

Deadair Dennis ([00:00:01](#)):

Thank you so much for downloading this episode of, so what do you really do? The podcast where I am your host, Deadair, Dennis Maler, interviews, artists and entertainers about their day jobs. And on this episode of the podcast, we are speaking to both an artists and entertainer and support staff of artists and entertainers, which is not a group of people. I feature as much on this podcast, as I would like as someone who grew up as support staff for the arts and entertainment, uh, as someone who works behind the scenes and a lot of things, when it comes to music, radio, TV, movies, acting comedy, you know, all these things. I not only am I in front of and the artists and the entertainer, I'm also someone who's in the, behind the scenes off. And on this episode of the podcast, we have somebody who fits all those bills as well.

Deadair Dennis ([00:00:50](#)):

And might I point out is a very long overdue conversation, uh, on the, on the podcast is my good friend, Jack Ballard, who was the doorman at an infamous Baltimore bar rock bar. Uh, I D I don't wanna call it a club because club denotes like big, uh, places and touring, huge bands and, uh, clubs. They, you know, you have a club thing. This is literally at best a book. It is how daddy's, uh, if you're from Baltimore, at some point, if you gone, and if you have any friends in the local music scene throughout the nineties and early two thousands, you, they know you have heard of how daddy's, how dirties, how daddy's, uh, the infamous dirt bar of Highland town in Baltimore city, where every, just about every pumpkin metal band had played. At some point, if you're a fan of music, you probably went to a show at how daddy's, um, or at least heard of the place.

Deadair Dennis ([00:01:52](#)):

And, uh, well, we talk about it and the reason why this is a very long overdue conversation, Jack and I have been friends for God almost probably more than 20 years now, because I started going there as a teenager in the late nineties, he started going there as a teenager in the mid nineties, and let's here. I had an internet radio show in the early two thousands. Um, when I was in college, he radio WMC, our shout out and I did a local music show called one step behind. Um, and of course it was a playoff one step beyond by, uh, madness because I will forever bleed to tell I am a rude boy through and through. So I had this local music show and I, Jack and I were talking for the longest time about having him come on and just tell stories of how daddy's and stories of being a bouncer and a doorman.

Speaker 1 ([00:02:40](#)):

And we never could coordinate schedules, but also at the time, he didn't really want to tell these stories because the people, the stories about, or he was still friends with, they were still around, they were still active. Um, and you know, some of these relationships now fallen off. Some of these people in the country have passed away, or we've gotten removed enough from that to where we could tell these stories without fear of hurting people's feelings. And again, we don't want to tell these stories to hurt people's feelings. Um, also, I guess some of these stories are, have, can now be told because, uh, there is no more because the statute of limitations in some of these stories finally ended, uh, no, it was a good story to talk. It was good to both catch up with Jack because I mean, I haven't seen each other.

Speaker 1 ([00:03:24](#)):

We just, you know, that happens in life. You meet people or you become friends with people and then social media takes over and you only know them through social media. So that's how Jack and I have been communicating because, you know, we have a lot of same interests. We still have a lot of same

friends. We still do a lot of the same things, just not at the same time or with each other. So it was nice to get caught up with them, especially during the pandemic. Um, and it was, it was good to hear stories that brought back a lot of memories of really great things, um, from, from my youth. And so if you don't under it, don't know what, how daddy's is. Jack will tell you all about it, but it's basically, uh, imagine a dive bar that caters to nobody but punk and metal heads.

Speaker 1 ([00:04:08](#)):

Yeah. Uh, and it was ran by how, who was, you know, you'll hear how still alive. Don't worry. We're not like, uh, you're eulogizing a man. Uh, but this, this conversation did really man, somebody needs to make a good real poppy, uh, documentary that will become popular about the, the, the nineties early 2000 punk metal scene in, in, in Baltimore, or at least up and down the east coast tale. Like there was a great scene going around there and it just, we need somebody to tell the stories of how daddy's of RAs monkey of why it's, uh, of angels rock bar of all these places of hyper lights in Aberdeen. Uh, you know, there was the loft and Essex. There are so many places in the mid to late mid nineties to early two thousands to play shows, and then they all just went away.

Speaker 1 ([00:05:00](#)):

Uh, and I dunno, it's, I don't even know if kids are pursuing to do shows. I gotta imagine they are. I mean, oh, cafe tattoo has got to be also on that list of, of shows. Like I met so many fun people just go into like church shows and like daytime Sunday, all ages punk shows, you know, there was, uh, a bond formed amongst people and I'm sure it happened in other scenes, in other towns and stuff too. I would just love, I guess it's gotta be me. I gotta go from being a standup comedian to podcasts or to documentary filmmaker. Uh, if this is gonna get done, I guess it's going to be me. Who's going to be the one that gets it done. We'll see. I don't know. I can't imagine anyone's going to fund, you know, put money into that, but maybe I can find financing from somebody to do it.

Speaker 1 ([00:05:50](#)):

And instead of finding a real job, I can be a documentary filmmaker and that will be what I spend the next, wherever on my life on, but the great conversation. And now Jack is a standup comedian and podcasts are himself. So we talk a lot about transitioning from being a musician into these other relative fields. Uh, that happens not a lot, but enough to be significant to notice how and when it's happening. So by the way, if you've been following me on social media, uh, my, my adorable, lovely dog sister, my dog, who is named sister, um, she has been going through heartworm treatment and it's

Deadair Dennis ([00:06:29](#)):

Been a very long, uh, month

Speaker 1 ([00:06:32](#)):

Dealing with that because the medication has side effect of decreased appetite. And, uh, when we said decrease appetite, when we say decreased appetite, we mean it it's, she was not eating for three weeks straight. Like I literally had to force feed her food just so she would eat something. She was sick all the time and throwing up. And then, but medications over with, and within two days of stopping the medication, she is back to normal. She's eating, she's happy. She was just in here, uh, you know, begging for head pats in your scratches, which I gave her, which delayed me from starting to recording of this because I knew both my hands to talk and I can't talk at the same time if one of my Hans, uh, is petting

the world's best podcast dog. Like normally she just sits outside the podcast studio here and lays down and waits for me to finish.

