



**Episode 1,491: How This Metal Vocalist Became a Libertarian (Hint: Ron Paul is Involved)**

**Guest: Phil Labonte**

**WOODS:** I had somebody suggest that I have you on, and then I went over and found you on Twitter, and I said, "Hey, holy cow, I'm actually already following this guy on Twitter." And then looked even closer and I said, "Holy cow, this guy's following me on Twitter."

**LABONTE:** Yeah, we met back in 2012 at, there was a — I think the Free State Project was putting on something in New Hampshire, and me and a friend of mine had gone, and we met. And I've still got the picture somewhere on one of my older computers too.

**WOODS:** But see, in those days, I wasn't as cool as I am now. Okay, now I get the significance of talking to you. I get it. Now, better late than never.

**LABONTE:** Sure, sure.

**WOODS:** So I thought, yeah, this is a definite — also because I looked at your Twitter feed, and man, you're not coy about what you believe. It's not like every 12th tweet, there's a slight hint that maybe you've got libertarian sympathies. Man.

**LABONTE:** [laughing] No, there's definitely — there's people at labels that I've worked with that have been frustrated by my politics, to be honest with you.

**WOODS:** Well, I definitely want to get into that in a minute, but I want to urge people who are on Twitter to follow you @PhilThatRemains. But before we get into that, for people who don't know, give me an overview of the band, the history, the kind of music you play.

**LABONTE:** Well, we're a heavy metal band. We cover a lot of genres of metal, stuff from really, really aggressive underground-style metal to your '80s-style pop ballads, metal ballads that you'd hear on the radio or whatever. We've been around since 1998, is when I started the band. We've got nine records out now. We're about to embark on a US tour starting in New York on Sunday, I think it is. It starts on the 15th, and then it goes for a month. We've been touring on this record for just about a year and been to Europe, just got back from Australia and Alaska and Hawaii, because when you go over and do that side of the world, you do as much as you can at once, because that's a long way.

But yeah, lyrically, I tend to cover — there's some stuff that's heavily political, but if you're not listening closely, you might not pick up the libertarian influence. And then there's stuff that is reflective of like relationships and stuff, because that's the kind of thing that I think really makes a song speak to most people, I think. If you're writing about experiences you've

had that are about feelings, then you're writing a song that's timeless. If you're writing about events or things that have happened, then a song can easily become dated. I'm actually paraphrasing that from someone else. I think it might have been Dave Mustaine who originally said it, but writing about feelings is timeless, writing about events is dated. So I try to write about things that everyone can relate to, such as emotions and relationship experiences and stuff like that.

**WOODS:** Tell me again how long the band's been around.

**LABONTE:** We got started in 1998. Our first record came out in — we actually wrote the record between '99, and 2000 is when we recorded it, and then we shopped it around, and it was released in 2002. And we had issues getting the right members. I was always kind of a very proactive kind of dude when there was something that I really wanted, and so I think that there was a lot of people that have been in the band that weren't really the right guy, but it was the right — or the right guy, but the right guy for right now, because they could fill the role. And so we did a lot of member changes and trying to find the right person and the right musician and stuff and saying, well, we'll get someone just for now. And you know, when the right guy comes along, we'll go ahead and just get them. So it took us a little while to find our sound, so our first two records aren't quite what we were thinking of the band to be from the beginning. But then by the third record, we'd gotten the musicians rounded out the way that we needed them to be, and that really is when we kind of got our sound the way that we thought that it should be.

**WOODS:** What's it like being in, let's say, a sub-genre that's — I mean, metal itself is mainstream-ish, but there are a lot of people who don't like it. But you're kind of maybe — I don't know, would you say you're in a sub-genre of metal?

**LABONTE:** I think that we live in a couple worlds, to be honest with you, because the fact that we have songs that the radio will play is rare for a band that also has songs that are as heavy as ours. So our most recent record, *Victim of the New Disease*, there's a song that's going to be coming out that'll get on the radio, and there was a song that was played on the radio in the early part of this year. But there was another song on the record called "F\*\*\* Love," and it's not "F Love," but you know, I'm not going to swear on your show [laughing].

