TRANSCRIPT - JASON MCFARLAND

Interviewee: JASON MCFARLAND

Interviewer: RILEY FRANK, ANTHONY KNIFFIN, HUNTER PATRICK, JACKSON TAYLOR

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Sound person: But you guys are good to go. It's rolling and I'll make sure the other guys wander in here. We're waiting on Jackson and Kniffin, but come on up here to the mic. Yup. And if you want to adjust that up to the — All right, good to meet you.

JASON MCFARLAND: Yes, sir. We'll be talking more. How you guys doing?

JACKSON TAYLOR: We're doing all right. How about you?

JM: I'm good. Where you guys from?

JT: I'm from Cape Cod Massachusetts.

JM: All right. That's not far from my home. Where are you from?

AK: I'm from all the way in Houston Texas.

JM: All right. Floods a lot there man.

AK: Oh, yes.

JM: What's going on with that?

AK: A lot of random tornados come in and [00:00:48] too.

JM: Yes. Houston's beautiful, though. It keeps — It's like it started here. Now they keep putting a highway around everything. It keeps expanding towards. Yes, I'm from the Bronx, New York.

JT: Oh, solid. Are you a Yankees fan?

JM: I live right across from the stadium. I played stick ball right there in the street.

JT: That's awesome.

JM: In the seventies.

JT: That's a little bit before our time. We are supposed to have two other guys come in, but should we just get started, I guess? All right. So, for the sake of the recording, can you just say your name, where you're from, so on and so forth?

JM: My name is Jason McFarland. I'm originally born in New York City, Bronx, New York native. South Carolina resident from 1980. Lived in Awendaw, South Carolina for the first year and then Mount Pleasant from there on out. Lived in Folly Beach a couple times, but here and there, in college, but Mount Pleasant mostly.

JT: Awesome. I'm kind of first in the kind of chronological order of things. I'm just going to ask you a little bit about your background, things like that.

JM: Okay.

JT: Do you have any siblings?

JM: I have a sister and a half-brother.

JT: Oh, awesome. I actually just got my own half-brother.

JM: Okay, yes.

JT: So, it's pretty cool. Are you close with either of them?

JM: There's a big age disparity. My parents were older parents. When they had me, they had already had families previous, so my closest sibling is eleven years, so not really much in common.

JT: Definitely. So, growing up, though, when you were our age, I guess, you didn't have any like siblings or any close cousins or anything like that?

JM: I guess, you're what, eighteen, nineteen?

JT: Yes. I'm twenty-two, but yes.

JM: Twenty-two. At age twenty-two, that's a good question. Twenty-two, I was actually being an electrician. I was learning trades. I was going to school for electrical engineering, so. Yes, I kind of dropped music for a little bit, from high school into like about age twenty and I started learning how to use oscilloscope and how to like do phasing of power and stuff like that. I wanted to learn what it all did. And then I also wanted to go into the field and do building of stuff. So at that age, they were starting to build town center in Mount Pleasant. So, from ground breaking there and running all the five hundred and the big main lines, all the way throughout the entire thing. I was there all the way to the completion of the movie theater. So, two years there while doing school also.

JT: Okay. Now, obviously, we're interested a lot in the music. When was your well, what was your first instrument, I guess?

JM: Pots and pans. That's most drummers' first instrument. Another cool instrument was a recliner. I took a pencil. I just liked the noise sound of it poking into the chair. That's what my mom told me. So, the sound sounded like a snare drum, so I was hitting it every time the snare would hit on the radio. So, I destroyed her chair. That was my first snare drum. But yes, playing my first drum set and sitting down was four years old. I couldn't reach anything, but I could play it. And that's when they knew just let him do his thing. So yes, I started real early.

JT: Definitely. What's your first musical memory in terms of hearing an artist or something like that?

JM: It was probably the South Bronx. There is an area in the Bronx across from a place called Joyce Kilmer Park, and they have a courthouse and they have these steps and it's like a huge area and they'd have bands there every Saturday. And like, when I say bands, it was like bands from that time. So you'd have bands like Chic or like Talking Heads. Bands like that that were growing up that time in New York were coming and playing there on the weekends. So that's the kind of music you had. And I also had a cousin that was a sound engineer at the Apollo Theater. He did sound and lighting. So, I got to see like the Jackson Five when I was a kid. I got to see James Brown. So, I got to see a lot of that like age six and under.

JT: That's awesome. So, you grew up in the Bronx, right?

JM: Yes.

JT: I mean aside from moving here, did you ever move around at all?

JM: Not really. Just in the area here and I always lived In New York and here, back and forth, so.

JT: Okay, Yes. I've been to New York once or twice. It's a fun place. How long have you been in Charleston?

JM: I got here in 1980 and Charleston back then it was a navy town. There was no tourism industry. There was maybe two horses carrying people around downtown. You could get from Mount Pleasant to Kiawah in probably twenty-five minutes, thirty minutes. Yes, there was no traffic.

JT: That's not happening today.

JM: No. There was a water park in Mount Pleasant. Like where my house is built now, next it and the neighborhood I'm in. It has like a hundred something homes now. When I got there, we were the house and it was all forest. And this is right by like Sullivan's Island, Ben Sawyer, right in that area where that gas station is, that was all forest. Where that guy has that crazy stuff outside around that area, that was a bus stop. Yes, so it was a completely changed world back then. There was nothing around. 526 didn't exist. Isla of Palms Connector didn't exist, James Island Connector didn't exist. It — just the main roads you see as 17 and 61. That was it.

JT: That's like crazy to think about.

JM: And the music at the time was Toto, like the Ramones, like the band The Police. Those were the big bands that were the early 80s, like at that time.

JT: Wow. That's crazy. So, what sort of music do you remember listening to as you grew up.

JM: Being in the Bronx, it was a lot different. Like, on a southern end, I had my Grandmother on Awendaw so that was all gospel. Gospel or funk or whatever was coming out at the time in the seventies and sixties. In New York, it was all Latin-based. It was pretty much the birth years of what we know now as hip hop in the Bronx was starting. Like all the b-boy and break dancing crews were right there in my neighborhood. These kids were like fifteen to eighteen to twenty years old. But those kids also doubled as graffiti writers. They were the guys painting on trains, too, so they were starting more than one movement all at once. Like in our neighborhood, we had Grandmaster Flash, Kool Herc, and Afrika Bambaataa. Those were the big three DJs at the time in the seventies. They were the first guys to start hip hop. They were the guys playing the music

in the parks. They'd climb up the pole, steal the power, had parties all night. That's the music there. Down here, it was a lot different. Like I said, it was all blues or all church.