Speaker 1 ([00:07:24](#)):

Occasionally she'll poke her head in, uh, actually, uh, I'll see. So w Jack and I did record this podcast, uh, via squad cash, shout out to them. Um, but I don't know I've recorded the whole video. I have the whole video. I might just release the video. I don't know. Tell me in the comments or send me a message on social media. If you want to start seeing some of these podcasts. I mean, it's just, you know, one camera on each end. There's no one, you know, it's two cameras, my camera, his camera, uh, sister pops in a couple of times, she makes a cameo appearance during some of the conversation with Jack. So if you want to see my dog slowly walking into a room, like, Hey, are you still working? Okay. And then walk slowly, walk away. Uh, let me know. And I'll release that video.

Speaker 1 ([00:08:11](#)):

I will do like promo video stuff because, um, I have that access and also nothing else to do. So I might as well spend time remembering how to video edit, even though there's not a lot to, it's not like I'm processing special effects. I'm just, here is one camera. Here's another camera cutting back and forth. So I don't know if I need that much of a refresher on it. Cause I've been doing a lot more, uh, through the pandemic, uh, which by the way, speaking of pandemic stuff, COVID stuff. I have a whole listing of all the things I've worked on doing COVID or at least try to keep a list of all the things that I've worked on doing Kevin. So if you've gone to check out some of the things that I've been working on, other podcast episodes, video sketches, other people's is that I have been on, you can check all that out at [dead or dentist.com/covid-one nine](#).

Speaker 1 ([00:09:02](#)):

There'll be a link to that in the description. If you wanna check out all the things that I've been working on in the past year, because, uh, I have to do something you can't sit around and just stare at the wall. Uh, I definitely almost thought about making or have rich Deanna Netflix joke. Meanwhile, last night I just complained about how many comedians I've heard make I've reached the end of Netflix. I've reached the end of porn hub. I've reached the end of the internet jokes over the past year with the pandemic, which by the way, wasn't that original of a joke before the pandemic, but the amount of people who are coming out of the pandemic with that joke, like, Hey, I reached the end of this thing that we've all been doing. Aren't I so funny and original? Well, if there's people coming out of the end up w who are seasoned and great and wonderful, and there are people that are coming out happier than they went into the thing.

Speaker 1 ([00:09:50](#)):

And I have to suffer through watching it sometimes because that, uh, it's suffering for me. I could just ignore it like other people do, or like how other people ignore me, but I digress. So that's the world we're living in. Glad comedy is coming back. Glad we're going out to do these things. I got nothing on the books, uh, but a couple of festivals which are going to be fun. I can't wait to do them there. It's going to be a lot of good, good times coming up in the next year. I hope for me at least, but without any further ado, please enjoy my conversation with bouncer, doorman, musician, comedian podcast here, and my friend Jack Ballard of how daddy's,

Speaker 3 ([00:10:32](#)):

[inaudible]

Speaker 1 ([00:10:32](#)):

Three audio backups, but zero video backup, which is fine if I lose BDO, not the world's biggest route, but I also don't want it again. It's not like I'm going to release the whole video. I just want literally like one minute clips of you saying something funny and then like on social media, you see, you know how the, yeah. That's no problem I'm into it. So which on that note, uh it's now that I've just opened out about all my current anxieties that I'm dealing with, right. At the exact moment, how are you doing with the anxieties of COVID or anything that's going on right now?

Jack Ballard ([00:11:07](#)):

Yeah, it's been a rough, it's been a rough year and a half. I got to tell you, um, I've been through I've changed jobs. I've changed girlfriends. I've changed just about everything in the past, like 15 months. You know what I mean? And it's just, uh, it's just crazy. And it's my entire social life dried up and died for like five months. And now stuff's starting to come back, but it's been hectic. It's been crazy. It really is.

Speaker 1 ([00:11:31](#)):

Marilyn has been more lax than it has been here in Boston, Washington, really clamp. Well, Boston made the appearance. They clamped out. I live in a neighborhood called [inaudible], which is right down the street from, from Boston university, from BU yeah. So I'm just surrounded by college kids. And it's been non-stop partying since COVID like, it's been literally, I literally at two in the afternoon on a Monday passed by a 40 person house party where a guy was, I'm hoping it was his girlfriend walking a woman away in the street at two in the afternoon, who is puking into the street on a Monday afternoon. And I'm like, how did I not have coronavirus like this? This is where coronavirus will become airport. Like this is ground zero for

Speaker 4 ([00:12:13](#)):

It. No, I agree. I live right by Micah, the art college. So it's been there a little different though. It's all just goth girls and masks

Speaker 1 ([00:12:21](#)):

Now. So before

Speaker 4 ([00:12:23](#)):

That's it, that's the only thing that's changed. And

Speaker 1 ([00:12:26](#)):

Luckily in Okoth girls pretty much had all of those masks before the pandemic anyways. So if anyone

Speaker 4 ([00:12:31](#)):

Was prepared for the pandemic, it was the goth community. They've been in full and protective gear for 30 years now. And nobody was more prepared. They all, all gags, everything was ready.