**WOODS:** [laughing] I know the song.

**LABONTE:** And that is by no means anything that radio would ever play.

**WOODS:** [laughing] No.

**LABONTE:** So for us, we live kind of in two worlds. And the more purists on the metal side like to give us crap for it and say that we're not true metal, and I don't really care. And then there's people that like the rock stuff and the softer stuff. I mean, we covered "The Thunder Rolls" by Garth Brooks on our last record, and we'll show up at shows and there's people down front I'm looking at before we go on, and I'm like, they're here to hear "What If I Was Nothing" and "The Thunder Rolls," and we're going to go out and we're going to open the set with "F\*\*\* Love," and they're going to be like, *What the hell is going on?*

**WOODS:** *What just happened here?*

**LABONTE:** Exactly. And it's because we don't let people tell us what we have to sound like. There's always pressure from all kinds of different areas saying that, you should do this, and you should do that, and you have to do this, and you have to do that. And I think that this is probably why — for a similar reason that I'm a libertarian, I'm the kind of guy that says, no, I'm not going to do what I'm supposed to do. I'm going to do what I want to do. I'm going to do what I like. And that fits in with my politics, and it's also how I am as an artist.

**WOODS:** I just love hearing this stuff. I want to tell you about one band and one musician that I like, you may not know —sometimes for me, the more obscure, the better, because that's where you can really find gems.

**LABONTE:** Yeah.

**WOODS:** But one of them I've had on the show, and that's the lead singer of Marillion, Steve Hogarth. And I asked him, I said: now, you guys have sold 15 million albums, which is very respectable for a non-mainstream band, right?

**LABONTE:** That's huge.

**WOODS:** But it's not Lady Gaga, and most of these albums were sold in the '80s, and they're still on the road. And so I said: does it bother you that — I mean, this guy pours his heart out, as I'm sure you know. It's night after night. Does it bother you that most people want to listen to meaningless pap, and you've got this really, really amazing musicianship, or whatever? And he said, you know, I used to let it bother me, but then I realized, well, there's nothing I can do about it, and secondly, what I like about it is it means that my band is creatively free. I don't have a label breathing down my neck, telling me what my songs have to sound like, whereas I bet these other people are really handcuffed in what they can release.

And then the other person I want to mention, formerly of a band called Porcupine Tree, is Steven Wilson. Now, this is a guy who has done very, very well in a solo career, but every album he puts out sounds different from the previous one, and it confounds his fans a bit. But his argument is, I don't want to repeat myself musically. I don't want to get bored with my own music. And on his last album, he had just a flat-out pop song, obviously inspired by Abba. We're all horrified by this. And he's standing there on stage, lecturing us. He's saying, look, people, you should not be musical snobs. Popular music is loved all around the world, so I wrote one pop song, and doggone it, you're going to stand up and dance to it [laughing]. So I love it.

**LABONTE:** I love it. I love it. I love it. It's great. And I agree with him. That's one of the things that for me, from the metal community, there's a lot of people in the metal community that are — as much as you'd think people in the metal community want to be different, they want to be different from the mainstream, but they want to be all the same as each other.

**WOODS:** Yeah.

**LABONTE:** And it's like, well, isn't that kind of missing the point of being different?

**WOODS:** Yeah, yeah, totally. Because I don't want to mention names, but there were certainly some bands that, unless you're a really hardcore fan, they're borderline indistinguishable.

**LABONTE:** Yeah, I understand that.

**WOODS:** Or there are bands like, you have one album, you have all of them.

**LABONTE:** Exactly. And that's something that I've never, ever wanted All That Remains to be.

**WOODS:** It's amazing how different some of your — I mean, you mentioned "What If I Was Nothing." I checked that recently on YouTube. That thing's got 68 million views. That's a monster.

