



IN
CONVERSATION
WITH :
**PETE
WEISS**
BY NATE POTTKER

On a Saturday afternoon in August, Pete Weiss, the man behind the kit and a co-founder of Thelonious Monster sat down for a pretty extensive interview. It's presented as a pretty straight, chronological Q& A, side notes and commentary are included as needed.

So where did you grow up?

I was born at Sunset and Vermont in '59, nearly a block and a half from where we are right now. I grew up in the north end of the San Fernando valley before the entire thing had been built upon and developed. The entire neighborhood was filled with WWII vets who had just bought their 2nd house, their first new house and moved further and further into the suburbs. It was freaky out there. I was born 15 years after they shut the ovens down in Germany. Think back now at how recent 15 years is. 15 years is like the blink of an eye. That was how long after they turned off the gas in Germany I was born and being a Jew. My first solid memories are like, Kennedy getting killed, then you got the Cold War with the duck and cover, you have Nuclear war hanging over your head. There's riots. I remember the smoke coming over the hill from the Watts riots. Martin Luther King Jr getting assassinated. It was hairball, and you're just a little guy, I was freaked out.

When did you start playing music?

The reason I started playing the drums was because Jon Huck, who i had met at LACC and we were film guys together, switched from drums to bass and gave me his drum set. As soon as he gave me his drum set i played along to Exile On Main Street in my little garden apartment over there at Stanley and Hollywood Blvd. Within three or four months of me getting that drum set, of me starting to play, we were on stage.

How did the band come together?

First it was me, Bob, Chris and Jon Huck. What happened was I met Bob at the premiere for Suburbia. We stole a bottle of wine out of there, Me, Maggie, Flea, and I think Christina went to The Zoo on Heliotrope and Melrose. It was this gay club. Bob was throwing this thing called "After Everything Else" where he had a gig that started at Midnight or two. I think the Circle Jerks were playing. We showed up and Bob & Lori were at the door, we said we didn't have any money and gave them the bottle of wine. That was the first time I'd ever seen Bob Forrest. I still kinda had a connection with Paul Schrader (**NOTE: Pete was Paul Schrader's assistant for a number of years**) so I was going to drive a truck full of his gear back to New York for him. So me, Flea and Anthony and Fabrice got in a Ryder truck, went by Plan 9 on Hollywood Blvd, picked up the first demo tape the Chili Peppers ever made, and drove off to New York. Those guys stayed for a week or two and then split. I stayed for like a month and when I got back, they were living with Bob Forrest. That's how all of a sudden, Bob got into the full time mix. We'd go out every night and get drunk and invariably end up out in front of wherever it was singing "Tell It Like It Is". So when I got this drum set I said okay, we're going to call the band Thelonious Monster. I just knew that anybody who knew anything about music if they saw Thelonious written on a page, their eye would go right to it because that's the dummy test. Thelonious Monk, one of the greatest American composers of all time. I knew Bob was going to be the singer, little did I know that he knew Chris Hanson and they were in fact really good friends. I had no idea they knew each other at all. I met Chris through Jack Zinder of Fuzzy Navel and Third Eye. I went over to play with him and Chris Hanson was there. We were both like eh. So it's Me, Jon Huck, Chris Hanson and Bob's the singer. Then I met Bill Stobaugh through the Chili Peppers. He was on the scene, a wacky guy, he wore glasses, he had it all together. We all wore glasses, that's what we did. I got Bill Stobaugh in the band as long as he voted for Thelonious Monster as the name. That's how the name came up, I put it together, that was it. Then we started rocking.

How did KK Barrett and Dix Denney come to join? They were sort of LA Punk Royalty by then.

The Weirdos, when I was a teenager, were the number one band in the city. Yeah, the Germs were great, whatever, no one brought it like The Weirdos period. We were at Club Lingerie and I saw Dix sitting in the back, so I go Dix, do you want to play with us? Do you want to be in Thelonious Monster? And he's like...yeah. I go cool, we're going to rehearse in a couple of days and he says I'm going to France for three months. When he came back, one of the greatest guitarists in the history of mankind is in Thelonious Monster. I think Bob probably reeled KK in. Everyone saw KK as a drummer and then he joins us and we have four guitarists.