Speaker 1 ([00:12:45](#)):

Amount of glass protectors that are now going up. And like every Saturday night who would have thought the places that was most prepared for COVID was banks, taxi cabs, and liquor stores in bad neighborhoods, right? Yeah. Yes. And porno Pete booths. Also, if the pen did it breaks anything back, it's going to bring back phone booths. So we can just sit in a glass box away from everybody thinking

Speaker 4 ([00:13:07](#)):

That now that would be like a luxury item. You would pay \$10 to make a phone call in an enclosed glass booth where that played relaxing music, maybe major with a coffee drink. Like that would be that that's like the high end, because everybody's on their phone now, you know, everybody's just on their phone everywhere in public. Now, if you had like a little glass room, nice and quiet, that'd be great.

Speaker 1 ([00:13:29](#)):

It sounds delightful. In fact, the, uh, there's, there's a bar, I guess they closed. They're not going to reopen after your covered, but there was by here that had a, uh, a old phone booth, as, you know, as a little attraction inside their bar. And, uh, that was, you know, I would imagine had they been open during COVID everyone? Like, can we have that seat? So

Speaker 4 ([00:13:49](#)):

I want to sit here and be closed the doors and yes, exactly. I'll eat in the closet.

Speaker 1 ([00:13:55](#)):

That's fun. Well, so yeah. Uh, well at least you're working. That's good. Well, uh, here's brand new news cause I heard it this morning cause I still listened to 98 rock morning show. Cause I'm friends with Justin from back in the day, you know, semi friends with Scott. Um, I just heard this morning, uh, Maryland is at 69% nice, uh, vaccination rate for adults throughout the whole state, which is a humongous. Yeah. Yeah. That's

Speaker 4 ([00:14:22](#)):

Really good. That's much higher than I thought it would be.

Speaker 1 ([00:14:25](#)):

Yeah. And it's, it's like, it's no wonder that ma like, cause I heard what CDC went and they're like, Hey, if you're vaccinated, you don't have to wear a mask anymore. Right. And then Hogan goes on the news, like, all right, rules and tomorrow ain't the called go peace out. Like that was his press conference basically. So, and I was like, May 12th is when they dropped the restriction. I'm like, that's so early that, so

Speaker 4 ([00:14:52](#)):

Luckily it hasn't rebounded or anything yet. So, you know yeah,

Speaker 1 ([00:14:55](#)):

No, they made the right call clearly. So, but well, since, you know, Maryland is on its way to, uh, you know, going back to normal. Um, and we are in the summertime. So your favorite Le can we call it your favorite event? Is that going to happen? This year of Artscape,

Speaker 4 ([00:15:14](#)):

Artscape is canceled this year. Unfortunately it was right on the cusp. They didn't know. They didn't know. And I think they called it too early because they called it and then literally three days later they were like, Hey, we're going to lift the restrictions. And it was like, oh. But that, that, uh, Artscape. Yes, the bane of my existence.

Speaker 1 ([00:15:34](#)):

Um, yeah, I don't know it like your, your commentary, your running commentary every year on Artscape. Are you, are you that this is gonna be two years in a row that you're going to be without it. Are you disappointed? Are you happy?

Speaker 4 ([00:15:45](#)):

Because I do love it. I'm not going to lie. I have some, it's one of those, it's a very abusive relationship. And um, I know one day they'll change and love me, but uh, it's just not today. Um, and they just, it's, it's a, it's a pain in the because there's a lot of people who are very disrespectful to the neighborhood that people come into party in the neighborhood and they, they're not very respectful and they leave their trash and they, they, they treat the neighborhood poorly and they kind of use it like, uh, like, like Memorial stadium for a day, you know, uh, trash on the ground and they everywhere. And it's unbelievable. And I caught one year people in my alley, literally, pulling their pants down and pooping in the out. So it's like, it's really hard for me to get excited about Artscape. When I know I'm going to be cleaning human feces out of my alley the next day,

Speaker 1 ([00:16:28](#)):

A person it's people, it's not person people. And that's the worst part. If it was a lot

Speaker 4 ([00:16:35](#)):

On the person, you know, there's a lot of really questionable that goes on. People are selling like stupid stuff. And there's a lot of, I don't know it's but it is cool. It's definitely Baltimore. Any place where you have a 30% chance of getting stabbed, I would say is an authentic Baltimore experience. And uh, and I think that, uh, and it's good, you know what I mean? It's good to get out and see the art and these kids. A lot of them are super talented. I make jokes about it. These kids are super talented. They display their artwork. They're trying to sell it. They're trying to move and be an artist and we all know how that's going to go. Um, so when there are Baris the two years from now, just be nice to them and give your order nice and slow and say, Hey, I saw that sculpture. You didn't Artscape. Like that's, uh, that's, that's pretty much how you treat it.

Speaker 1 ([00:17:17](#)):

And just to, to, for the people listening who are not, uh, from the, uh, from Baltimore, tell exactly what Artscape is. Sure.

Speaker 4 ([00:17:25](#)):

Artscape the oldest, one of the oldest art colleges in the country is in Baltimore. It's called Mica, Maryland Institute of something, art, creative arts. And, uh, and it's literally like 1850s. They set it up the original buildings here and they've, they've grown. They own half of, of, uh, of what's called the, uh, the north avenue corridor. Now they have tons of buildings and programs and stuff. It's a big college and

they have Artscape, which is the largest art festival in the east coast. And for three fun-filled days, my historic beautiful, quiet neighborhood turns into a fairground for the ultra hippy, the, the artist, the musician, the philosopher. And I love all these people and I am one of those people, but I just wish these people would clean up after themselves. That's all I'm at. That's all I'm asking. Just not poop in, in unpaid designated places and pick up your. That's all, I'm very reasonable. I'm not asking a lot, but it is, it is a really fun place and it's a really good time and it's huge and they have great bands to play. Um, and, and it's, it is a wonderful thing to see in Baltimore. And I would encourage anybody from out of town to come to it because it is really cool. And so I make jokes, but it is very safe. Yeah. And

Speaker 1 ([00:18:40](#)):

Yeah, it's as safe as is anywhere else in Baltimore, which is as we know, not safe, but, but for Baltimore's

Speaker 4 ([00:18:49](#)):

Sake, which, you know.

