



## Episode 1,733: Phil Labonte on the Fate of Music During Lockdown

Guest: Phil Labonte

**WOODS:** Let's talk about the side of your life that most people know you for that is your music. Because man, this whole thing, tours were being canceled or postponed back in March. Here we are in September, and there's still a lot of uncertainty. Now, in Florida where I am, there are some venues where a band like yours might conceivably perform that are actually having local bands come back. That doesn't mean that you can necessarily put together a nationwide tour or anything, but there is live music, is my point like. There are some places where there are bits and pieces of live music. But I guess I want to get some thoughts. I know that some bands have been doing live streams and they've been doing AMAs and whatever just to stay in touch with the fans. What have you guys been doing?

**LABONTE:** I stream on Twitch. It's [Twitch.tv/PhilThatRemains](https://www.twitch.tv/PhilThatRemains). Everything on the internet for me is "Phil That Remains." If you want to find me on the internet, just whatever platform you're thinking of, look and see if "Phil That Remains" is there. So I stream on Twitch and I sing All That Remains songs. Sometimes I'll do cover songs, do a lot of chatting and hanging out and talking with fans and stuff. And that has proven to be a really, really enjoyable way to keep in touch with fans.

Obviously, I prefer touring and playing shows. I mean, that's really why I'm in a band and stuff, is really the live performance part. Because some people in bands like to go into the studio, and they like the writing or they like the studio experience or they like – sometimes people are just in it because they like to party. The band is an afterthought, and it's the hanging out and the good times and stuff that come along with it for some people. But for me it's being on stage and connecting with the fans. I'm a storyteller, I'm a songwriter, so when I'm on stage and I see people mouthing back or seeing along words that I've written – and they tend to be things that that are really important to me if I write a song about it – and I see that it connects with them, that's really what hits me and that's really what I like. So I do miss it, but the stream is an okay substitute placebo, I guess, maybe kind of. It's not as good as being on tour or playing live shows, but the stream is fun.

It's been almost a year since I've actually worked. Like the last tour that we did was in October of last year, and I don't see – people are talking about tours and shows and stuff next year, but with the political climate, I don't know that that's going to happen. I don't know that that's going to be a reality. I obviously don't trust the government, whether it be state governments or federal government, and I don't know that it's going to be something that states are going to be okay with, even though really the death toll and the actual danger of COVID seems to have been overblown. I don't know the next time that we'll

be able to get on out on tour. I'm not sure that all of the cities in the United States aren't going to be on fire next year. So we'll see.

**WOODS:** Yeah, I don't know what to think either. I've seen some people talking seriously about 2021, and I think there's something almost magical in people's minds, that when January 1st, 2021 hits, some people feel like, all right, we've done enough now. 2020 is over. This could be the first New Year's Day that actually amounts to something, where something really does change. I don't know. I am hearing about Scandinavian countries planning metal festivals, and I think that's not absolutely impossible that those might happen in those countries. And the question would be: what, if any, travel restrictions would remain at that point?

**LABONTE:** Yeah, as I understand it, there are travel restrictions for the US going to other countries still, but I'm not sure the extent and what it's going to be. And I don't feel like we can make significant plans, because I don't think the government knows what they're doing or knows what they're going to be doing. So for recording artists or performers and stuff, you have to plan these things at least three months in advance. Usually they're planning six to nine months in advance, so I don't know what's going to happen. We'll see.

**WOODS:** Yeah, yeah. I mean, you have to have a level of certainty to plan that far ahead that maybe we just don't have yet. So meanwhile, I was talking probably back in late April or early May to our friend Eric July, and he was saying that the venues that he would normally consider when they would go out on tour are just – and this was months ago – they were already on the verge of just calling it quits. There was just no way they can continue. Are you hearing the same thing?

**LABONTE:** Yeah, the same. So there's a couple venues that I've seen information about the venues having closed down. There's a place called the Chameleon Club in Pennsylvania, in Lancaster that has shut down. There's a place called Revolution on Long Island that shut down. And I expect it's going to be something that you're going to see a lot of. These places, the margins aren't significantly large. You're not dealing with like 50 or 60% margins where people that own clubs are making money hand over fist or whatever. That's just not the way that most businesses behave. So I don't see that there's going to be a lot of saving some of these clubs, and the longer it goes, the more businesses are going to shut down.

**WOODS:** Do you think it's plausible – it's got to be more plausible that outdoor shows could become acceptable in the near future?