**LABONTE:** That's a big deal to us. And it's a really special song for me. I mean, it was about my wife at the time, and it really, really meant something to me. And to have people come up to me and say that that song means something to me — I've had people come up to me and say, *This is a song that we put out at our wedding. We used this for our first dance, or whatever.* That's a huge, huge deal to me. So for that to be our biggest song, I'm kind of like, wow, do I do next, you know?

**WOODS:** Yeah, yeah, no kidding. That's a tough act to follow. Let's talk about how'd you get into libertarianism. Everybody has an interesting story. I'm sure you're no exception.

**LABONTE:** My dad was a business owner. And in the '80s, I grew up hearing him complain about the government and stuff. And my dad died — I was pretty young when my dad died. He was only 50, and I was in my mid 20s, and so I wasn't super political, but I understood where he was coming from.

And I remember talking to him about some stuff. I remember talking to him a little bit about when Bill Clinton was impeached, and I remember hearing him talk about that. And I paid attention. That was when I first started paying attention to politics and stuff. And I think that's when I knew that I really didn't like the left, because everybody that I knew on the left was kind — or I didn't associate myself as being on the left, because the fact that Bill Clinton lied to the grand jury was the part that was important to me. You know, I was like I didn't care about the sexual act and stuff. It was like, well, he lied. To me, I couldn't believe that people were saying, *Oh, well, you know, he just got a b\*\*\* job*, blah, blah, blah — pardon my French if that's too much for your show. It bothered the crap out of me that people were saying that. I was like, that's not the point. The point is he lied, and if you lied to a grand jury, you'd go to jail. And the fact that it seemed like people were willing to make excuses and treat him as above the law bothered me. So I think that was kind of when I realized, okay, I don't like the leftists. I don't like the entrenched Democrats and stuff.

And so I thought I was a Republican. And I've heard you explain your progression and stuff, and mine was similar. I thought I was a Republican. I thought I was a conservative. And the social stuff never bothered me. I didn't care about how people wanted to live their life. The only thing I cared about was leaving people alone. And then so for a lot of the 2000s, or the beginning of the 2000s, especially after 9/11 and it being right around that time now, like right after that, I was like, all right, I think that this is really where I am in my politics, for a

couple years. And then George Bush started talking about going into Iraq. And I was like, well, I mean, I guess it makes sense if you're going by what the UN says, but we're not the UN. We're a country, and so I don't know really why we're going into Iraq, and they didn't do anything, and you know, I'm sure Saddam Hussein's a bad guy, but should we be doing it?

And so by the time Ron Paul was running in 2008, I was like, that's my guy. And so I heard Ron Paul, and I heard him speaking, and I was like, that makes sense to me. Not going to war makes sense to me. And I couldn't believe that everyone around me wasn't like, yes, not going to war makes sense. And then I was introduced to — actually, my ex-wife introduced me to you, as well. She gave me a big CD that had a bunch of your stuff. It might have even been an iPod that just had a bunch of stuff that you'd done. But anyways, and then you introduced me to like Lysander Spooner, and then I started finding out about people like Matt Kibbe and other libertarians and *Reason* magazine, stuff like that. And so I guess I've been a libertarian for probably 15 years and have known that I'm a libertarian for 10 or 11 now, I guess.

**WOODS:** Okay, now, having covered that, I want to raise what might be a sore spot for you, but I hope it's something we can laugh about.

**LABONTE:** Sure.

**WOODS:** There's a website you surely are aware of.

**LABONTE:** Mm hmm. Yeah, I'm ready for it [laughing].

**WOODS:** You know which one this is, right? MetalSucks.net. So these people like everybody, except you [laughing]. And like, they've got this vendetta against you. Now, recently they admitted, they said, *Look, their new stuff, we have to admit, this is really great, and we can overlook his politics, which are garbage.* So it's like, there's one guy with a dissident voice — and this is just typical of the left. If there's one dissident voice, that's one too many. They can't even bring themselves to say, *Look, we don't agree with him, but it takes guts to be like the only guy practically in the industry saying what he says. I mean, at least we respect him for that.*

**LABONTE:** Well, they're communists. I mean, I don't know exactly for sure that they're communists, but like when Trump was elected, they put out this thing that was the Metal Sucks Manifesto with the actual sickle and hammer. And to me, the sickle and hammer is no different than the Nazi swastika.