Speaker 1 ([00:18:50](#)):

Yeah. And that's the thing that I miss moving here to Boston that was in Baltimore is throughout the spring summer and early fall, there is a street festival almost every weekend throughout the summer and stuff. And so, and also out like every week, there's an outdoor movie. There's not a lot of free community events here in Boston. Nothing I can find, like when I first moved here, I hit found it impossible to find outdoor movies since then some have popped up here and there, but it's like Baltimore has, has always done such a great job of having artists throughout the community. Like, it's not what known for that, but it does a good job of supporting artists and doing creative, uh, arts throughout those settings, like granted in the early days with, you know, a hammer jacks and stuff like that. We didn't get a lot of touring bands here, but we had a lot of original music that originated here. And of course with cats has pub. And you know, you still have the Baltimore blues festival every, every summer. You still get a lot of homegrown, um, talented musicians playing at events and a lot of bands that do come through there. Like you're not going to get, you know, Aaron Smith come to the bumper arena because it's not big enough, but you're going to get lot of really hard dedicated touring artists, musicians that are, you know, can't fill a stadium, can't fill a theater, but that's okay.

Speaker 4 ([00:20:16](#)):

I saw Aerosmith at the Baltimore Reno when I was like 15 and four non blondes opened up and they played that song that they have the song, but I totally agree with you. We, um, there is a thing, um, you can Google it, uh, uh, live nation concerts specifically tries to exclude Baltimore from their venues. They don't, they don't have any venues in this town and they, for some reason they want us all to go nation in DC and, and all that stuff in DC. And there really is. You're right. Acts. Don't play Baltimore very often. Um, if at all, and if they do, they play the, uh, one of the stadiums and that the sound sucks. And it's like, you know, Metallica played here, they played the stadium, Billy Joel played here. He played the stadium, you know, and it's that kind of, and it's not intimate and it's not, you know, but you're right.

Speaker 4 ([00:21:04](#)):

Where we make up for in that is we have some of the most talented people in the world here. And there's so much, well, you know, Frank Zappa's from this town and you have, um, uh, John Waters there. So there is a huge art and music, you know, just the vibrancy here that that is unparalleled, except maybe Nashville is the only other town I've ever been to where that it had such a art and music scene.

That's just going on perpetually. And you're right in Baltimore, has you have Fell's point festival, the Canton festival, the Hahn festival, the Highland town festival. There's, there's a hundred festivals all during the summer and that bands are playing and there's art and music. And yeah, we have a hundred art scapes going on in Baltimore all summer long. And there is no, the, I love it here. And I love it here for that reason.

Speaker 4 ([00:21:49](#)):

And we got some good comedians, we got good, you know, there's everything, everything you could want. And I think Baltimore is good in that if the location, we're what three and a half hours from New York, we're an hour and a half from Philly. We're 45 minutes from DC. So if you live in Baltimore, you can play these venues and still hold a job. You know what I mean? And like I'm home every night. So I think that has, I think, you know, we kinda, we're kind of like the bedroom community to talent, you know, we're kind of like the bedroom community to New York and Philadelphia scenes. I love it. Yeah.

Speaker 1 ([00:22:23](#)):

And it's also, even if you're just a lover and an appreciator of it, again, Philly's an hour and a half away. DC's 45 minutes. There's so many good shows that you get, uh, Manassas with the, uh, Nissan pavilion, uh, the, the amount of concerts that used to come to Nissan pavilion, Aaron half, two hour drive. Right. You know, and growing up when I got out of high school, so many of my friends were like, oh, that bands playing at, at nations in DC. That's like a 45 minutes drive. That's too far. I'm like, like I will, sorry, I'm sorry. If I'm going to drive 45 minutes to see rants at that's what I'm going to do. But then we also had like, in Baltimore, a lot of like the, uh, I forget the name of the metal festival that used to come to sonar every year.

Speaker 4 ([00:23:03](#)):

Like this is the Maryland death Fest. It's the biggest death metal festival in the country. Yeah. Do you want a con,

Speaker 1 ([00:23:10](#)):

Which is beautiful people watching and cosplay watching. So there's so much that goes on there.

Speaker 4 ([00:23:15](#)):

Yeah. I used to play Balticon every year. I used to do my podcasts that were involved with, uh, we used to do live streams from Balticon, which is a big Baltimore science fiction and writing thing downtown and happens this weekend, actually Memorial day. That's canceled this year too, but I've been doing standup and trivia nights there during that and podcasting for that. And Balticon brings in the nerdiest of the nerdy. It's one square foot of Baltimore. It is unbelievable. It really is. There's

Speaker 1 ([00:23:44](#)):

So much good that goes on there and I hated to leave, but I knew when it came to stand-up comedy, if I stayed there, the best I could hope for was being the best comedian in Baltimore. And that in a dollar 51, you

Speaker 4 ([00:23:59](#)):

Don't want to showcase on a Wednesday night at movies. Come on, man. What are you doing?

Speaker 1 ([00:24:04](#)):

Tell you this. I will tell you this. I listened to, you know, I still, a lot of my friends, you know, I come back every year except for this past year. And I still listen to allow my friends and I'm watching the people I started up with just become friends with headliners. And they're getting so much feature work, both at the improv in DC and at Magoos and stuff. And meanwhile, I'm still like fighting it out here in Boston. Cause there's, you know, three times the amount of comedians here and they're all really good. There's so many. There's like when I moved here in the first week, I was like, oh, I got to step up my game immensely. And I bond for 10 months straight because I was going up against some heavy, hard hitter. I ate plates, a Dick for 10 months straight before I started getting laughs again.