**LABONTE:** Maybe.

**WOODS:** Because outdoors has never been a major vector .I've seen in in Finland, I know Insomnia, a band I like, they've done two actual normal shows with normal audiences, just in the past month.

**LABONTE:** I think the rest of the world is going to be a different animal compared to the US, and I think that a lot of that is because of the political climate and the government and what's going on with the election and stuff. I think the vast majority of what happens or what the government does or what people in the government say is really motivated by the election coming up. And I don't think that you can actually – or at least I don't feel like I can

trust what we're hearing from either side of the aisle, because they're so invested in who will be elected and who's going to take the presidency, which is in and of itself infuriating, because this might get into libertarian ideas, but who the President is shouldn't matter that much.

**WOODS:** Yeah. Of course, in a normal society, that's right. We might not even know his name. It wouldn't matter.

**LABONTE:** You'd think.

**WOODS:** But unfortunately now, it really, really matters, because it could be the difference between the country being able to function and not being able to function at all. Now, what about other musicians? Do you talk to them? Because I have to feel, I have to believe that there are some musicians out there, maybe not the gigantic acts and they can they can sit on their rears for ten years and it doesn't make any difference to their bottom line really, but there have to be musicians out there who are thinking: this is a lot of bulls\*\*\*. Like, enough's enough, we've done everything we can, now we have to live our lives. But they don't dare say it because they know that all the people out there are going to hector them for having a different thought from Doctors Fauci

**LABONTE:** Yeah.

**WOODS:** Do you have the sense that there are people out there who kind of believe that, or are they all saying, well, it's for health, we have to all stay home? What's your impression?

**LABONTE:** My impression is that there are a select few people that have a counter narrative that they kind of fall on. There's definitely the people that are Trump supporters that are like, oh, screw it. It's all just a thing to try and hurt Trump. But I feel like the majority of the music industry is really just, whatever the Democrats say, that's what they're going to agree with.

**WOODS:** Okay, that just surprises me. I thought there would be more people itching to just get out. Because I mean, here's the thing. Now, I know this might sound morbid, but I want to think out loud here. I'm not saying that somebody should be willing to sacrifice his life to see All That Remains. Okay, I'm not saying that. I'm asking a much, much more abstract question, because a lot of the response to this thing has taken the form of assuming that mere biological existence is sufficient. As long as I'm alive physically, that's what matters. But if that were true, then it would be perfectly adequate to spend your whole life in a rubber room with no windows and eating navy beans all day. I mean, like that can't be right.

So here's my hypothetical question. Forget about COVID. This is just a hypothetical question. Suppose we could save 100,000 lives if we banned music forever. Would we do it? We'd save lives, wouldn't we? Unambiguously that's the stipulation. You'd save 100,000 lives if you banned music. Would we do it? And I think almost no one would.

**LABONTE:** I think it depends on who presented the idea.

**WOODS:** That's true.

**LABONTE:** I think that people are that team-oriented and that dug in to their side.

**WOODS:** All right, how about this? Forget music. What if I said all the great architectural treasures of Europe, we could save 1,000 lives if we burned them all to the ground? Would we?

**LABONTE:** [laughing] Again, I think that it depends on who – I really feel like people don't think, Tom. I really think that it doesn't matter what the idea is, that the messenger is what's important. I really feel that way. I genuinely believe that, because I feel like I've seen people that would be skeptical of government and would be normally skeptical of government, jumping right on to the Trump train and saying, "Well, if Donald Trump says it's okay, then blah, blah, blah." And I feel like people that would have been skeptical of government when President Obama was president, I feel like they've jumped right on to the "if the government says it" – but it all depends on who's presenting the idea. I don't feel like we have a very thoughtful population anymore. I really think it's very tribal. And this is a bad thing, in my opinion. It's terrible, but I really do think that who presents the idea is far more important than what the idea is for the vast majority of people, at least in the United States.

**WOODS:** I think in previous years, maybe even previous months, I would have argued with you about this, but I can't argue with that. It's just everywhere around us.

**LABONTE:** It's terrifying, isn't it?

**WOODS:** Yeah. Yeah, it absolutely is. That's why sometimes these days, some of the more effective memes will be things where they list all the terrible things that Trump did. And then at the end, they say, *Oh, by the way, Obama did all this.* I put a picture of Trump here to distract you with, but these are all things Obama did. And vice versa. Here's a picture of Obama. Trump actually did all these things. Get them to think. Try, at least

**LABONTE:** Yeah, it's infuriating. And I really do think that even if I'm not 100% right, I think that generally I'm probably pretty close with that idea. The idea doesn't matter. It's who presents it. Is it my team or is it their team? Currently, there's a bit of a disagreement going on with a friend of mine who absolutely hates Donald Trump. And fine. I'm not a Trump defender. I think he's got an authoritarian streak a mile wide, and there are things that he's done that are good, but there are things that he's done that are that are very, very anti-liberty, and so I'm not a pro-Trump kind of guy.