JT: Yes, definitely, definitely. So, you've just been New York and Charleston?

JM: Yes. I've been out west, but I haven't lived out west. I've stayed for periods of time and played music out there. I've toured with bands and I've been through the whole country a few times, but mainly New York and here, yes. Miami a little bit too.

JT: Yes. Where out west have you been?

JM: LA. San Fran. I stayed in Arizona for a little bit. It's all different. Even though it's all desert, each desert's different. Like, it's hilly and like coastline in California and it's kind of like gets flat in the mountainous. In Arizona, it's all hilly and you've got these big peaks of rock that are sticking up in the air and then cracks in the earth, where you look down into. It's just all different.

JT: Definitely. So, you've kind of started out with, on the drums and just sort of went with it?

JM: I started drums. It's funny, I started drums. Living here in South Carolina, you know it's like odd first off. When I first went to Catholic school here from New York, my grandfather made sure I was baptized Catholic in Mount Vernon. I came here. My parents put me in Catholic school. Here's the thing about the South. I was the first black kid in the whole Catholic school. And that was 1980. I was the kid that could dance, could do all the stuff. I was the weird kid because I wasn't from here. So, played instruments, but you didn't get assigned instruments until middle school in the South, so. Could outplay all the drummers. They wouldn't put, let me play drums. They already had drummers and parents were bitching because, sorry, I had to use that word, but they were

mad that their kids were getting outplayed and they wanted their kids to be on the drums, so I went and played trumpet. So, I played trumpet and the band leader, who was Clark Ballard. That was seventh grade and he decided, you know what? These parents are giving me hell about you being in the drum line, you're good at trumpet. I'm going to let you lead the whole band. He just made me the drum major and that was it. And, at the same time, what he did was, the Wando High School band back then, they would reach out to the schools and go do like performances for the kids and I played along with them. So, he started sending me in middle school to High School to play with them because I was already on a twelfth grade level in seventh grade. But they wouldn't let me play drums in school, so. Still got to Wando, still wouldn't let me play drums, so I marched for three years playing during the stands in the game, I played drums. On the field, I played my trumpet. They wouldn't let me be on the drum line. Senior year, Basil Kerr, the band leader at Wando, allows me to join the drum line, finally, and be one of the leaders. My senior year, I'm like whatever. So, I did it. We did all that. Got placed the highest Wando had a placed in anything in history and so, it was fun, you know? Got to experience both sides. Then, got out of school and I wanted to learn how to cook. Dropped the drums and everything for about three years.

JT: Awesome. Sounds like you've got a bunch of different things.

JM: Yes, you got to.

JT: Yes, definitely. So, let's see, so drums, trumpet, anything else?

JM: I dabble on piano. I can play along with you, like if you give me the bass and I need to fill in. If we're playing stuff that's already written?

JT: Yes.

JM: I don't like creating for other people. I do write. I do like with the bands I'm with but I don't like to create for other people and give stuff away. And I don't like playing cover songs. So, yes.

JT: All right. What do you guys want to do?

AK: Oh, I can jump in. So, I guess my questions are going to be more focused like, towards, like, your career and how it's evolved through the years. I was looking up some stuff online last night. I saw that when you play with Funny Looking Kids.

JM: Funny Looking Kids

AK: And it said on there that you started like in your bedroom of like a bet.

JM: Yes, and you know where that bedroom is, funny enough? It's 7 Bee Street, over by MUSC. Me and two kids I grew up with in Mount Pleasant. It was their, I guess, first or second year in college. It was my last year. I really didn't care. They're like, we need a roommate. We want to live outside of our house and I was like, fine just so you guys can get out of your house and live in an apartment your freshman year. I decided to rent and it had this huge bedroom. Like, the bedroom's a little bigger than this room. So, I had a king size bed in there and a drum kit in the corner. Yes, I had a friend of mine in another band locally and it was all a bet about playing at the Music Farm.

JM: Like, that was the thing back then. Like, that was the biggest club in town. You wanted to either open up for someone big or like get to headline the club. And yes, it was like how much time will it take for you to get there if you even can. I said, I'll be there in six months. It took about four. So, it was just all about determination, knowing the right people, studying the industry. And back then, when I mean studying the industry, there was no internet. You had to go look up these magazines and find out what

clubs were the big ones, what bands were headlining these clubs, what days their guy was even there to take your phone call for booking. There was no email and all that back then. You had to luckily catch someone on the phone. So, it was a lot different. It was a lot harder. These kids have it made now for booking and information. Like, I can text you right now and you can answer me whenever, but you already have that information. Back then, you left someone a message. He might not be in the club until they have another show. Like, you see how the Music Farm has no shows for three or four days. Imagine back then, you're trying to book something and do a tour for a month with thirty different venues, but you got to wait three days for this guy to get back to you. So yes, like making a bet and doing something in four months' time and opening up for someone big is pretty. And writing those songs that have people pay attention to you that much in a three months' time span, is kind of crazy. Yes, I still can't believe it.

AK: What would you say is like your most memorable event that you played at in your career, like good or bad?

JM: Well, I have to give it to the man, Fishbone. They're been around forever. They've been known forever. They have history in the world that's amazingly funny and crazy. They're a LA band. They're seven black dudes that play ska and punk. They're like best friends with the Red Hot Chili Peppers. As a matter of fact, Anthony Kiedis, at one time had to put his house up to get one of the members out of jail of Fishbone. Like, Fishbone is a well-respected band in the world and being able to open up for them is like—like imagine whatever job you want to do and you get to meet the guy that motivated you to get there, and you get to have them every day what to change, how to get better, and show you the directions. Like, "this is how we went to Europe, this is how

you need to tour in Europe, this is how they're going to treat you in Europe. You look different than everybody in Europe." So, they gave you an insight, even though I had three white dudes in my band, they were teaching me, "this is how you take care of these three assholes, because this is your life". And that's what it was. And that's the biggest memory in my music is through Fishbone, just learning from them.

AK: They're kind of like your band's mentor I guess you would say?

JM: Pretty much, yes, especially for me. Yes. Besides them, Bad Brains is the only other one.

AK: Would you say that they were like the most influencing artists for you in your career?