Speaker 1 ([00:24:43](#)):

And it's like, but when I came back to do my first showcase, guys were running up to me and they're like, dude, you got really good. And again, I'm not, it's not to my own horn. And it's because I was, I had to, I had to compete in a better, in a better market, you know, and I wouldn't have traded for real. Cause I don't know if I would have acts if I'd stayed in Baltimore in that 10 month period, I don't think I would have excelled, um, the way I did because I'm definitely a lot cleaner now, which I, which I like. Um, you know, I, I made a conscious decision to, to work cleaner, um, and move away from, you know, like the, the raunchy filthy set that five minutes that I brought up here with me, I hated every month, like I had a joke about fighting on a woman and it being romantic like that was, it was terrible, but people laughed at it. And every time someone laughed at it, I died inside. So I'm glad I had to change my act. And, and you know, I, of course I, 30, some years old, I grew as a person I'm 40 now. And I don't want to go up there

Speaker 4 ([00:25:46](#)):

The hardest to live that doesn't look back at their first couple of forays and cringe there. You know, I was in bands in high school and I can't even tell you the names of them because there was so retarded. And I just can't, you know what I mean? Like it's like everybody looks back and goes, you know, and there's definitely jokes in my repertoire that have definitely aged poorly and had to go. And when I was doing Balticon, they told me I had to be clean. And I was like, oh my God, what am I going to do? All of my jokes. Have I just say the F bomb just naturally. So I had to make jokes about he walks and stuff like that, which is like, what are you going to do, man? Like, I get that. And you're right. You know, there isn't when I do the open mic, there's not a whole lot of competition with like the guy nodding off on heroin and the guy who's drunk and his wife kicked him out of the house and he's just mad and wants to yell. And then, you know what I mean? Like th th that's my competition here, no real comics to speak of. Maybe just a couple of weirdos wandered into an open mic and you know me, but yeah, that's, that's awesome. You're right. You got a lot of competition because Boston's at least five times the size of this town. So there's gotta be at least by no

Speaker 1 ([00:26:54](#)):

Boston. Like geogrid. Well, the Boston proper square-foot, uh, square mileage is smaller than Baltimore. It's a small town like, well, this is the thing. Boston seems bigger because everyone, within a hours of the surrounding area says they're from Boston. Whereas they don't do things the way we do. Like, you know how you have Palmer city, you get Balmer county, and then you have to state those it's those three levels here, it's Boston. Uh, and that every neighborhood and city that surrounds it has their own mayor and their own municipalities and other, all their own things. And then they have the county, which nobody pays attention to. And then they have to say like, Boston is located within suffix county. And

then within suffix county, there's 53 cities or something like that. And each of them has their own, their own government. It's so dumb the way they do things here, at least I feel like it's done.

Speaker 1 ([00:27:47](#)):

Maybe it works somehow. I don't understand. But like, like just, this is how it screws things up on this simplest level. Trash pickup. Yeah. W where I'm at is fine in my, my buddy lives in, in, in the town called Belmont, which is, you know, 30, 40 minutes south of, of, of Boston. And in his town, he has to, every time he goes to the grocery store, he has to buy stickers from the cashier to put on his trash bags so that the trash will come pick up his, his, his stuff. But he doesn't put this sticker on each of his trash bags, the trash man, won't pick it up. Cause that's how that city pays for their trash pickup is by you buying these stickers.

Speaker 4 ([00:28:28](#)):

Yeah. That's genius and stupid at the same time. I can't figure out which one that wow.

Speaker 1 ([00:28:34](#)):

And, but, but it's in that city and you don't know that unless you live there. Um, the other thing is you have to, they'll give you trash cans for free. You have to request them. They'll bring them to you. But if your trash is not in that specific trashcan, they won't pick it up. Wow. Here in Boston, if my, if I go to home Depot, uh, now you can hear my Baltimore accent coming out for you. I

Speaker 4 ([00:28:56](#)):

Heard it. I heard it. When you said Baltimore, I was like, yeah, you haven't lost that one.

Speaker 1 ([00:29:00](#)):

I worked really hard to lose it. I just comes back. When I'm surrounded, I went up to the home Depot and play around their horn, got me a new, I got me a new thing to wash my clothes with water. But if I go to home Depot, buy a trash barrel, trash can put it in my yard, put my trash in it and stick it out front. They will not pick it up. I love it. Right? Your, your recycling can't be in bags. Your recycling has to be in the recycling bin. Like the big blue trash girl. If you put your stuff in bags, they won't take it. Whereas when we started the recycling program in Baltimore, they're like, Hey, you know those blue plastic bags that you get from the grocery store, just use those for recycling. And we'll pick those up. It's like, it all made sense. Baltimore.

Speaker 4 ([00:29:46](#)):

The trash is so aggressive. They pick up the trash like every day, like you would think that the trash comes three times a week. They pick up every, I put my recycling out and it's gone. I don't know who takes. It was funny as Baltimore, like five years ago, they were like, we're giving everybody this nice rat proof, trashcan it's green. It has a Baltimore logo on it. It's very nice. The approximate value is about \$20, but Hey, don't worry about that. This is for you Baltimore. We're going to give everyone one hands, go up. These are nice trash cans. They're going to get stolen. And this was their quote. No, no, no. Everyone's going to get one. So why would anyone steal your trash can when everybody in the city is going to get one, my trash can lasted three days before it was stolen.