This guy hates Trump so much that when I said, *Look, Trump is a symptom of problems in our society, he's not a cause,* his reply was, *Oh, that's willful ignorance and blah, blah, blah. It's all Trump's fault.* And like, look, the riots that are going on right now? These are an extension of the Ferguson riots that started when Michael Brown was killed, and that happened under the Obama administration. And his reply was, *Oh, but Obama, blah, blah, blah.* I'm like, no, I didn't blame Barack Obama. I said that's when it started. That's all that I said. I didn't say it was Obama's fault. I'm saying that it's not Trump's fault that there are underlying problems in our society, and these are the results of it or these are the symptoms of the problems, but these aren't the actual problems. And all that he could say is, *Oh, Trump did this and Trump did that and I hate Trump.* And if that's your perspective, you can't talk to someone like that.

**WOODS:** Yeah, I know.

**LABONTE:** Or at least you can't get through to them.

**WOODS:** I know. Now, to some degree, some people did that with Obama. It wasn't nearly this crazed and deranged and irrational, but it was *Obama this, Obama that*. And I remember thinking I wish I could be as optimistic as these people, where they think it's just one bad president. t I wish I had that kind of outlook on the world. I'd feel a lot better.

**LABONTE:** if it was just President Trump, if that was the only problem, I wouldn't be – like I've got a really, really, really – some of your listeners are familiar with the term like "red pill" and "blue pill" and "white pill" and "black pill." I'm real black pill. I have very, very, very negative or really pessimistic opinions about what the next couple years, possibly next decade are going to be like in the US. I think it's going to get really, really bad, and I think that we're only getting a taste. I'm really pessimistic.

If it was just Trump, I would not be pessimistic. I'd be like, yeah, he'll either be out now or he'll be out in four years, and then everything will be fine. But no, like, I really don't believe that it's Trump. I think that there's all the neo-Marxists and all the communists, the ones that are inciting the riots and stuff like that, because there's probably well-intentioned people that are in the protests and maybe some well-intentioned people that are hanging out at night that probably should go home. But it's really driven by the politically motivated and the neo-Marxists and stuff like that. And that wasn't caused by Donald Trump. Those ideas have been stewing in the academy for the better part of three decades now. And so the idea that it's just Trump and that if Trump just goes away, all these problems go away, that to me is absurd. It's a ridiculous proposal . And the idea that Trump just got into office and that's when everything is going bad, that's just so, so absurd to me and so narrow of a perspective.

**WOODS:** I want to get back to music for a minute, because you and I are fans of some bands that are extremely niche, let's say, that don't fill hundred-thousand-seat arena stadiums, let's say.

**LABONTE:** For sure.

**WOODS:** And who, many of them can't make a full-time living at music. They do something else, and then when they can, they tour, they make music, because they love doing it and. And if they can keep their head above water and be in the black, all the better. But they do it because they love doing it, not for fame that they don't have and all that. And I wonder is this period that we're enduring right now, is this discouraging some of them to the point of giving up?

**LABONTE:** I don't think so. And part of the reason that I don't think so is I don't think that anyone – I think that nowadays people look at being a musician and being an artist in a significantly different way than I did. So when I started All That Remains in the '90s, and even before then, I was into really extreme music in the mid '90s, and I didn't expect to be a full-time musician. When I went and saw Grave or Entombed, I knew that those guys – they're European bands, and I knew that they all had like regular jobs, or I knew that, for instance, the Swedish government will pay people if they're in bands because it's exporting Swedish music and stuff like that. And I knew that that kind of stuff happened. And so they didn't make enough money to be to be self-sufficient just from the music.

And so I started playing in bands and touring with no expectation of being a successful musician that would be able to pay his bills just by being in music. So for me, everything's been kind of a bonus for me, because I can do this as just my job. This is the only thing that I do. Nowadays, people can use the internet and use sites like YouTube and Twitch and streaming services and etc., and you can make a decent living if you make a quality product. People like Jared Dines or people like — who else does it? — Nick Nocturnal, there's a lot of people that are YouTube guys that they'll do a bunch of things and they'll make original music, but they'll also make content, which all that songs are is content, really. So they'll make a YouTube video every two or three days or once a week, or maybe sometimes they'll do short videos and they do them every day. And that's a way that you can actually make money and be a musician.