**WOODS:** Of course, right.

**LABONTE:** It's caused just as much death. So, okay, the communists aren't racist, so I guess they've got one up on the Nazis. But just barely, because the results are even more horrific, or as horrific. They've killed millions and millions and millions of people, and they proudly fly that. So if I'm hated by people that proudly fly a flag that was flown over the death and murder of 100 million people, if people that fly that flag hate me, right on, brother. Right on. I'm okay with that. I'm totally cool with that.

**WOODS:** Well, are there other — what would be the main source, then, for metal news? Is it that website?

**LABONTE:** Well, I mean, they're pretty influential. I would go with Revolver. Revolver, they're a far more serious, non-click-bait website. I've got a couple friends there that are that are really genuine and good people that I'm sure I differ politically with, but they're not a clickbait site the way that a lot of the other sites are. So I would say Revolver. I think — who else is good? Loudwire isn't too, too bad. But yeah, I mean, I don't know. There's not a lot of them.

**WOODS:** Do the other band members get annoyed that like you're causing them all this unnecessary grief?

**LABONTE:** No, I don't think so. I mean, we're all different people with different opinions, and they know that I don't get — like you don't see this stuff on All That Remains' page. It's always on Phil Labonte's page. You wouldn't see me posting anything political on the All That Remains page.

**WOODS:** Yeah, sure.

**LABONTE:** Anything that's All That Remains-specific or related to the band, then that that stays apolitical and stuff. The problem is I'm the guy that started All That Remains, and I'm the only remaining original member, so people kind of associate me with All That Remains. So that's going to happen. But, you know, I don't speak for the band. And anytime that it comes up in press or anything, I make it clear. It's like, I'm not speaking for anyone else except for me. There's other people with different opinions, and we've had multiple members throughout our history that have had different views than I do, and that's something that we're completely fine with, and I don't pretend to speak for anyone except for me. So I don't think that it's something that really drives them too nuts. It probably drove them more nuts when I was looser with my mouth and when I was drinking. I'd get drunk and say something stupid on the internet [laughing]. That that was probably — they were probably like, *Great, Phil's drunk on the internet again*. And it's been years since I drank, so I think that it's probably not a thing anymore.

**WOODS:** Okay, fair enough. So now at the same time, given the nature of the kind of band you are, when you go on tour, you tend to tour with three, four other bands. Do these issues ever come when you guys are chit-chatting? Or is it just music and shooting the breeze or whatever?

**LABONTE:** Usually, it doesn't come up, and if it does, it's usually, *Man, I totally agree with you, but you know, I can't say this or I can't say that*.

**WOODS:** Oh, wow. Really?

**LABONTE:** Yeah. Yeah, a lot of times, especially when it comes to stuff like Second Amendment stuff or whatever, or gun rights and stuff, people frequently are like, *Man, I totally agree, but, man, you can't say that because, blah, blah, blah*. And I get it. I understand why people are like that. But if everyone's like that, that's how you lose your rights.

**WOODS:** Yeah, and, you know, look, let's face it. Metal in general, it's tough medicine when you first start listening to it.

**LABONTE:** It sure it.

**WOODS:** I mean, you've got a guy really, really belting out loud vocals, loud guitars, and to hear these people be wimps politically, it's just so disconcerting. It makes no sense. It's like cognitive dissonance. Here you are Mr. Tough Guy on stage, and depending on the genre of metal, who knows what some of the people are singing about? And then it turns out they're little snowflakes when it comes to politics. What? Like, you won't even stand up for gun rights? What's the matter with you people?

**LABONTE:** One of the things that I think when it comes to, at least with vocals and stuff like that, people assume that it's anger or aggression when it comes to screaming. And I think that the way that I like to describe it is more it's passion. Intense passion is what drives people that want to scream and stuff like that, as opposed to anger or aggression. I think that when you relate it like that, people understand it a little better.