How many guitarists are too many?

There aren't. What are you going to tell Glen Branca there's too many guitar players? There's no such thing as too many guitar players. It just changes what you're doing. Take Bill Stobaugh, he wasn't much of a guitar player, but he was definitely an artist. As you hear some of that earlier stuff, some of that weird, bitchen atmospheric trippyness, that could not have been done by a guitar player. A skilled musician goes into their bag of tricks. Cats like myself, Stobaugh and I guess most of the other guys just do it. You're just in the moment creating on the spot.

How did the first recordings come together?

Somehow we got after hours time for like ten bucks an hour at this place called Rusk on La Brea above Sunset. I think the Circle Jerks had recorded there. I just remember the first night, I remember hearing about The Who and everybody taking speed before their sessions so that they could be on top of it. So we all did speed and when we got there, the night of our first session it was all fucked up and we couldn't do it until the next night. The demo was a good six months before we started recording for Brett. Even then, that's how tenuous those grooves were. We tried to recreate some of those with Brett and we couldn't. We had to go back to the Rusk tape and overdub it. We thought when you did a recording session it was a party, it was a monster.

Any songs you want to talk about on Baby...? Union Street?

The truth about Union Street is that in the recording process it was too short. This was back in the day when you would actually take a razor blade and slice if you wanted to extend a song. My concept was to take a razor blade and add some breaks to it. We actually pulled James White's solos off the Rusk tapes. He was originally on the demo tape. We pulled his solos off the 24 track tape and flew them onto the Brett Tapes. If you notice, after one of the breaks the same horn solos play a second time, they were from the demo session, not the Epitaph session. That first record was really all hands on deck for the mix. I was the one driving the ship on that one again, I was the one who showed up everyday and kept Brett on it. And then find out I didn't write any of the songs. Bob's response was, you don't play any notes, you don't write any songs. He'd walk in at the last minute, get drunk and squawk over it and take half the money. Fucking bastard. **(Laughs)** What other songs are on here? Happy was fucking bitchen, that's another one where you can really tell. Everybody and their sister was in on that. There was such wild parties going on. There's this one part with Scott Morrow, about 3/4 of the way when this electric guitar just comes ripping through. Scott Morrow was so drunk that we had to hold him up so he could play his guitar. There was this guy Joe who was underneath the piano, drunk, banging on it. Peter Case, Fishbone, everybody in our world was in on that one. Everybody was in there partying like crazy. It was amazing.

How about Next Saturday Afternoon? I know Flea says it's his favorite, to be honest, it's probably my favorite of the early albums too.

Michael Jordan was written at the house on Franklin and Gardner in Bob's front bedroom. Bill Stobaugh did the riff one day and i went do that again. That's how most Thelonious Monster songs were written by Dix or whoever just going through a riff and me calling out play it again. We'd play it again until we locked it down. I'd say that's how we wrote 70% of the songs. We spent hours rehearsing you can hear it in arrangements. A lot of them go short chorus and the 2nd time around long chorus. short verse, double chorus, bridge and maybe chorus into verse. Or the stopping, I loved the dynamics of it so we were always stopping. It was from classic '60s pop music. The seed is in there. I bet if we were from North Carolina or from Georgia, or Texas. we would've made millions.

Do you think being from L.A. held you back?

No, it was just too taken for granted that it was happening. Maybe if we came from somewhere else a scene would've happened around us.

Shall we move on to Stormy Weather?

Ugh.

I know you hate the drum sound on there, but you got Mike Martt & Rob Graves?

Yeah, that is the only album with Rob Graves on it. You know what happens with this album, all the guys that've come after, they go to learn it and go oh fuck, wow. That's what makes this record. Rob Graves is one of the geniuses of all geniuses.

How was working with John Doe?

It was alright.

Were you an X fan?