And some people tour. Like I'll still be going on tour if touring comes back and America doesn't burn down. So I think that, that there's a lot of options nowadays, and it's a different animal than it was 20 or 30 years ago.

**WOODS:** This is totally irrelevant to probably most people listening, but I just want to know if you have any theory as to why, let's say, Sweden has about 10 million people in it today. Denmark I think has about half that many. I don't know how many people live in Finland, but we're not talking about gigantic countries by any means. And yet they are vastly disproportionate in terms of metal bands. Do you have idea why that should be?

**LABONTE:** Because it's the winter so long.

**WOODS:** Oh.

**LABONTE:** It's cold and you can't go outside. You've got nothing to do.

**WOODS:** Yeah, but why metal in particular? They could be composing symphonies.

**LABONTE:** Maybe. I don't know that I have an opinion on why metal, other than metal's kind of awesome.

**WOODS:** [laughing] Okay, yeah.

**LABONTE:** But I mean yeah, I don't know why metal particularly, but I think the fact that they're significantly limited by — I mean, have you ever been to Sweden in December?

**WOODS:** I've never been there at all.

**LABONTE:** It's dark at three. Like not *getting* dark, it's dark at three in the afternoon, and the sun comes up at like eight and it doesn't really get bright until nine. I mean, being in a band, if you're there in the wintertime, you're up late, you wake up — if you're a night-owl kind of person, you will not see the sun for an entire tour if you're there. You can go to Europe for a month and you don't see the sun but like except for when you're down in like Italy. It's rough. So I think the fact that the winters are so long and cold and deep has something to do with how there are so many musicians in the Scandinavian countries.

**WOODS:** I'm curious about your opinion on, let's say, the status of metal right now in terms of whether it's on an upswing or a downswing. Like if I type in – I realize this is only one part of metal, but if I type in "death metal bands" into Google, almost every band that comes up says founded 1990, founded 1984, founded – okay, where's the one from 2015? So where do you think it's all going?

**LABONTE:** I don't know. I'm really bad at predicting where music's going –

**WOODS:** Well, where do you think it is now as compared to when you got started?

**LABONTE:** Again, I'm not 100% sure. I think that metal music is, on one hand, more accepted than it's ever been because of how easy it is for people to find it. I mean, when I was growing up, if I wanted to find metal bands, I literally had to physically go to the one store that had metal bands records, right? Like there was this place called the Music Outlet in Enfield, Connecticut. And it was like, I had to leave Massachusetts, drive half an hour – and at 14, 15 years old, that's not easy to get your mom to do that every week.

**WOODS:** Yeah.

**LABONTE:** But you would have to actually go. And we hadn't heard the bands. We didn't know what they sounded like. We would very frequently go by what the cover looked like. If it looked like something brutal and gory and stuff, we'd be like, okay, I'll check this out. And nowadays, it's just a search away. So I don't know what comes next or what. I don't know that I can take the temperature of music, considering that it changes so fast and stuff.

Now, I do think that there are bands that have been around that are profitable that will always get the attention and they'll always get people promoting them, because they're the old-schooler kind of bands. I mean, Cannibal Corpse started in the '80s. And you're right, there are a ton of bands that they started 20, 30 years ago. And I don't know of any really new bands or very many new bands that are that are really heavy metal that are worth it. I mean, the newest band that I'm kind of into – they're not really a metal band, they're more of a prog band. They're called Polyphia and they're great. Our guitar player Jason Richardson played on a song their record, and so I recommend everyone check them out. But I don't have like feelers out that could really give people info on the metal community or what's hot in the metal world right now at all.

**WOODS:** Well, I was just curious because I want it to do well, and so I do these web searches, and when I get results like that, it makes me feel sad. Like, well, maybe in ten years, all these bands will be gone and nobody's going to replace them. That was what I was thinking.

**LABONTE:** Yeah, I mean, I understand that, and I think that you might be right, but I don't know where to go to find new bands. I think that you're probably going to be looking. I mean, look at Metallica, man. Like Metallica is still the biggest band in the world and those dudes are in their 60s, or at least pushing 60 if not. And I again, I'm not taking anything away from Metallica at all, but there's not going to be another band that's going to be as big as Metallica. I think the days of bands that are gigantic like Metallica or like the Beatles or like Guns N' Roses. I think those days might be gone because of how many options there are.