JM: Influencing artists Bad Brains. Yes. Fishbone was good because they were touring at the time and they helped us and they were veterans of the industry. But, being a kid, listening to Black Flag and Bad Brains was—the punk rock side—and the Descendents. They were just bands that have been around since the seventies and 80s and Henry Rollins is still around. He was in, you know, like, these guys are. They're now being like honored by like Vans is making a shoe for them and, you know bands that people still don't know about, but they're popular in that movement.

AK: What would you say is like your favorite like punk or metal artist as of right now?

JM: Right now?

AK: You're like top favorite one?

JM: Man, let me think. Right now. I'll go ahead and give it up to Matt Skiba because he's riding around with Blink-182 right now. He just joined them. He's Alkaline

Trio. I met him through another local musician from Chicago and here, Johnny Puke, who played in a band called Cletus, another band that gave us a start in the beginning. Yes, I'd say Blink-182 because they're going to fill arenas every single time when they go out, regardless of what they do. They're the ones that everyone refers to now as what is punk. You know, besides Green Day. Green Day goes up and down, they fluctuate. They're more of a pop genre band now. But, you're not going to stop Green Day, but. But, when they say in punk, it's like Avenged Sevenfold's more punk than like. There's bands that are like Rancid's a punk band. They're still around. It just depends on, you know. And System of a Down can't be stopped. That's another band, so those are the ones that are tops right now.

AK: So, what would you say is like your highest and your lowest moments in your career so far?

JM: I don't know, highest moment I kind of took the drumming into sound engineering also, so I've worked for pretty much being an instrument tech and a sound engineer. I've literally worked for everyone in popular music from the fifties to present day. I've done sound for BB King, I've worked with Lauryn Hill, I've worked with The Roots, I worked with Gary Clark Junior. He's from Austin, Texas. I've seen Dr. John, Bruce Hornsby. It's like, just every act you can imagine. Even stuff your parents' have listened to, I've worked with them. I've seen Nirvana live, so it's like, things that people don't ever get to do. You know, it was like, I saw Dave Grohl as a drummer and they sounded horrible, but they were having fun and they were selling millions of records. It was the 90s. You know, it was a different time. I saw Alice in Chains live with Lane Staley. So, yes, it was like a different era back then. Everyone was like musicians, they

were like looked up to. Now, everyone's kind of a musician if you got a computer. And the lows, the low points are only the weird things. Like, my lows are odd. It's not like a bad thing. It's not like I've lost my house and my wife took everything and all that kind of stuff. I own my home, I'm good. The lows in our industry for me is just like, it's not even what other people would compare to. Like nowadays, my lows are like weather. So, the concert's not going to happen. You know, so it's not going to get rescheduled or it's now moved to another year or. We had Lauryn Hill, New Year's Eve. The soundboard, a thousand dollar soundboard got rained into. They had to go to Atlanta, get another one.

So, it had to be a five-hour turnaround, like it wasn't even a low. It was just, we're waiting. The show's not starting until it gets here. So, I haven't really hit the lows. I own seven drum kits. I work for a great, you got to actually kind of diversify yourself in the music. Guys, I feel sorry for guys that just play that instrument and that's all. You've got to learn how to engineer. You got to learn to do other things around it. At least if you can help someone else up, they'll pay you. If you're just playing and waiting on the next gig and that's all you do, you're not really that versed in your own field. I mean, even guys that sell boats are like, hey, these guys over here need extra masts. Okay, cool, we sell boats and we're going to sell them all their extra masts, so they're getting business on the side of their business. That's how music has to be. Should be with anything.

AK: What would you say is like your favorite thing about being a drummer or even more specifically like the punk or metal drummer?

JM: In punk rock, for me, I got that speed from gospel because gospel, it's start out (makes music) And then, you know (makes music) This is the way you keep it in control. People can play fast, but they sound sloppy. For me, it was all about technical

ability. That's where being on the drum line came in, gave me an advantage. Like with Travis Barker with Blink-182, his playing is clean as hell because he learned rudiments. He practiced in marching band. So, it's about cleanliness for him. And there's drummers like Byron McMackin of Pennywise, he's clean, he's fast as hell. Smelly from NOFX, he's clean, he's fast as hell. And then there's Bill Stevenson from the Descendents and Black Flag, he's clean, fast as hell. These guys are veteran drummers. Dave Raun, one of my personal best friends from Lagwagon and Me First and the Gimme Gimmes, fast as hell. These guys trained like—I watched Dave go to Muay Thai, just to work out, just to be a drummer. Like, you got to train your body to do it. At my house, I've got a heavy bag in my backyard just to keep my speed up, just for hands. It's a job and you got to take it seriously. And not only do you have to be able to play well, you got to be smart enough to tune well. You can't have a drum kit sound like a Muppet drum set. It has to like have uniformity. It has to sound right. You're the undertone of what's going on. Punk rock can sound like a sloppy mess coming at you or it can be a fast clean sound. And that's what those guys all do. And that's what I try to carry on and continue.

AK: Could you just describe like what all you do as like a sound engineer?

JM: All right. Same thing you guys do here. You walk in, depending on the artist, I might be the worst artist you have. Some days you have good artists. Some days you have bad artists. You're like, we got to deal with this dude. So, with me, like this, I'm here with a microphone. That means I'm an acoustic act and I'm singing right to you. Or you can come in there and you can have George Clinton and Parliment Funkadelic and have to use every input on your soundboard and have another soundboard for extra inputs. Not only that, you might have to dub a couple voices. Like, how many microphones do you

need? How many DI boxes do you need? How much space are they going to be taking up? How many artists are going to be coming on stage? Are they playing an acoustic? What songs are they doing it on? Like, because sometimes you just leave stuff muted most of the show until they walk up, pick up that instrument. Then you unmute it. It depends on the artist. I you're paying attention, like more to them, like, some of the bands I've been out with, like around town, are like three piece bands where I'm only focusing on driving a little bit during the solos to bring them up where they need to be. Or when the vocals need something or like there's something in their album that has reverb and I have to slide the reverb in so it happens in the house. It's all a part of the whole day.

Like, for me, it starts out loading the instruments in, getting everything set up and where it goes, then micro-phoning everything, then getting someone to sit on everything so I can get that sound into where that person's going to be at so they have it. They hear what they want during the concert, during the performance. So it's a lot of building throughout the morning and day. And it's then, at that point, that's where the electrical came in, it's knowing frequencies. You got to know what each instrument should sound like coming through that microphone. And some guys who like, I'm not going to give you any industry secrets, but you got to start out with what things sound like and then you adjust it to level it with everything. Some guys go in there and they give everything a level and then they build to it.