They were cool. I had mad respect for them by the time we did this, Under The Big Black Sun had come out, they were really happening. As a producer he wasn't doing much producing. Bob was at his absolute worst in those days. He tried to throw me out of there. It got to be so bad that on So What If I Did, John is sitting there mixing and i'm underneath the board telling John Doe what to tell Bob. If Bob thought it was coming from me it would never happen. I remember I had used Jack Iron's Gretch set on the album before that and I asked if I could borrow it again because he had a dope 22 inch wood set. We go up to the canyon to pick it up and he had switched to a 24 inch kick which changed the whole feel of it. Mike Martt showing up late, crashing his car, strung out to the gills. Chris was there for that record right? Dix came in later I think. What other songs are on there? Sammy Hagar Weekend, that was the last thing we recorded in that session and John Doe and Paul Du Gre thought so little of that song that they did not leave enough tape. The tape runs out 2/3s of the way though the song.

My idea, flip the tape over and put a guitar solo that starts before it ran out of tape so it doesn't sound like the whole song is backwards, just the backing track.

The Guitar solo is then forward. That's how we extended the tune. Look at Sammy Hagar Weekend, you start reflecting on something. When he starts singing about the rock show it starts getting tougher. By the time you're done it's balls to the wall going for it. That's how you tell a story through music. I don't know if that's listening to Genesis a lot, the Peter Gabriel stuff. You know what song's really good, Anymore. That's a fucking great song. I don't claim any responsibility for that one at all. I really liked Oh (No Sense At All), that's about Nancy Steiner. Lena Horne is cool, it's just a cowpunk tune. That's the thing about us, we do one cowpunk song, with most people, that would be the whole career. They'd just keep rewriting that vibe. Change a little bit. Change the chords, change what they're singing about. Colorblind, almost impossible to play because of Chris Hanson's part. One of the first that my right foot was comfortable enough to go off beat. Now I can do triplets and whatever I want to do but back then, to separate that left hand..I wanted that sound. I didn't like the John Doe "get in the car" bits. Nuthin's Perfect is another one, it used to be named after three bands. You go Neil Young and then into the Hendrix part. I forget what the third part was called. You Better Run was written inside, that was spontaneous. Which is actually kind of bitching. If the lyrics weren't so throw away and fake Bob Dylan. Even though they're kind of fun and cool right. I think the music on that 's really bitchen. See That My Grave Is Kept Clean, Mike Martt's arrangement, that was another spontaneous cow-punky thing.

How about Beautiful Mess? How much of it was re-used from Bob's solo album? It's half the same songs.

Sort of. the way the solo deal went down. Bob got us new management. Danny Heaps and Nick Wexler, they were really dialed in. I remember seeing those guys at a Raiders game and talking to them, we're going to get you guys a deal...blah blah blah whatever. Of course if you look at the credits, Bob wrote all the music and the lyrics, he's the guy, why do you need the other dudes? They're holding you back. You can keep all the dough yourself. They didn't know that he did not write all the music. Whatever music he wrote, he would walk in and play two chords. Alright, thanks Bob, we'll take it from there. Oh yeah, change a little bit there. That's how he wrote music, by telling Dix oh dude make that part a little longer for me. Alright cool. He was seen by them as the sole singer-songwriter. Not knowing that his writing was never the source of the song, it was always a reaction to what we had done. All the vocal melodies were reactive to what we had written. He'd come in and we were rocking. Dix play that riff over again and go into that. Then Bob would come into rehearsal and sit in the corner and then try to sing along. Or not even rehearsal, he would wait until the studio. He sold them a bill of goods and they led him down the primrose path. The thing with Tom Waits, are you fucking kidding me. That's Mr Bojangles part 2. Adios Lounge. What a hunk of fucking shit. I Live In A Nice House, we wrote that. We were rehearsing in Frusciante's living room up on Hollywood Blvd. It was all going on then, the drugs, the women.

I think it's one of the only ones Martyn & Zander are credited on

Right. Of course I didn't have anything to do with that one too, I didn't write that song.

You're credited on I Get So Scared.

How many others are on that song?

Most of you.