**WOODS:** Yeah, no, I get it. But even so, I mean, I think a lot of the people who go, for some of them, it's like it's a way to be edgy. *Like precisely because the mainstream doesn't always go for this kind of music, I stand out a bit. Like, this is my thing. This is my special thing.* And so I think the audience is probably prepared for a little edginess, and instead it's, *Trump is bad.* Now, look, I don't care if you don't like Trump. Trump makes me crazy, too. But the fact is everybody's saying Trump is bad. Like you have nothing else to say the world?

**LABONTE:** Yeah, I mean, Trump is an authoritarian, and he's kind of a putz. But it's not like the left is better, you know?

**WOODS:** And it's not like previous presidents were all that much different.

**LABONTE:** Yeah, I know.

**WOODS:** Now, is it true you have a gun business?

**LABONTE:** I don't have a gun business. I invested in a gun shop, and it has since been undergoing some changes. So I can't say that I'm in the gun business presently, but I had been an investor in a gun shop before, yeah.

**WOODS:** So the gun issue is very important to you. Now, I know you're from Massachusetts. Are you still located there?

**LABONTE:** No, I live in New Hampshire [laughing].

**WOODS:** Oh, where else [laughing]?

**LABONTE:** Yeah, I moved to New Hampshire in 2011. I grew up in western Massachusetts, and I don't know if you're familiar with the area, but there's a highway that runs from New Haven, Connecticut all the way up to the Vermont-Canada border, 91, and it's basically a straight shot. So I'm about 20 minutes away from the highway, and I can jump on the highway and get down to where the band rehearses, which is where I grew up, in Chicopee, where my family's from, my mom and my sister and my nephews are down there. I can get down there in an hour, maybe an hour and ten minutes if I get stuck behind a truck with hay on it or

something. But I live up in the woods in New Hampshire. I've got a nice place, 48 acres of mountainous woods where I can be left alone.

**WOODS:** Wow. All right, well, I've got to ask you, then. If you know about the Free State Project, then you know about Porcfest. Have you ever gone to Porcfest?

**LABONTE:** I have not. I've tried to make it a couple times, but it seems like it's consistently a situation where I've got something going on, or I just got back from a tour or whatever. And that happens frequently. It's part of the reason why I find it difficult to be an activist, I guess, is because I feel like I'm constantly going with the band and stuff. So trying to make stuff like Porcfest and stuff happen is a little rough. I planned on going this year, and something came up and I couldn't go, so it's tough for me. But I am familiar with it, and I really want to go and make it. I'm pretty sure, I think Bob Murphy, your buddy from Contra Cruise, has been there.

**WOODS:** Yeah.

**LABONTE:** And Jeffrey Tucker has been there, and so there's a lot of people that I really respect and would love to hear speak and meet in person. Maj Touré, who does Black Guns Matter.

**WOODS:** Oh, yeah, what a great guy, yeah.

**LABONTE:** Maj is great. And what he's doing in Philly is so important. I'm sure your listeners know, but if you haven't gone and checked out what Maj is doing in Philly, Black Guns Matter, and checked out his campaign for, I think it's for city council, go check it out. You'll love it. So yeah, I'm familiar with it, and I'm aware of it; I just haven't been able to get there.

**WOODS:** Okay, all right. I've never been, but in 2020, I'm going to make an effort to be there for at least a day or two.

**LABONTE:** We should go.

**WOODS:** Yeah, I mean, that would be awesome. That would really be unbelievable, to do that. So now I want to talk just a little bit about — see, I've had a couple of other bands on. One guy was telling me they left their label. The band is called Adelitas Way. They left —

**LABONTE:** Oh, okay. I know those guys.

**WOODS:** Yeah, okay. And he says it's the best decision they ever made. He said that, actually, it turns out we earn more from the streaming services than we thought we did. It was our label was sucking up all the money. And I said, yeah, but if you don't have a label, and you don't have a publicist, who's planning out your tour? And it seems to me like planning out a tour — I was just thinking about it the other day. You've got to plan it so that there's a venue in each — like you've got to move from, let's say, west to east, and you've going to find an available venue on each date progressively into the future — I mean, you would need a computer to do this. So how are you guys doing it?