I'm like, well, how are you going to know how that sounds during the show while your faders are sitting at on point all ready? You can't switch how it sounds like the emotion of it, you can only fix the volume of it now. If you leave it at an area, if some frequency doesn't sound right, you can still fix what I call the emotion of that sound to

clean it up later up. If you already pre-jack it up, you're not going to have anywhere to move with it except give it feedback during the performance because you've got no room to work with. It's all depending who you are and how you start in the day. I've seen engineers who are considered the greatest sound like shit and then I've seen guys that are just learning just luckily get it. And now in the day and age with digital soundboards, it's like, these kids don't know frequencies, you're going to get a flat show, which means they got everything set at zero and they hope everything that's being played out sounds good and they'll just bring it to a level sound. They're not giving it any boost or kick in the frequency it needs. So, it depends on what you know.

AK: What's like your touring experience been like with your bands?

JM: With our band? The first thing you always hope doesn't happen is getting your van broken into, but it will happen eventually. It happens to every band, so just get that one out of the way. Like, something you love is going to get stolen. It happened to us in my hometown in New York. And it's funny, too, because my guitarist, Clint, he had this weird lumberjack pillow, like this plaid pillow and we were all cracking up on this pillow. And they got a couple guitars. They didn't get the bass. They got no amps. They got a few like, little like, things, maybe a little recorder and they got that pillow. And we were glad. The pillow was gone. Ten minutes later, we walk around the corner. What's on the ground in front of us? That damn pillow. So they got the pillow, they dropped, left it around the corner from the ban. But we were luckily on a record label at the time, which was also in New York City.

I made a phone call, they cut a check for guitars and everything. We went, everyone got new guitars. We were good. That's why I say I never have really bad stories,

because I've kind of mapped this out for us so we didn't have a lot of failures. Like, even the van we were in was paid for by the record label, so it was like, yes, it was all steps taken from me studying during those non-internet days, reading these punk rock zines just learning how to. This is how you do DIY tours, this is how you do this. Call up a city and see if these kids can have a hundred people at their house party on a Friday night. All of them put in five bucks. That pays your way to the next town. They might buy shirts and CDs.

That's how it was back then. Yes, that's one touring experience. That's it. I mean, there's a new story every day. I mean, we went to VFW. I mean, and this, all the military guys, they love it. They had the urinals. They had the [00:28:16] stickers in the urinals. That was their thing, you know? So, yes, it was like, just different places you played. Like CBGBs, a legendary club in New York is now gone. Played at the Stone Pony, where like Bruce Springsteen used to start. You know, like, you play these different venues and you want to get in and then you get there and you're like, this place is a shithole. It's like small and smoky, you know, the speakers are torn up.

You're like, you hear about it, you're like I want to be there and you get there and you're like, all right, whatever. You know, it holds a hundred people, but that's where everybody used to go. Like CBGBs, everybody went to see Blondie there, B-52, Lou Reed. You want to play someplace like that. You know, and now it's gone, so. It's now a John Varvatos clothing store. So that's another thing about music and history, things that were big back then are now gone, so.

AK: What would be like your top venue to play at, whether it would be like still here or not anymore?

JM: All right, for Charleston, I'm going to do this one for this town and I wish that this venue was still here, King Street Palace. King Street Palace is now across from what is now known as Rodney Scott, the new barbeque place. All right, across from there is a big building called the King Street Palace. They've now turned it into a low-income housing. That building should have been preserved by someone in the city of Charleston because that venue used to hold people like Chuck Berry, like it was the venue. And the James Brown and the Review, like all those bands used to play in that venue. I mean, up until the nineties, I even went to see a band, like called like Live there, 311 played there. It was open up until the 90s and then they changed it over and turned it into a housing when they should have preserved it as a theater for the city and they didn't. So that's the one place that I wish I could have played at that no one will ever get a chance to play it again.

JT: I was just going to ask some questions about like how you think punk rock has changed in Charleston and the country over the years?

JM: It's gotten softer. I don't want to hear about your girlfriend problems. You know, we had a band for that back then. Now, every band does it. Like I said, I respect Bink-182, but how many times do we have to hear about the same chick. It's like, that's just how I feel. See, punk rock started not because you're heartbroken. Punk rock started from struggle, like most good big movement. Like, in the 80s, when these bands were around and—Bad Religion, Social Distortion—just the names alone let you know that they weren't here to mess with you and they were going to tell you how they felt. They had a point to get across. They might have been the kids that grew up in the affluent neighborhood, but their parents actually worked to get there, unlike the other people. So

in the 80s, it was like, imagine going to school and yes, your parents might have money, but they're not like that kid who doesn't have to do anything type deal.

And it's the same as now, but the music's not the same. There's no struggle in it anymore. Everyone wants to be pop. It has to come from somewhere. It's lacking substance. It doesn't have a message really. Like, I mean, Green Day has done some songs, like “American Idiot”. They've done things in this era to kind of show that punk rock has that still edge of it's still not all about the government. We still are the ones that pay your salaries, like you're not doing anything for the people, and that's not what's in punk rock anymore—a lot of it. Thank God, I do play in two bands that do that, Funny Looking Kids and Hybrid Mutants. Like in Hybrid Mutants, Herman just goes on whatever he feels. He's been doing it since the 80s. It's his thing. It's his movement. And people pay attention to it because it's coming across, it's in your face. You have no choice. That's what punk rock is. It's the same thing with artificial warfare. It's like, we're going to get our point across whether you like it or not. That's what punk rock is.

JT: So, do you think there's a difference with Charleston punk rock if there is such a thing? Does Charleston have like a punk rock?

JM: Like a scene?

JT: A scene or like a style compared to

JM: Not really, because they're all so different. Like, even like I'm thinking of the bands like the two that I'm in and I'm thinking about like Cletus. Cletus, Johnny's in a band at Chicago. He's from Chicago. His sound's based on that garage band, like fast forward and melodic singing over the top of it, not like a more screaming or anything like that. And then another local punk band, there's a band called Flaming Anus. You know,

and these guys are like Confederate punks and I booked them on every show we had because I just liked what they did. You know, it wasn't about what they believed in. They were playing punk rock. I didn't care what their thought process or how they got to where they're going. They were playing and they had fans and it's like why stop them? You know, they're weren't promoting violence against anybody, they just had a belief in what they believe in and I'm not going to stop them from that. That's another thing about punk rock. It's like, don't judge what they're doing, listen to the message.

JT: So, could you say, like you said earlier with being from the south, like your influences were gospel and then in the Bronx, there were different influences. Do you hear those differences in punk rock, as well? I guess that kind of is like the previous question, but.