You want to know how that song came down? Mike Martt was living on Hyperion, he got married to some girl in New York. He was upstairs and we were downstairs and he had this old squeezebox accordion. We showed up for rehearsal one day, I picked up that squeezebox accordion, which I do not know who to play and I played I Get So Scared. And I would not stop playing it until everyone joined in. Then I switched over to the drums and then they all wrote it too. Seriously, that's how that song went down. I picked up an accordion, which I did not know how to play. To make it even worse, when we got to the studio at Ardent the tool from RCA came down for a visit and says, let's program the drums on that. Yeah let's steal whatever soul I could've put behind that track. I Live In A Nice House and Blood Is Thicker Than Water, we wrote those two songs up at Frusciante's house. Body And Soul, I replaced the drums on that. Song For A Politically Correct Girl From The Valley was written at Frusciante's house. Ain't Never Been Nuthin For Me In This World we wrote up at Frusciante's house. Bus With No Driver is a piece of shit song, that's got programmed drums on it. We did an earlier demo of that with Frenchy on harmonica, that was cool. Vegas Weekend, I think we wrote that up at Frusciante's house. Weakness In Me, Whatever Bob can't you save that?

It's a leftover from the Solo album.

Right and it sounds like bad 94.7 The Wave. The Beginning N The End, Whatever, shut the fuck up. I replaced the drums on Body And Soul, I replaced Drums on like three of the songs. I remember we were there, Trying To Change was the one they threw me a bone and let me come down and play drums on. We sat down and tracked it, oh, we might as well do another one since we're here. The first time I didn't play any fills, i just played it straight. 2nd time, yeah we got it. If I know the song I can play it in one take. So then a week later Bob calls me up Flaco Jimenez came down to do an nortina accordion solo on top of it. Flaco Jimenez comes out of the Iso. booth, what's the first thing he says when he comes out? Who's that drummer that was fucking great. Me, the guy who can't play. It's called feel bro. That album, I just think it's awful.

How about touring for that record, did you enjoy the Pink Pop festival, playing in front of a crowd that large?

Hell no. Bob took the wireless mic and threw it into the crowd. There goes our money from that. Me and Bob split a couple hours after we played. The last European tour I was just fuck that. We had a make up date somewhere, I went to Amsterdam by myself, got some dope, got a hotel room and met them at the airport.

Somewhere in there we get to Too Free Stooges.

Yeah! Too Free Stooges started at Dick Rude's house. That's where Frusciante was discovered too. DH was practicing there. They had a little garage there, He moved into the place and it happened to be a rehearsal space at Dickie's house.

They had set it up?

No it was already set up, the person that lived there before had it set up. DH found Frusciante at GIT. He was jamming with Frusciante there and that's how he got into the Monster and then the Peppers. Frusciante getting hired and then Flea calling me up and going hey man, we're thinking about getting John in the Chili Peppers.

Did he play shows with you guys before he joined them?

Oh yeah, the same day...we were down at Bob's at Fountain and Gardner, Bob was living next door upstairs with the garage thing below. Frusciante showed up there he had the white sidewalls and the long ponytail thing, and we went through two songs. I was like woah woah because I ran shit. I was like do you want to do this? He was like yeah, And I said alright, you're in. And then I got the call. He played shows with us for the next two weeks. Because he'd said he'd play with us.

We have to talk about Give It Away and the Mouth Harp. You were credited on that one. I heard you became like the only person in the musicians union for Mouth Harp after that?

No what do you mean, It was the Chili Peppers. So they figure they should have Jew's Harp. I don't know why it's called a Jew's Harp but every society has one. Throughout history there's always been that instrument. The day before we went down to Memphis to make Beautiful piece of shit, I went down to McCabes and purchased an A minor Jew's Harp, I didn't know they had different keys but I guess they do. I was somewhat adept at playing the Jew's Harp. I was actually flying out later that day to make a record. I was really happening in those days. I had just met my soon to be wife like two days earlier. We had just met, weren't really even going out yet. So I went over to the Houdini mansion...You ever listen to Chili Peppers records before.(LAUGHS)

Right, me neither. If you listen to the Red Hot Chili Peppers' Blood Sugar Sex Magic record and you hear the track before Give It Away, you'll hear someone say "Crank It". I had never heard the song before, I put on the headphones and said "Crank It" . About half way through I figured out a different part, so after I'm done with the first take, Brendan O'Brien's like I think we got it, I was like Woah, I just figured out what I was going to do let's do it again. He's like, no man I think we got it. I'm thinking oh yeah, it's so bad we got it.