**WOODS:** Yeah, it's overwhelming. Just out of my own curiosity, I want to know what kind of things you do to make sure you don't ruin your voice with some of the vocals you have to do. It seems like that could happen very easily.

**LABONTE:** Yeah, well, I don't drink anymore. It's been a few years — three years now? — since I've had a drink. So I quit drinking. I don't eat spicy foods because I've got acid reflux, both the drinking and the spicy foods, because I used to love spicy foods. And I mean, I still love spicy foods, but I used to eat them all the time and I can't. It crushes my soul when I think about it.

**WOODS:** [laughing] I'm sorry.

**LABONTE:** I know. I quit smoking a year ago. I warm up every day; before I do my stream I warm up, and I warm up before we play shows. And that I think is the most important thing you can do, is warm up, make sure that you're getting your body prepared for what you're going to do. Because it is, for lack of a better term, it is fairly athletic. You're asking your body to respond to the input that you give it, and you want it to perform in a certain way. And even though it's your vocal cords, your vocal cords are still just muscles. They're controlled by muscles, and they're tendons basically, and it behaves like any other part of your body.

And that's part of the reason why people ask me: oh, what do you do? Do you drink this tea, or do you take this thing? And I'm always like, all that stuff is just mumbo jumbo, because your vocal cords are in your voice box, your voice box is on your way to your lungs, and all it takes is a teardrop amount of fluid going into your windpipe for you to have a reaction where you're coughing and your windpipe freezes up, and your body's like no, no, no, no, no, no.

So all that stuff to me, it's not beneficial, because your voice box and your vocal cords are like any other muscular part of your body: if it gets inflamed, it needs rest and you shouldn't use it. And those are the best things to do to make sure that you stay in top health. You want to make sure that you exercise it properly, that you warm it up before you use it, and that you give it proper rest afterwards.

**WOODS:** I was wondering if there was anything more complicated than that, but I guess it's just common sense.

**LABONTE:** Yeah, it is. It really is. And to think of it like any other athletic activity is really the best way to take care of it. If you think of it like an athletic activity — again, warm up and make sure that you give your vocal cords proper rest afterwards — you can do this kind of stuff for a long time. And I'm proof of that. When I stream, I usually sing for an hour or a little bit more, four times a week, and then it's not a problem. I don't blow my voice up just so long as I'm in shape and I'm conditioned properly and I make sure I get enough sleep. And that's one of the big things. People don't think about how important rest is, because just like any other athletic thing, if you strain your muscle, you've got to give it time to rest. You've got to make sure you're eating and getting water, you're hydrated and you're staying off whatever's hurt and you're making sure that it has time to heal, because that's what it has to do.

**WOODS:** Maybe you're familiar with, I think they're a Swedish band, Dark Tranquility. They've been around a long time.

**LABONTE:** Yep.

**WOODS:** I just saw that they've got a new album coming out next month, and that made me think of just one other thing I wanted to ask you: would you release new music under these conditions where you couldn't tour to promote it?

**LABONTE:** I mean, we have a record deal where our label has an option, so we don't get to say no, because they get to say we are going to exercise our option and we've already agreed to it. So, yes, we would, because they would say – and they're going to give us the money to do it anyway, so I will take your money. Whether or not we can go on tour to promote this record, I will still take your money. If we were not on a record, if we didn't have a record deal, I probably wouldn't do a complete record. But a band like, say for instance, a band called Periphery – if you're interested again, another progressive band – I think that they put records out on their own label and they do stuff. They do a lot of stuff on YouTube. And that's where it's going to be in the future. The idea of putting out a full-length record on a label, those things are going to become more and more rare as time goes on.

Labels are really, really – they should have been on this 20 years ago. They should have realized that Lars Ulrich was right and that the music industry was changing, and they should have been preparing for it. But they didn't. What they did was they squeezed on to the old model and have tried to do everything they can to prevent music from getting out and becoming just the idea that it is, really. I mean, that's all a song is. It's not something that can be controlled like if you're making a widget. It's just zeros and ones now, so to try and control that is just a fool's errand. And I think that that's what's going to happen more and more frequently.

The guy from Spotify, the owner – which I think Spotify, I hate that company. I hate Spotify, but I understand why users like it. He had made some remark about, oh, well, bands have to stop thinking that they can just put out a record every blah, blah, blah, every couple years or whatever and think that's going to be enough. And that coming from him, it was really, really galling, because Spotify has made it really hard for bands to make any money off of content they produce. Like essentially their business model is, I will buy this song one time and then I'll let all my friends listen to it whenever they want. That's their business model. They get the record or the song or whatever, then they put it up on their hosting site, and they just let people use it and get access to their hosting site whenever they feel like it. And that has done a lot to harm creators.