**LABONTE:** Well, we have an agent. See, the thing is, when it comes to — nowadays, a label is really more of a promotion company than anything. And you can hire promotion companies



out. You can hire them out for a record cycle and be like, okay, you're going to promote the record for this record cycle. The concern is – and I'm not speaking about any promotion companies in particular, but the concern is, because you have a multiple-record deal with a record label, they're going to work harder, because they've got a longer vested interest with the band than just one record. So that may or may not be the case.

But we have a record deal. I think we have one more record with our label, and it's something that we talked about. I'm not sure that record labels are the way for bands to go, and there's multiple bands that I know that are doing that, that are just like, you know what? We don't need a record label. If the big artists can do it and make the calls with the record label, why don't we do something like that, and maybe do some kind of imprint or do one record where they put the record out, and they'll go ahead and promote it, but it's only one record, and they don't own it or something like that? And again, I'm not sure that record labels are super important. I do feel like record labels are becoming more of a promotion company.

And I think the reason that record labels get bands is because they can write a big check. So they can write a check for 150 grand, and the bands like, well, we can do the record and we can live on that for the next year until the record gets out, and then we can go on tour, and then we can live on the touring income, and then it – etc., etc. And then the next record will be coming out, and they'll give us another check to do the record, and so, blah, blah, blah. So I think it's mostly a give-and-take about where you're getting your money, how much you're getting, and how much you have to invest yourself.

And I don't know that we're going to do another record with a record label once we finish with the record label we're on. Maybe, but I don't know that it's worth it to us. So we'll see. I know that there are bands out there doing it, and it doesn't sound like a bad idea to me to own your stuff and get paid yourself for the streaming and stuff, because especially a band like us who's got 20 years of history, who's got an actual fan base that's real and that wants to hear our songs. I mean, on Spotify, we get like 1.5 million listeners a month or something like that, or something crazy. So if that were all going into our pockets, I'm sure that it's more than just tiny pennies or tiny portions of a penny.

**WOODS:** Yeah, no kidding. Well, that raises another question. When you guys were getting started in the late '90s, the internet was in its infancy. How has the internet made your lives easier and more difficult?

**LABONTE:** Well, I'm sure that it's made our lives easier in that it made it easier for us to get our name out there. Like we have songs on *Rock Band*, and people can download songs from *Rock Band* and play our songs and learn our songs in the game and stuff. And so that's something that you couldn't do without the internet. And so there's a lot of different ways that it has. But at the same time, I mean, if we had the lion's share of our career before 2000 as opposed to getting started in 2000, I'd be a millionaire, because that was when everybody had to buy records if you wanted to listen to music, and it was before you had the iPhone with Spotify and Pandora and stuff, which I'm not a fan of. I don't know the solution or the answer for those things, but it's certainly not a fair situation, where they can just buy the song once, and then they say, *Well, we've got the song. We own it, so we can just let whoever subscribes to our service listen to it.* So I'm not a guy that's a fan of regulation or anything like that or would advocate for the government stepping in, but it's not something that's good for music or musicians.

**WOODS:** Well, as a consumer of music, I can just say that in the old days, I liked going out — and I know I sound old-fashioned, but I liked going out and getting the physical CD, the physical thing, which is why I think I've seen some bands where they'll have a super-deluxe version with the 48-page color booklet or whatever, just to get people to buy the physical thing. And I used to like that, because then I spent money for that, and so I was going to get everything I could out of that. I was going to listen to it multiple times over and over again. And now I feel like I've got Google Play Music — I'm not complaining, but I'm so lost in a sea of music that I'm not appreciating it as much anymore. I'm not getting a million listens of it in to really get every nuance of it.