Bye.

Exactly. First Take Pete Weiss once again. just like that, first take. I don't know though, they may have chopped it up. I don't think they did. The pattern changes a little bit throughout the song. I don't really listen to it that much. They could have chopped it up.

It was on the radio a time or two at the time, so you probably heard it.

Yeah but I didn't pay attention to it. (LAUGHS) Hey thanks guys, where's my Cadillac?

That's cool though.

Yeah...Back in the day I used to do like a week or two with the Chili Peppers on every cycle. Didn't happen this tour. The tour before, when Frusciante was still in the band, Flea gave me a call, like 2007 or something like that, Dude let's go golfing in Scotland. You buy the plane ticket, I'll cover everything else. Alright. So we go and it's dope. We're 5 starring and private jetting around Europe. Scotland, Ireland, Manchester. They had a four night stand at Earl's Court in London. We were sitting in the Hotel lounge the next day, me and Anthony, he's like Pete, last night I was listening to the Red Hot Chili Peppers performance on the album Blood Sugar Sex Magic and particularly the song Give It Away. It was an international hit. It occurs to me, that the Jew's Harp is the loudest instrument on that song. How come we have never tried to recreate that scenario in a live rock and roll situation? I go, well Mr Kiedis, a dear friend of mine, I'm sure you don't remember but when the record first came out at the Roseland, in New York City, in New York state, United States of America I got up there one night and attempted to play the Jew's Harp but the amount of air that Flea's bass cabinet was moving rendered my twee little instrument mute. There's so much vibration coming from his bass cabinet that it would just cancel out that vibration of the Jew's Harp. So he goes, what do you think the odds are of recreating that scenario at the Earl's Court Palace in London might be? I say well I'm well familiar with your sound technician Dave Rat, and if you'd like i could procure a instrument in London, perhaps we will give that a go and see what happens. He goes, that would be fantastic. We get to London, I think we had a day off before the gig whatever. I find a Jew's Harp. We go to sound check and we decide that the best thing to do would be me on the side of Frusciante's amp kinda towards the back of the stage there, so it wouldn't get the force of the amplifiers. So right before, the encore's Give It Away. I come up, the guy gives me a little earwig, goes in my ear, where I'm supposed to be able to hear myself, I go up to my little microphone, Everyone's rocking out and you're just like boing boing. I'm sitting at my microphone, I can't hear it, It's not in my mix in my ear piece. Thanks monitor guy. I didn't throw anything at him or whatever. Show's over, walk off stage. Frusciante comes over like that was fucking amazing. He was the only one in the entire Earl's Court that heard it. No it wasn't in anyone else's mix, No one heard it in the crowd. Only Frusciante heard it. The dudes didn't even know I was on stage. Flea, Chad, Anthony...Frusciante didn't know I was onstage. Because I was at the back. Cut to the next night, stop the show, this is the first time ever, the guy that played on the album is here, jumbotron, Hello everybody. The weird thing is, in that situation, it really became clear to me that I don't give a fuck about being onstage in front of 25,000 people. Oh wow.

I don't know you people, okay great. But the four guys I was on stage with...they were having a blast. They were just beyond.... this is so great. Then there was a day off, then 2 more days at Earl's Court. I flew home on the day off.

You're like, I did it, bye.

Enough hotels...lost a girlfriend over it too, she didn't say it but I knew, you're flying around doing all that stuff. It worked out, she's been with the same guy the last five years. That's the story of the Jew's Harp.

