainstream artist. And with each passing tour, more and more people want to see it. So we're playing larger and larger venues, you know, which is very cool. You know, I mean, starting out as many bands did, as so many bands started out just in clubs. You know, if we played for 60 or 80 people, that was a big deal. You know, 100 people was a lot of people, you know, then 500 people was a lot of people. Then 2,500 was a lot, you know, and this, now, it's like, you know, well, we're, you know, playing 16, 18, 20,000 seaters and selling them out. And that's... it's a great feeling. And, and obviously money wise, it's great, you know, that we can afford to do this and, and do it right. And that people still want to see it.

TL: Jon "Bermuda" Schwartz, thank you so, so much for coming onto The Can You Feel It Radio Show today and talking about everything that we've been talking about. This has just been a blast and I am really looking forward to seeing you guys at Tanglewood this summer.

JS: Well, thank you, Todd. We'll be there.