Speaker 4 ([00:30:28](#)):

It was great. It was gone. And I, three days I had it three days and, and just went back to throwing it in my old trashcan. Nothing ever said, and then Baltimore was like, Hey, if somebody steals your trash can let us know and we'll send you another one. So I did. And they never sent me one, but that's it. That's how Baltimore does trash colors. You just put it down on the curb. We'll take it. We don't have any bins. We don't have any rules. It might be on Tuesday. It might be Thursday afternoon. We might not get to it till Sunday. It doesn't matter. Just leave it out there. We'll get to it. That's their motto. So I'm all for it.

Speaker 1 ([00:31:00](#)):

Well, it's also, they had a big, huge issue because of COVID in the city. If I remember now, I, uh, I wasn't following, but I was hearing from people. Cause I guess it was workers were getting COVID too much and they didn't have enough people to do the job. Well, you tell me if you know what,

Speaker 4 ([00:31:15](#)):

No. Yeah. Our trash pickup stopped for about three weeks because the entire, um, Baltimore department of public works had the COVID so bad that they had to shut all the offices down. So it wasn't just trash pickup. It was literally like the park crew and the sewer cleaners. Like everybody that ticket, uh, even the ticket, people were out tired, pretty much the city shut down for like three days. Cause of COVID. I would say that was probably March of last of 20, 20 March or April 20, 20, early on, early on. They were one of the first people that, you know, and so it was really scary because we were all kind of in shock and wondering what was going to happen, how this was all going to play out. And then they're like, oh, all your, all the city services have COVID so we're shutting everything down. We're like, oh. So yeah, we had trash piling up and all we were doing was sitting in the house eating all day. Cause it was COVID so Christ. We had such a trash problem.

Speaker 1 ([00:32:07](#)):

It's a good thing. The toilets didn't overflow throughout. Like there's definitely that like, uh, you know, uh, halftime at the world cup throughout all of Europe has a huge, uh, bathroom problem because during the halftime everyone's using the bathroom and sucks up all the water

Speaker 4 ([00:32:25](#)):

That I've heard, that story, that the hotels and stuff warn people that they lose water pressure around 3:00 PM when the that's hilarious.

Speaker 1 ([00:32:34](#)):

All right. Uh, so let's talk about, uh, let's talk about how we met because we became friends and in a way that probably most people don't become friends with each other because we just, I just get hanging out at the bar that you worked at. That's basically how we became friends and like, I am friends with a lot of bartenders, but when I stopped going to those bars, I pretty much stopped talking to those people. That's kind of how some things work, but you and I have continued to be friends mostly obviously because of the internet. And also we kept crossing paths because where we are, we both lived in Baltimore city. We both went to the same places. We knew so many of the same people. Um, and I'll tell you, we met at, at, at a very legendary bar in the local Baltimore music scene called howl daddies. And the reason I started going there is because I had friends who were in bands and it was the only bar that would book teenagers. Yeah. So, and their friends are all obviously myself and teenagers. So we would go there. It's basically, my friends started playing at two places, uh, the church on Dundalk

avenue and how daddy said you going to places we could play. And of course you were, how did you, when did you start working there as a dorm? Uh,

Speaker 4 ([00:33:42](#)):

I first went to how that is on Valentine's day in 1995. And I went for the same reason that you went, my friend's band was playing in the basement back then the basement didn't have a stage. It was a level basement and it didn't even have proper lighting. I believe there was like two screw in light bulbs in the ceiling. And so there was, the lights were either at autopsy strength or you're in dead pitch darkness. And there was no, no in-between, there was no, there was no subtle lighting. It was either like, we're going to cut you open and have surgery or you're dead. And that those were the lighting options and bands played. And you stood. And if you were under five, five, you did not see the band. Um, at all, there was just a crowd of people in the basement. And I saw a band called compression there, uh, in 1995, I went there and Valentine's day.

Speaker 4 ([00:34:34](#)):

And that was the first time and the old guy who used to work at the door and he's a friend of mine. His name is Mike. Um, he had a little bit of a problem with the, with the, with the drink and the, and the sauce. And, uh, one night he was working and when nobody was looking, he grabbed the cash register from behind the bar and took off running down Lombard street and somebody, not the drawer, not the money or the guy's shirt. Right. We don't have time for this. We're taking the entire cash register and ran down the street. And so somebody went and tackled him cause he's, at the time he was emaciated and on drugs. So it wasn't hard, you know, junkies aren't fast. And so somebody tackled them and got the, the, uh, the cash register sir away. And that was his last day he got fired.

Speaker 4 ([00:35:18](#)):

So he also, he also, he was quite a care. He is quite a character. He's a really good guy. I don't want, he's cleaned up his act. And he's a really good guy. Um, but, uh, he, he also used to hit people with chairs, wrestling style in the base, and this was, this was frowned upon by the establishment. And, uh, and so that had to go, so one night I, I was, I frequented house. Um, there were bands, I was playing in bands at the time. Um, my friends were all playing in bands and you're right. The only place to play was how that is how that is or the brass monkey and fells point. Yes. And, uh,

Speaker 1 ([00:35:56](#)):

You got excited about the brass monkey because that guy tried to get me thrown out of college. Oh yeah. Because I not

Speaker 4 ([00:36:02](#)):

I'm to him and I'm banned for like there. Well, it's gone. Well, they're gone, but yeah, thank God. I put my cheeks on their window. And that guy, uh, said the fact that I can't come back here anymore. And he met me and he has to have the list in the back of people who weren't allowed to be served. And if they thought you were on that list, they'd be like, what's your name? And the bartender go back and look at the list and be like, no, we don't serve you. You have to leave. It was ridiculous. Anyway. Um, so how does, so one night, shortly after Mike ran off with the, with the cash, um, I was hanging out at house and we were laughing about that story and how's that? Do you want to work the door? And I was like, y'all worked the door for a little while.