Well, the band breaks for awhile, a decade give or take some one off shows, you guys played sometimes but there wasn't like a lot going on.

Well we did, I didn't play. I was strung to the gills.

So how did California Clam Chowder come together?

What happened was, I got sober and me and Bobby started being friends and we realized that we really did respect each other and everything was fucking cool, like we are now. I remember I had a birthday dinner and everyone came because it was my first time back in polite society and those guys gave me a drum set. So I think in the back of Bob's mind he was thinking clean him up and....kinda do a Frusciante on me. Clean me up and get me back into it. So there you go. We rented a room at downtown rehearsal, me and Dix Denney again, and Don, Dallas Don Burnet all the time, one of the fucking greatest guys that ever lived. We'd go down there and just jam. We brought Sidel in because he told us he had a guy that would give us 10,000\$ to record anything. I don't know if it was Mike Masters who had a connection with the guys at Lawnmower out in Pasadena. We tracked that record in two days.

It doesn't sound like two days.

We did the basic tracks in two days. With time leftover each day, that's why we did Rainy Days And Mondays because like, what are we gonna do now? Bob went out to the car and got a box of cds hey, fifteen minutes later. When we recorded Rainy Days And Mondays it was the second time that happened on that record, 2/3s through the song, if you listen to the original board tape, I'm the only one playing. Everybody else got lost, forgot, didn't know how to play or whatever. When we track, my way of doing it, we pretty much have a structure for it, we have an arrangement. Okay. First time we get the drums right, next fucking song. You can fix anything else. But when I get it right, Done. Move on next song. On that Thelonious Monster Song, which is like one of my favorites, it's a fucking tough groove. I tried to get the Motorik beat. Kind of a cross between Neu and metal. I'm playing by myself at a certain point. They're all lost, I know exactly where I'm at. I'm just driving. There's another song that we tracked and never used called Tropical Depression it was a cool track. It was kind of surf. Bob didn't really like the lyrics he was writing. I love how that Beck song they always thought that that was anti Beck song when it's not, it's about all those guys that think they're Beck. This is a good record.

When people ask me, I say that's my favorite album but I don't know if that's just for my ears, for when the recording was made, the production.

Yeah. The one thing is that this was one of my few bad ideas.

The names?

That was one of the few bad ideas I've ever had. Of course again like you know I'm the guy that has to get the artwork together and get the guy to do it. Alexis Ross did it who's like becoming a really big time artist too. I think it's a dope cover too except for the names. I love the name California Clam Chowder.

We moved to L.A. a couple weeks before your Sunset Junction show, the thing that my wife took away was that you stripped down.

That I took my clothes off?

Yeah, that is strange. It's memorable, what's up with that?

The taking off of the pants, which became ritualized after awhile, but the genesis of it was that I'd always played without shoes. I don't know if I saw Jack Irons play without shoes or I just thought you should play without shoes. For me it was so I could feel. It's more organic to have that direct contact. You don't play your guitar with gloves on. I want to feel it with my feet. That's how I learned how to play. The reason I started taking my clothes off, is that everybody knows you want to get the fuck out of there after the gig 'cause that's when the party's gonna start. If you wear your clothes, you're soaking wet after the show. So, you take your clothes off. You still get soaking wet, but you put on dry clothes and you're good to go. Middle of the night, 2AM, whatever, you're not soaking wet, going to get sick and die. But then it got to be like fun. We go out and play in front of 1500 or a couple thousand people at a bigger show. They ask when we're ready to go. You go out there while people are still getting ready, stand in front of the kit, and take your clothes off in front of the crowd. It's very liberating. But also it is a ritual. I'm into it, I believe in ritual.

Yeah, it's like your spell before you play or whatever.

Right. It's like the guy going up to bat tightens up his gloves, hits the bat on either thing.

Yeah.