JM: Yes, for, well, like, punk rock around here? A lot of the guys listen to the old like gutter punk, like that's the kind of stuff they're into, like just straight up four cord, you know. Some guys can sing, some guys can't, and you know, but it's like it's just, it's different. One band I'm in is like we kind of have like ska and punk kind of mixed in and some guys play just like the Ramones kind punk, like the straight forward — 1,2,3,4. Stop, like that. Then there are guys that are writing these like melodic riffs and stuff and trying to be dueling guitars. Yes, the punk rock scene is a lot different now.

Back in the day, there was a band called Mother Fist and their crowd was more metal. They weren't even really punk, you know. It's like, but they were just in that hard core edge of bands. The thing, too, is that people didn't have a way to dress. We weren't grunge, we weren't like west coast or nothing. It was like everyone used to call Clint in our band like the Vietnam vet because he always had on this military coat and playing

guitar. Like, he looked homeless. He had long stringy hair and a huge ass beard. He was playing punk rock. He did not like he should have been in the band. It was just like. Yes, so, but he was playing punk. It was like, it was straight forward punk. It was like, and that's what people like, man you all are a punk band or a real one and I was like. And that's what. We just kept doing it because of that reason. First record we recorded, we did in one take, thirty-five minutes. Do you all do anything ever? No, that's it. You think you don't want to change, you don't want to slow anything? No, that's it. Next record. That's gone. That don't happen anymore. So, yes, kids now try to be polished. They're still not that good. Like, you've got to actually be good first. And here's another one. I'll go back to a Fishbone tip. Here's what Fishbone always told me. It's like, when people refer to you, you want to hear them say this, like, how good are they? Tight as a mosquito's asshole. That's how good they are, so that's where punk rock is. That's where it needs to get back to. Just like a focus, like a message.

JT: I guess this one, not really related to my things, but King Street Palace was your favorite place to play, or that you wish you could

JM: Would have been.

JT: Have played out here. Is there anywhere elsewhere that or favorite place or favorite city across the country that you enjoy more than most?

JM: If it were anything now, I mean, being in a punk band and seeing how things are. I wouldn't mind doing again, maybe Warped Tour, but like if they did Warped Tour more based on how it first started out. When Warped Tour started, it was Sublime, it was 311, it was the Funk Junkies, it was Voodoo Glow Skulls. It was real punk bands. It wasn't like ten hip hop acts and this chick singing over a tape and like, this new. It was

skating still, it was still biking, but it was stripped down and it was just punk rock. It was like, you got to see Pennywise, everyone on the same, like, day. If it were like that again, I'd like to do Warped Tour at, in any venue, in any setting, because Kevin Lyman, the guy that run it.

He's the only one that has ran a successful in this entire country in the last thirty years. When Jane's Addiction and Perry Farrell started Lollapalooza, it was a good idea. It was a good concept, but the bands they were trying to book were way too large for the budget to keep that tour going every year. It's like, you can't have Beastie Boys and another large act and this other large act every year. Like, that's a lot of money to pay out to do a festival across. That's why they only do it in Chicago now for four days. But Warped Tour is not going to stop, because punk bands don't really expect to be like rich at one show. They do it over a period of time. So, yes, Warped Tour and more punk. If they could just make that more punk rock.

JT: That's all I got. You all got?

Yes, I just had some general questions I guess more about Charleston? You said you moved here in the 80s and really saw the city grow from sounds like bare bones up to what it is today.

JM: Oh, yes. You know where Five Guys Burgers is? That was a place called King Street Station. It had bands. It had a laundromat right across the street that had video games and beer at the laundromat. And it all was open twenty-four hours, now. Remember this, bands didn't start until like two in the morning. You all don't even know what Charleston used to be like. It was amazing. Yes, right there just on that end of the street, it was King Street Station and then like where La Ha's just closed used to be. My

friend, Leno Doriano, I think he might still own the building, but he rented it out to them. He had a bar in the back that was just now Burn's Alley. He kind of split that building into two. It was the pizza place up front, bar in the back. And that place was open until three, four in the morning.

Right across the street, I worked at little Dino's Deli and Grill at three-fifty King, which is now some Asian little place and Kickin' Chicken actually moved into there from my boss, Nate Ross, he does the air announcing for the games, actually, on television. He owned that restaurant. He sold the Kickin' Chicken their first restaurant on King's Street before they moved across the street. But, Horse and Cart was the place that we played at first in this whole town. It was a little bar across the street. As a matter of fact, if you go to local 616, Dwayne and Vicki, they used to work at Horse and Cart. And also the Upper Deck, those employees, used to be employees at the Horse and Cart. Ken Newman was the owner. And in the back, they had this little room about this size and the band would set up over there and it'd be like forty kids in a circle moshing while you're playing. And then they're like, you got to move this out back to the patio and I was like, okay.

Now, there's a hundred and fifty kids, moshing in a circle. But, yes, it was called Horse and Cart. And that was early Charleston in 90s. The only reasons that actually started happening was because of a guy named Clay Scales. He had a record store that was a ska based record store called Fifty-Two-Point-Five, he got the name because it was 52.5 Wentworth Street and it was a record shop. And I went in there and kind of met Clay, bald head, skinny guy with glasses, drove the coolest Vespa scooter with the windshield and, because that's the ska movement, the scooter, that's the British thing. You know, he was all in that movement, but he had the only record store downtown before

Millennium Music opened. Where the Walgreens is, or whatever it is, they used to be a record shop.

JT: Yes, that closed down like I think our freshman year, for the seniors now, and they had like a blow-out sale. It was kind of sad to see it go.

JM: Yes, and the bar above it, that used to be like two thousand people every night. It was insane. Yes, Charleston's way different. Music Farm wasn't at the place it is now. It used to be on East Bay Street. You know where the Beer Garden is? You know where that new building is across the street, well, right in the little parking lot next to that was the Music Farm. It may be held three hundred, four hundred people, and I was in I think my junior year in high school when I went there for the first time and I saw Rage Against the Machine, who no one knew who the hell they were yet. And Rocket from the Crypt. That was the two bands that were playing that night. And yes, it was Rage's first album and they just came out and played in front of three hundred people. No one knew who the hell they were. That was early Charleston. Then there was another place called Acme. Acme is over by, you know where slightly north of Broad is, on that little alley? Yes, it was in that alley, in that building. That was called Acme. The Ramones played there, Bad Brains played there. This was 80s, 90s, Charleston. Like, those bands actually came through and played little places like that.