**LABONTE:** Yeah, if you look at the band Tool, they just came out with a new record. And you know, they've made people wait, whatever, 15 or whatever years. I don't know, forever. And the actual physical package has like speakers in it, and I'm pretty sure it has a screen where you can watch the videos that they've made to go along with it. And that's something really, really cool, but obviously, not every band has the resources to do that, because that's extremely capital intensive. Extremely. To produce something like that, it's a big production, more than obviously just printing out some CDs, which, printing up CDs costs 2, 3 bucks a CD, once you get your production costs in line and stuff. So yeah, I would like to see a day where there isn't a label middleman. It'd be kind of cool to see.

**WOODS:** Well, it will be interesting to see how things evolve on this. Now, I want to ask you, as we wrap up here, I guess it kind of depends on where people are musically and their own tastes and their own musical experiences, but what's the best entry point to All That Remains for somebody? Let's say we're dealing with a kind of — let's give two answers here. First, somebody who's a kind of mainstream rock, just plain old rock music listener. What would be the easiest way to ease them in? And then suppose you have a really experienced metal listener. What would be the entry point for them?

**LABONTE:** If you're a person that's into metal, I'd probably recommend going with the record that came out in 2006 called *The Fall of Ideals*. It's heavy, and it's really, really hooky. There's a lot of really cool songs on it. And arguably, there's a lot of people that would say that that's our best record. If you're into rock, there's a couple spots that I think might be good for people to come get into the band. It could be the record that came out in 2015 called *The Order of Things*. If you're interested in more of a chill style, that's probably the one. If you're more interested in the like melodic vocals, that's probably the one that has the most melodic vocals. Maybe the one that followed it up called *Madness*. But I wouldn't recommend going with the most recent one, *Victim*. That's probably one that — *Victim of the New Disease* would probably be something for the people that are into heavier stuff.

**WOODS:** I've been listening to that myself, actually.

**LABONTE:** Awesome. That's what I like to hear, Tom. Let's get Tom into metal.  
#Tomlovesmetal [laughing]

**WOODS:** It's so funny. I was just saying the other day, I don't think my listeners know me as well as they think they do, because I kind of come across as this kind of squarey guy, because for example, like I do bleep bad words on the show. But that's primarily because, if a mom and dad are driving around with their kids, I don't want them to have to explain what a what a word means. I want that to happen organically on its own [laughing]. I don't want *The Tom Woods Show* to artificially move that up. But I think I'm interested in things that a lot of folks

would be surprised at. So for example, I watched the Dave Chappelle special, and I thought it was funny. And I think some of my listeners would be appalled at that.

**LABONTE:** [laughing] Wow.

**WOODS:** I surprise people.

**LABONTE:** I kind of think that's good, though.

**WOODS:** Yeah, that's right. That's right. I keep people on their toes. And I like to be exposed to new things, and I don't want to be the same guy I was in 2003 or something. I want to be exposed to more and more things.

**LABONTE:** That's great.

**WOODS:** So you're going on tour, and I want people to be able to check out the dates, so what's your website?

**LABONTE:** AllThatRemainsOnline.com.

**WOODS:** Okay.

**LABONTE:** And that's where all of our tour dates are. You can go to AllThatRemainsOnline.com/Tour if you want to just type it in and go straight for the tour dates. I do post the tour dates and stuff like that pretty regularly on my socials, and I'm @PhilThatRemains everywhere. So Instagram — if I've got an account on that particular social media site, then it'll be @PhilThatRemains unless someone snakes it for me.

**WOODS:** Okay, got it. Got it. So I'm going to link to this stuff at the show notes page, TomWoods.com/1491, which I hope people will go check out. And although we did meet back in 2012, obviously, this opportunity we had to really get to know each other, I've really enjoyed it. And I hope you do make it to Porcfest, because that'd be a lot of fun.

**LABONTE:** Yeah, it'd be great to see you there.

**WOODS:** All right, thanks again.

**LABONTE:** Thank you, Tom.