It gets me in the mindset. I used to stuff my leather jacket and my shoes and that would be the pillow in my kick drum. I could get a really good sound by filling my kick drum with my shit. Nothing like my snare. I always use like a chrome snare. Whatever 6 inch snare. I don't give a fuck, Slingerland or Ludwig or whatever it is. But invariably we'd go on tour and start soundchecking my snaredrum and the local cat would always go what kind of snare is that? You hate to tell 'em, dude it's not the snare, it's the way I have it tuned and the way I hit it. They say that Jeff Beck could pick up a Fender off the wall and plug into an amp he'd never seen before and get the Jeff Beck sound out of it.

It's the feel, it's the person. You can learn how to play the song, but you're not going to sound like them.

Exactly. For whatever it is, granted I was never a great technical drummer, I've come to appreciate that I was an original player. There's very few cats, if anybody that played like I did. They don't want to I'm sure. I hear a lot of times, drummers say whatever dude. I can't do those crazy fills. Every once in a while I'd want to . If I could drum like anybody, it was who played on Hot Rats, the Zappa record. The song Willie The Pimp, I wish I could play with that kind of. Hot Rats, great record, maybe his best. John Guerin, Paul Humphrey, Ron Selico were the drummers.

How was playing Coachella.

Coachella was a nightmare. It was really great for Paul to put us on. He actually came and saw us. Dealing with everybody's I need to get so and so in and I need to get this guy in. How are we going to get the gear....all that fucking shit. We go onstage at one, It's 105 degrees if not 110. We opened the main stage. There might have been 2 or 3000 people there.

Yeah people are just barely milling in.

Cause like the doors open and we're on. First song, I'm on a riser that somehow. I don't know why they did it like this, there were like two risers with the seam right at my kick drum. First song, Flea comes and jumps on the riser and it moves, it shifts and all of a sudden my drum sets not where it's supposed to be. Later on, Coachella called me up and were like hey we're having this thing with performances online, like where people can download them or whatever..I'm like oh, can I hear it first? In the mix all you could hear was Greg Kurstin. That's how bad it was. You know who Greg Kurstin is?

Yeah. He's a big time producer now.

Greg is the sweetest guy, that's why California Clam Chowder is so good. He came in there one day and just did everything. How badass. We get Josh Klinghoffer and Greg Kurstin to come and throw down with us just because they're into it. It was like, hey Greg, we're gonna play Coachella want to come play? Yeah I'd love to come play.

It's a solid record, I was surprised you guys didn't play more of it at the Warped tour.

The guys that went with us...Mike and Zander right. Yeah they weren't on that record, they didn't know any of the songs. Mike and Zander and Dix right?

Yeah.

Dix is the only one that played on it. Greg Arnold and Sidel were the two guitar players that did that record and Coachella and whatever. I don't really like the mix on that record. Our records when you play it next to something else, they never sound good. If I won the lottery I'd go back and fix all the records. If we could even find the masters. Nobody knows who has them.

Whatever. It was a band that maybe you and about 20 other nerds in the world think is cool. (Laughs) You know, but beyond that it's just another...I bet you people who like Mary's Danish have an equal claim.

It's like something that happened 20 years ago.

Yeah, like who gives a fuck? It's not what defines me as a human being. I don't play anymore. I'm done. Haven't played my drum set in over a year.

So you've been spinning records lately?

I've been DJing at the Stella bar. I've been playing like a real DJ you always start and end your set with your theme song, like Rodney On The Roq. That's what you do. Because what happens is you're in the bar and i'm playing playlist bullshit until 10 o'clock when I take over the tables and really start going for it. So I play Lolita Ya Ya by Nelson Riddle you familiar? It's like the perviest song ever written. It's about Lolita. I mean that's the sound of a pervert's mind right there. So you go from that into a little Route 66, again Nelson Riddle. Then I go into this, The Beat Generation. Then I go into other genres but listen to this. Then they start describing my life. Then they call me out by name. Sneaky Pete right? So i'm playing this song for month and months without really listening to the lyrics. They call me out by fucking name, I just want a one room pad where I can make the scene. Sneaky Pete.. Like how funny is that? I'm playing that song I'm just thought I loved the sound of it. You know when It was written? The year I was born.

Perfect.

Big thanks to Pete for taking the time to share his side of the story.