JT: Do you think like the growth of like tourism in Charleston kind of like saw some of these little places kind of get changed out for restaurants or something like that, because you think of slightly north of Broad, you don't sit there and say like oh, the Ramones.

JM: I knew the owners. I knew the owners. Here's the thing about Charleston.

Like, on Cumberland Street, there was Cummin, that building's still empty. You probably don't even know there was a club there. It's just painted white now and it's empty. It's been empty since Cummins moved out of there onto King Street. Cumberlands was one of the greatest little underground clubs. It had like mystery beers. They had a thing full of beers. It was a dollar. You just say give me a dollar beer and they would give you whatever was in this thing. You could get a Mickey's. You could get a Budweiser. It didn't matter. It was all in this thing. Until it was empty and it took about until like eight or nine at night from Happy Hour, people just buying dollar beers.

People would get trashed. But, remember bars were open twenty-four hours a day. There were no cops on every corner. There was no valet rope to get into anything. I could leave a bar on east Bay Street, go all the way up to King. AC's used to be on the other side. AC's is now way down here. You could go into AC's and see about ten people you know. It's like, yes, we start playing in about an hour and that'd be twelve o'clock at night. And there was a place all the way on Huger Street called the Beam Warehouse - this band called Beam owned a warehouse that’s now Taco Boy. So, there were stuff everywhere. And like people were like, oh, people are scared to go outside of town. It's like, musicians weren't scared to go anywhere.

We roamed wherever we wanted because we knew everybody on every side of town. It was a different place. Like a band called the Secrets, they played on Rutledge Avenue and it was a dive, but it was their bar and they played on Thursday nights and it was packed with all college kids. Charleston's music scene has changed a lot. I don't blame it on the growth. It's just the same with New York. It's like, if CBGBs wanted to be there, they'd be there. NYU tried to buy out CBGBs and the city wouldn't let them. So, it

would have been a preserved place. Same with Cumberlands and it's like I watch these business owners go through things that they changed personally, so things change hands and they fell apart. The only club that's still around is the Music Farm because it's a venue of that size.

It used to hold twelve hundred people. I was packed in that place like sardines at some shows, man. It was like, the capacity's now only eight hundred. New fire marshal's brought it back down to like normalcy where you can walk around during sold out shows. Back in the day, a sold out show, you were sliding and skidding across people to get through. One show there, the NOFX show, they tore the urinals all off the walls. Like, at the end of the show, there was water just pouring into the building. So, I've seen some crazy shows in there too. I saw Rancid, Tim Armstrong throw his guitar against the wall over his guitar tech's head and smash it and the guy picked it up and goes, just hand it to me. I've got to have it working by tomorrow. That's punk rock, you know? Yes, and that's all happening here in Charleston. It's like yeah. Charleston, like the Pour House. Alex. Alex's first bar, the Pour House on Highway 17 it's a place called Hunley's. Alex had that. It was so tiny. I played in that with a band called L Brown Odyssey, a whole other band I was in. And Alex moved that from there over to James Island hasn't stopped since, so he got the right idea. He was like I'm going to book more than what everyone else is booking downtown. I'm going to get every kid that knows every obscure band to start coming to my club. And that's what he did. And there was another guy that did it in Mount Pleasant Trey Lofton, a kid I went to high school with, and he had a place over there called the Village Tavern.

That place had, like, I saw, what's those kids' names from Tennessee? I can't think

of their names right now, but he had like bands that were now getting big and that are big. He was booking them before anyone knew them. Like, bands like the Killers and like, when they were first on their first tour and no one knew them, he was getting all these college buzz ands and the place only held like a hundred people. And, yes. And he also booked for the New Brooklyn Tavern in Columbia. So, yes, you kind of meet people like that along the way that move on and still do things. Yes, there's a lot of clubs that are gone, man, that were in Charleston. You'd be shocked. There was something to do almost every day of the week, always.

JT: Do you have like a performance you can remember going to in Charleston with like all these different places that you were just like, that was like the best one that you saw?

JM: I'm going to take you to the 80s. The old Gaillard Auditorium. I saw, it was Run-DMC, the Fat Boys. It was like hip hop when it first, it was the birth. It was like 1984. Like, it was everything that was first out. It was Curtis Blow, it was Houdini. It was before even the west coast knew that rap was going to be big because Ice T didn't come out until 85. Like, these guys were already touring and doing like Fresh Fest was the name of the tour back them. Yes, King Street. Go on the Gaillard Auditorium, like seeing an actual real New York hip hop show in the south in the 80s was pretty crazy. Something you didn't expect either, because me living there was like all the things I love was not here anymore and they were like holy shit, a show's coming. So, it's like yes, we're going. It was fun. It was fun seeing something that not fit in here fit in.

JT: Absolutely. Kind of on that thought, too, I did my term paper on when Two Live Crew tried to come play in Charleston. Do you remember like all the controversy?

JM: Oh, I knew Luther Campbell actually very well.

JT: Oh really. He went by Luke Skywalker, right? Yes, okay. It just seemed like it got blown way out of proportion in Charleston. Like, they were issuing tickets if you were playing some of their songs in the car too loud or something like that?

JM: It did. Oh man. You really want to get into the real history, now. All right. Let me explain something funny. Back in the day, The Battery, you know where the water is and everyone's out there cute, holding hands and there are tourists. Back in the day on Sundays, it used to look like little Africa. It was all black people. It was cook-outs. Everybody was hanging out, riding motorcycles. Everyone came through, and everyone knew each other and it was like literally from like ten a.m. to like eight at night, a party on the Battery. Every weekend. And they only put in those ordinances because new homeowners started buying in that area so they wanted it to quiet down. So, yes, that was during that time. And no Two Live Crew man, he was like banned from the state a few years ago on some lewd act thing he did, but he still performing.

JT: Yes, they had something where they kept trying to play in Charleston and they ended up did play at King Street Palace, but there weren't like allowed to use the state automated ticketing machine and stuff like that and they were like that's fine because we're going to sell most of our tickets at the door and it was interesting. We got to talk to Mayor Riley about the whole thing and —

JM: What was his take?

JT: He was, well, it was kind of interesting because he said—I don't need to hear those songs, I read the back of the album and I read the like titles, and that's all I needed to know. And I was all oh, I see.