Speaker 4 ([00:36:40](#)):

Um, you know, I could use an extra job and seven years later, um, I had been there, you know what I mean? Like I, I worked the door pretty much seven years, the really good seven years of house. Um, those were the really fun times. Um, after I stopped working there, um, there was only maybe about three or four weeks. Um, how's law, the house lost the ability to have live music and, uh, that really stops people coming in. And so pretty much once that happened, they didn't need a doorman. So I lost my job with house, but I hung out there for a little while, but pretty much about three weeks after that it was done. We closed the door and sold it. And that was that. And now he's off.

Speaker 1 ([00:37:18](#)):

I always it now, because it was also like a, wasn't it like an AA, an AA meeting place too,

Speaker 4 ([00:37:24](#)):

For awhile. It been a couple of things. Uh, it was going to be a laundromat, but like something happened and that never happened. And I couldn't imagine like going in the house thirties and doing laundry, like, do you know what I mean? Like, and then I heard it. And for those who don't know how that is, was a, um, a Baltimore row home, uh, no more and no less. It was not a commercial space at all. It was a, it was a Baltimore row home that had just been turned into a bar. So when you first walk in, the bar is on your left. And as you go back to the bathrooms are on the right. And that was it. It was a very small space. And the bay, the music was in the basement. And then how rented the upstairs two unfortunate people that lived upstairs. Um, and that's pretty much, uh, and so too, if you want a mental image of this place, it is small. It is probably, I don't know. What do you think maybe 10 feet wide and 30 feet cross or it's tiny, but it was full of people and it was, it was a wild place, but that's how I started working there. I, uh, the house said, Hey, and I that's what I did.

Speaker 1 ([00:38:27](#)):

I was there the day, the last day, because we w it was weird. Like, just at that time, they started opening up the weekdays and like doing like a beer pong, turn it on the, on the table. I'm like Monday night or something and being the good, uh, patrons that we were, we were like, we're coming on Mondays to support how daddy's, because, you know, every, everything was changing as the early two thousands, a lot of music, things weren't weren't w w music vendors were closing and nobody wanted to go see music. So we're going to house. And just the fire Marshall and the liquor board was just walking up Lombard street, going into every establishment, which when I say establishments, strip clubs and the bars that my, uh, and the places that my uncle, like my, like my uncle owned that, uh, Tiffany's across, across the street. Oh, wow. Yeah, my, well, my mother's uncle, so my great uncle, he owned Tiffany's east and pretty much almost a on Ricoh's down around the corner and the normity room and all those spots, he owned almost that entire, like four block radius. Um, he's basically the old school Highland town mob. That's what I

Speaker 4 ([00:39:36](#)):

Always heard that the mob owned all those buildings and those were stopping cops. People just went in there, remember pop B's. That was across them. Yeah. That place was just like an open-air drug, or you just walked in there and bought drugs right. From the bar and walked out. Nobody was ever in there. And, uh, across the street from house was the Eldorado lounge. Did you ever go into there?

Speaker 1 ([00:39:56](#)):

I think I went in there, like once. Yeah. That's about everybody's. It's not

Speaker 4 ([00:40:01](#)):

As to time. And it is, it is the girls who can't get jobs stripping anywhere else can strip at the Eldorado lounge. It is the open mic strip called it is. And it is exactly what you would expect. Um, one night, one of my favorite house memories is I was standing outside Lombard street, and two strippers were arguing over the payphone. And this was obviously before cell phones, they're arguing over, who's going to use the payphone and the one stripper grabbed the other one by her hair and just started beating her in the face with the receiver of the phone. It just like beating the out of this woman with the receiver of the phone. And then she walked away and she continued her conversation. Like, like nothing, like, first of all, wouldn't you wipe the receiver off, I'm sure you had at least saliva or lip gloss or some hair products on there from smacking this in the face 16 times with the receiver.

Speaker 4 ([00:40:50](#)):

But honestly, like, it was, it was hilarious. Just nonchalant, just grabbing this woman, beaten her and then going right back to talking to her baby's daddy. It was great. And the Eldorado lounge was, was classy, man. It was clad. And sometimes those girls would come over the house, use the cigarette machine. Cause we were like \$5 cheaper than the bar cigarettes at the strip club. And so they would come over here and you'd see them in like normal lighting. Whoa. You know, you want to give them money to put their clothes back on, were it was bad, but anyway, Eldorado lounge, that's all this has gone. I feel comfortable talking about it. Cause all of these places have been out of business now for 10 years, at least. And I don't know anybody, you know what I mean? So I, I don't mind saying, and then it added to me charm and mystique and danger of how that is. If you know what I mean? Like it just added to the ambience. You know what I mean?

Speaker 1 ([00:41:40](#)):

A lot of us like kids, like I grew up in Dundalk, which is technically the county, but it's a very urbanized county location. So moving from there in, you know, and going into the city, which is just a seven minute drive you're on the other side into the city limits is even for me, who grew up in Dundalk, which is a very rough and tumble neighborhood, it was a huge shock for a lot of me. And then, you know, just go watch those towels and kids come down and, and have to experience that like, or kids from par, like imagine all time, low Parkville is pop punk van that made it national after naming themselves, after a newfound Gloria song. Imagine them as teenagers walking into holidays, going through the basement, through the backyard basement alley basement to get into the, to the cloud and then having them watch two strippers, beat each other with phones and then see what my favorite term of all time. Isn't you see a hair weave going through the street at the end of the two in the morning, it's a tumble weave. That's the best thing to ever see the stream

Speaker 4 ([00:42:43](#)):

Of humble weaves I've found over the years. They're very, they're intriguing. I always wonder how, you know, as a man with no hair, I think I would notice if suddenly, do you know what I mean? Whatever I was wearing on my head was gone. You know what I mean? Like it took me a while to get bald. I think I'd noticed. So I was suddenly bald. I don't know. It's, it's a, it's an interesting phenomenon. Uh, we did have a lot of culture shock at how that is. Um, there was a lot of people from the county. Uh, we, one of the things and you touched on this briefly was anybody could play there and that was kind of the charm.