So coming from him it was really galling, but there is some truth to the idea that if you want to make a significant return on your brand or whatever, it is better to put out more content more frequently. So instead of putting out a record every two years, maybe it is better to put out three songs every quarter or something like that.

**WOODS:** And now, because of technology, it's more plausible that you could do that. You can release one song, two songs, three songs, no problem.

**LABONTE:** Yeah, it's just that making a tour work becomes more difficult.

**WOODS:** Yes, right.

**LABONTE:** Because the overhead on the tour, I mean, we can't go on tour with — like the average tour for us, a 30-day tour with our crew and us, like that's about a half a million dollars is the overhead for the 30 days or so, right around there. Well, you've got to promote for a certain amount of time to be able to make sure that the venues are going to be full, that all the people that would want to come see you, to make sure that they know about it. I can't tell you how many times we'll play a town, and then three days later, someone hits me up, *When's the next time you're coming to my town?* And I'm like, we were literally just there three days ago. *Oh, well, I had to work.* Well, I mean, I get that, but we can't be in your town — like, we can't check with you to make sure that you don't have to work or you can get the day off. Or they're like, *Oh, I didn't know. I had no idea that you came through.* And it's like, wow, I don't know what else to tell you. We put the stuff on our website, and I know that the venue puts the stuff on their website.

But that's part of the reason why, going back to what we were talking about earlier with venues closing down, the fact that venues close hurts live music in multiple ways. And one of the ways is people that go to see heavy bands know what clubs those bands go to. So it makes it much easier for them to find out who's coming to town when, because they don't have to go and find out, hey, what band is on tour and what band just put out a record and what band is on cycle. All they have to do is go to the website to their local venue that they know has the bands they like coming to it —

**WOODS:** Yeah, that's why I like certain venues on Facebook, so that I'll see in my feed who's coming. That's exactly right.

**LABONTE:** And so it's a difficult thing to replace when a venue that has metal bands closes. I mean, it's easy to figure out when bands that are playing arenas are going on tour. They've got millions of dollars in promotion for the whole tour, etc., etc. If you're dealing with bands that are playing theaters or clubs, it becomes more difficult, so you need a theater or a club that constantly has metal bands. If there's a metal band on tour, they're going there, and everyone knows. Without that, again, that hurts the live music scene. So there's going to be a lot of repercussions from COVID and from these lockdowns that we're going to be trying to hammer out and adjust and stuff for quite some time.

**WOODS:** I don't envy you guys, and I mean, I'm prepared to go to every show that I can possibly go to if and when things become normal. I mean, I'm willing to do my part and promote things and whatever, because it's part of how I enjoy my life too, is being on the consuming end of it.

**LABONTE:** Yep.

**WOODS:** So I want you guys to prosper. All right, I want people to follow you, so of course, "Phil That Remains" is the tag for any social media platform you think Phil might be on, it would be "Phil That Remains." So I'll have that stuff up on the show notes page, [TomWoods.com/1733](http://TomWoods.com/1733). And then do you want to give anybody maybe an intro to All That Remains? Like your proudest moment, if you want people to dip their toe in, where would they do it?

**LABONTE:** Well, look, if you're into the heavy stuff, then we've got something for you. Our most recent record called *Victim of the New Disease* has some really, really, really heavy stuff on it. Historically, we've got a lot of heavy stuff in our catalog, but we've also got some

stuff that maybe if you aren't well initiated into the really heavy metal ,there's stuff that we have that might appeal to you. We've got a great cover of "The Thunder Rolls" by Garth Brooks that people have really received well. We've got a song called "What If I Was Nothing?" We do a lot of ballads. Most of us are children of the '80s, so that that whole power ballad thing is something that we really enjoyed listening to growing up, so we do those as well. But we do cover a lot of ground, everything from very, very, very heavy, underground-style death metal stuff to what you'd consider pop metal or pop rock. Not pop rock because pop rock is probably not rock, but pop metal, popular metal stuff. So we cover the gamut, so give us a look. The band is called All That Remains and we are All That Remains on all of your socials, on Instagram, Facebook, Twitter, all that stuff.

**WOODS:** All right, great. I'll put all this stuff on the show notes page. And, Phil, let's just hope for better days ahead, and thanks a lot.

**LABONTE:** All right, thank you, Tom.