JM: Come on Joe. He grew up on Isle of Palms. He knows better than that. Joe went here, didn't he? Yes. No, I knew people that grew up with him, oddly enough. They say he was a very strange kid. Because I pressure washed this lady's house. Her name's Phylla Shaffer. She grew up with him. She was eighty-two at the time when I, she was like, yes, I know Joe. She was like, they just called him the lifetime Mayor. That's what he was. You know? Yes, he disagreed with a lot of the things that the youth liked, like even the market back in the day, man. The market on the weekends would be four, five thousand high school kids from all the high schools in the entire city. We used to just hang out down there. It was insane. Because there was dance clubs all around. There was the Tree House on King Street, another place called the Warehouse, a place in the middle of the College of Charleston campus. There was a little nightclub there called the Arcade. There was clubs everywhere, so people had places just to split off and come right back. And the best all night eating place was called Fanny's. It was next to the Charleston Place Hotel on Market Street. It's now a different name now, but that place was open 24/7. And from twelve at night until six in the morning, you'd see everybody you knew in that restaurant.

JT: So, would you consider these times like the late 80s, early 90s, like the heyday of the Charleston music scene? Or is it just a different music scene now?

JM: I'd say the best time was right as like literally, I'll go ahead and put Darius in this. When Hootie started playing King Street Station, because it was like, for them, then, they were a Columbia band. Darius was from Charleston, so people would show up and the guy, remember this was only three hundred people back then showing up to see them, whereas now they can sell out an arena. But they'd play two or three days in a row, then

hang out, you'd see them everywhere. They were just kids. They were right there in the scene. They knew everybody, too. And Columbia, Rockafellas was the big club and it only held three hundred people.

So, yes, it was like, you got big back then just because you packed the room. Like, hey they packed the room, I guess they can pack any room. That's how people got signed back in the day. Like, if you can get three hundred people to show up in South Carolina, you can get three hundred people to show up anywhere. So, that's kind of what they went on and yes. I'd say 90, 89, because a lot of reggae was back then too, man. Like, the reggae bands kind of got washed out, now they're only getting the MOJA Arts Festivals. It's like kind of sad, actually. It's like, back then it was like Mystic Vibrations, just a ton of them. There was like six other bands that go along with just that one. You had Osei Chandler, those guys ran the reggae world around here. When you all talk to Quadro Cambpell, ask him, that's his people. He'll let you know. That's what was going on. They had the run of the mill. They had the sound set back in the day. In the 80s, the reggae guys ran the show, literally. Like, they had the loudest. You went to a nightclub, they was louder outside. They didn't care what show you had going on inside. They were set up outside. Oh, another place Francis Marion. There used to be a band shell there. You could play outside in that thing. If you pulled a permit, you could play out there. It was only ten bucks back then for an outdoor performance permit. Like, things have changed drastically, man. Yes, I'd say up and we quit playing in like 2000. So, I'd say 89 to 2003 there were a lot of bands. A lot of bands knew each other.

JT: And a lot of places to play sounds like too.

JM: Very. Yes, VFWs were open and welcome to shows back then. Whereas they

aren't anymore. You can't do that anymore now. Yes, VFWs. We used to have literal punk shows. People would bring all their own beer. People had forties and we cleaned up at the end. They don't do that now. Everyone just leaves their trash. So, we respected the place we were in, too, regardless of if it's a VFW. It was like, man, look, this is these veterans' home, this is where they come for their steak dinner on Tuesday. Clean up when you leave and we'd announce that on the mic as we were doing the shows. Yes, that's the only difference. You don't see these bands trying to go off and bring their own PA and do a show anymore. They want to go to a club that already is providing everything and they think advertising should be free or if the club knows someone in the papers. It's like, you got to build those rapports with people. They're not just going to hand you an interview or say, hey, your band's playing this weekend, because everybody's band is playing this weekend. You need to be friends with that person and say hey, when your week comes up, you do get premiered. Like, I didn’t' expect to join Hybrid Mutants and immediately be headlining shows again. This is just like my third show next week at the Music Farm, but I set that one up because Herman had never played there. I'm using my ticket to bring them in. You got to reach back, and that's why I've got bands opening up that no one knows, but people need to know them. That's what it's about. That's what we did back then. I'm bringing that back. We're going to be doing shows at that skate park. I'm going to be doing showcases. We're going to bring new bands again. We're going to do it again. I wasn't doing it for a while. I've been touring a lot, but now I got time. I'll help out again. You know? There's not bands like that. My guitarist, his brother-in-law is the drummer of Band of Horses. He isn't going to bring no bands around here and promote them. We got to do that. I don't care how big you get. If you don't reach back, you're just that person.

Interviewer 3: The guys might have asked this already, but tell them about your wildest show.

JM: Which one?

Interviewer 3: Your memory. What's your wildest memory from a show?

JM: Which one?

Interviewer 3: Give them one.

JM: Another one?

Interviewer 3: Did you already cover that?

JM: I think we did. I don't know which one I gave them. There's a bunch. This is scary. I've been at one where a band I was about, I wasn't even joining a band. I was just there and the guy playing with the band called Go Baby Go, a kid named David Lee, a local guitarist/musician. They had a rockabilly band. I'm sitting there at the show and the drummer I guess notices his girlfriend is getting hit on at the bar. Middle of the song, this dumb-ass gets up, leaves his drum kit and he's at the bar, beating the crap out of this kid who was talking his girlfriend. They were on stage just waiting with their guitars in their hand. That also happened in Charleston, so you want a crazy Charleston yeah. I've seen that happen. What else? What's some more good ones? I don't want to talk about my family. I'll snitch on Sheryl Crow or something. Let me think. What's another good one? Del the Funky Homosapien.

Interviewer 3: What did Del do?

JM: Del showed up with backpack and a scooter and he stands, maybe five foot three, so no one even know it was him. He had his hat on all low and he has this like little, I don't know what he was on that day, but I swear for the first song and a half, this

was his stance. The music was playing, but he just went yes. All right, now we're going to start. That was like two songs in. He just stood there while the DJ was playing. I've seen weirdness happen during shows while I was doing sound. You see a lot. Fifty Cent at House of Blues. I've seen him throw people off stage one hand. Nappy Roots, The Call to Charleston. They started talking trash to my man Andrew. We was running sound for the Nappy Roots. The Call to Charleston, paid for their PA. Okay, so if the Call for Charleston has a budget and they can't provide a certain sized PA, you know, you don't - So the guy in Nappy Roots starts talking trash. Hey, you all, turn around and thank the sound man for bringing this tiny ass sound system out here and I went pup, muted. I grabbed the mic and I got on. I said, look, these kids, the Call to Charleston, used a budget. They had to book you and book whatever sized PA they had to use. If this is the way you're going to treat them and their budget, I don't think you should ever bring your asses back to Charleston. Everyone looking at me turned and looked at them and I unmuted his button. I didn't hear anything. All of a sudden, a crowd of two thousand went down to like twenty people. Don't ever talk trash about the people working for you. I can give you a lot of good industry stories. Yes, if you're in this, like I said, it could be a given day, depends on what day you're doing sound. You can have someone be completely left field or they can be just nice and let the day go by. It all depends. I got a million stories. I'm giving you the clean ones, the BG clean ones. There's a lot.

JT: Did you have any stories like at these little performances or at these bars stuff like maybe Citadel Cadets, caused an issue or anything like that?

JM: Never. That's the funny thing. It's never you guys. Ever.

JT: You're describing some of these scenes and I'm like, gosh, I want to go. And I

can think of cadets in the 90s just, you know, causing a ruckus.

JM: They came, but they were changed already. They changed clothes at the girl's house around the corner, but they didn't act out. And like the only Citadel kids I know of that got in any trouble was always at the Music Farm. And only because back then they had a meathead bouncer staff. They picked on everybody. It didn't matter who you were. And some guys that were in the Citadel got in trouble because they got in a fight at the club. You know, it's like, they didn't even know they were in the Citadel at the time. Yes, it's usually not the Citadel guys. Usually the guys back then, Charleston was very small, so if like you made a little bit of status. It's kind of like now, like the southern charm people, they think they should be able to walk into everything because people know their names. It was like that back then with the musicians, like, okay, there's Dave Marble from Motherfist, so let him in. There's so and so from this band, let him in. So, like, when the town started getting bigger and they weren't letting certain people in because you weren't hot no more, then you started seeing like, what do you mean, not tonight? We said not tonight. And that's what started happening, so yes. But no, I've never seen Citadel guys, even just out and never causing trouble with no one man, ever.

JT: I'm not going to lie, it's a little surprising.

JM: It's not, though, man. You got to remember it's like, you're at college. People want to expect just because you have on a uniform and you're not on shore leave, you're just. You're in college. I've seen guys in the navy get called Citadel guys and I'm like, well hell, that's a good thing. You know, it's like they're getting that respect. It's like, you deserve it. You know? It's like, it's a uniform, but it's what you guys represent. And it's what you put your life into. You got to dedicate your time to this and I know how that

first year can be. I played basketball. Basketball at a college isn't different from doing this. You're going to get hazed, you're going to carry everybody's bags. You're going to get hit with soap in the sock, you're going to get beat up, but next year it's your turn. This is what it is.

JT: It's a cycle.

JM: It is what it is. Even with band. Like, in band, like, people didn't know bands can be violent. When you're a freshman, oh, you got abused. And you're sitting there in the summer time on asphalt holding an instrument and someone don't like you, give me five. And you got to drop and give this dude five every time he says it regardless. You know how hot that gravel is and rocks you're just doing pushups. Like one kid, he hit the mark for seven something a day. That's how many pushups he had to do. Like, he would just, drop. They didn't like that kid, drop. Every time he got back up, drop. Yes, you got hazed. You got strong, but you got hazed. That's I think the difference between you guys going into the world and other people. It's like you understand it's like, it's a mental game. I might be eating shit now, but, I'll be fine tomorrow.

JT: So you'd say that respect's like a real big thing, too, in the music industry and the specially

JM: It goes further than anything. I'm not famous. I've never wanted to be. I've been on the Chapell Show. I worked for Dave Chapell. I don't want to be no lead singer. I can sing sometimes if I want. I can write a hit album if I needed to. I've written for other people. It's not my focus. Right now, I'm trying to open a laundromat in my grandfather's land in Awendaw. I've got other things I focus on. I could be all music, but that's not going pay all bills. I'm not on that level and if I did sell some productions and still, I'd

still be doing other things. It's not where my life is. I don't even practice drums. I've got a drum kit set up in my living room I haven't touched in months. I've got one at the band room I only touch when I go there. But, if you see me play, you'd think I'd be doing it every day of my life. But what I try to tell people is like, you guys right now, I got my Bruce Lee training on when I was young, so I don't have to do it every day now that I'm older. Back then, yes, I'd sit in a shed for six hours, so you can't be better than me. Now I already got there. You've got to prove yourself to me. It's yes, it's different.

JT: You're on the other side. Absolutely.

JM: And like I said, this is going to be our third show next weekend and young kids now, like the kid DJ from Real South Records. He came up, he goes dude, I thought I was a good drummer until I saw you tonight. I'm like, well, you got to believe in yourself. It's all I can tell you. Some people are born with it, some people got to fake it until they make it. Just depends on who you are.

JT: That's all I got. Thanks for coming, sharing stories.

JM: Hey, you all become successful. Take over this damn world, man. Change everything out there. Please. We need you all. Trust me.

JT: Made me miss late or early 90s Charleston a little bit.

AK: I was never there.

JM: It was fun because we didn't know what they were calling grunge. We just thought they were good because like Mudhoney and bands like that — they were all Seattle. And even Band of Horses, they didn't make it here. They had to got to Seattle. It's hard to break out of Charleston, very. Thank you guys.

JT: Ah, hold on, we've got one more thing for you.

AK: Just need you to sign this here.

JT: We're going to like store the interview and all that.

JM: All right, yes.

JT: Give you a list of it.

JM: I hope I gave enough informative stuff. You need the address and everything too?

JT: Oh, absolutely. I didn't see that.

JM: I can.

AK: It's going to be a fun paper right now.

JM: Yes, they were at the band room, I tell them, man you going to do something about the higher [01:07:42]? I'm like, it seems like they want more of a history of the town than what happened. And yes, Charleston, man, has had, yes, reggae and rock that ran it.

JT: We got some —

JM: There you go, that's it.

AK: All right. Thanks man.

JM: Guys, just keep doing it, man. If you can come to the show next week, bring everybody.

AK: Hell yes.

JT: Oh, absolutely.

AK: Hell yes.

JM: Cool. Thank you.

AK: Thanks man.

JT: Yes, absolutely. He's sitting there saying like, oh yeah, the Ramones played down this back alley. I'm like, what?

AK: Yes, it was like —

JT: Passed that place like, I don't know, hundreds of times I believe.

AK: Yes, he threw out some like big names there. I was like, what?

JT: Yes, he was like one of the first guys to like.

End of recording.

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