Um, so we would get a lot of weird folks from the county that have never played in public before or played for people.

Speaker 4 ([00:43:26](#)):

Um, and they would get up in front of stage and like have stage fright and freak out. We have people, uh, getting huge, man. We have bands break up on stage, getting the yelling matches and screaming at each other. And everybody walked off. Uh, we had a band from North Carolina that was on tour and the drummer it's always, the drummer went to the bathroom and he dropped the keys in the toilet and he was like, well, I'll, here's what I'll do is I peed. And the toilet is full of my pee and the, at the bottom. So I will flush the toilet, thereby eliminating the pee water and then reached down and grabbed my keys. The keys went right down the toilet. So this guy from North Carolina with a \$10,000 with a band equipment, just flush his keys down the toilet at one 58 in the morning.

Speaker 4 ([00:44:08](#)):

So, you know, just fun stuff like that, you know, just like culture shock stuff I had, there was a, we'd have a lot of teenage bands, a lot of high school bands play and their parents would come out and their parents would like, we would be nicer and like hone it down a little for everybody. And um, and, but they were still like, this is disgusting. I can't believe my child is coming here. And I'm like having a nice night, but that's, you know what I mean? Like we, there was definitely some culture shock. One day we found, um, we came into work and there was an illegal chop shop, a block or two doors down from house. Nobody spoke English, everybody there was foreign and these cars would mysteriously show up and then mysteriously disappear. Well, they got raided and they parked a bunch of cars and how that is backyard during the raid or something and nobody. And they just left them there. So for weeks we would go out and smash the windows, flip them over, go into rip the upholstery up, just like we were just trashing these cars. Like we didn't know and how it was like, don't with the cars, you know? And we would just, you know, we with the cars. How was a very good character to how had a very like, um, how daddy was a, uh, he got his name from hammer jacks, which is a fi famous Baltimore club. And that was his nickname there.

Speaker 1 ([00:45:22](#)):

It's the CBGBs of Baltimore.

Speaker 4 ([00:45:24](#)):

Yes. And how, if you, if you have any interest in the history of Hammerjack's, how would be a great guy to talk to that? You should definitely I'm on your podcast. Cause he used to talk to him about being a hammer jacks bartender in the seventies, doing mindblowing amounts of cocaine, serving drinks to like ACDC, like that's, you know, so another

Speaker 1 ([00:45:46](#)):

Great stories back in the day. And I got to say for all the that we give the place and we give him over the years as kids, he gave us, he gave so many musicians, a home to play and he was nice. We know how hard it is to find a bar owner who's like nice to you. Like he treated every, probably treated people too nicely for the fact that it's like, what, what, like the hiring process where he was like, Hey, do you want to do it? Like, that's the interview question? That's how the interview was one question and an offer like it's. Yeah. And how always

Speaker 5 ([00:46:20](#)):

The, yeah. And he was wheeling and dealing with

Speaker 4 ([00:46:22](#)):

Everybody and everybody had to deal with how, and, and he was, he was great. He was a mastermind of customer service. I've seen him deescalate situations. He's brilliant. He was, he was really good at being a bartender and being, uh, and being, uh, and running that, running that crazy place. Everybody booked bands like my friend, Chuck, you, there was a hundred people that booked bands and books nice. And nobody cared. And there was very ever a big up. There was barely ever any time where two or three bands. And if there was, it was like, okay, well we'll all just play it. So tonight there's seven bands playing. Okay, well that's how, that's how stuff was resolved. And for a bar that was fueled with a lot of booze and a lot of weed, and there was a lot of drugs there, there wasn't a lot of fights. There wasn't a lot of problems. There was no like jerks. There was nobody there that was like, you had to be nice to her. He was going to beat you up. Or there was nothing like, you know, there was, it was really like a group of friends in a clubhouse and that's really what it, what it was. And then there were bands and there were great Mastodon played their Dillinger escape plan, played their back when they were nobodies. And we played with lamb of God, lamb of God used to play their record.

Speaker 1 ([00:47:29](#)):

Yeah. We played with lamb of God. If you're a metal head, lamb of God is one of the biggest bands out there now

Speaker 5 ([00:47:37](#)):

Metal hardcore guy. Yeah.

Speaker 1 ([00:47:37](#)):

You know, their nicest guys. Yeah. It was, you know, our bands them and like four people. And I'm pretty sure it snowed too. And they're like, yeah. So there was guys

Speaker 4 ([00:47:48](#)):

Were called burn the priest then. And they were from Richmond, Virginia. And so they played Alabama when we put them. Yeah.

Speaker 1 ([00:47:57](#)):

After we played with them, like a month later, they blew up. They that's, they,

Speaker 4 ([00:48:02](#)):

Um, they used to play house once a month and it would be like, oh, those dirty guys from Richmond are coming again. And then the next thing, you know, it's like, I'm waiting in line to buy tickets to see them. Like, it really was overnight. They blew the up and then they sure weren't playing house anymore. But that was well,

Speaker 1 ([00:48:18](#)):

I think the best incidents in my experience that shadow, that showcases how much of a community clubhouse that, how daddy's was, was we were, I don't even know if we were playing that night. I'm

pretty sure we were playing that night. We were hanging out. I think we were going on the, you know, it was either devil's radio. Well, at the time it was devil's radio or, or misdirected or both. And this is why I know this is because we're there, we're upstairs. We're hanging out, we're drinking, you walk up. You're like, Hey guys, uh, the bar's full there's people in the bar. Like there was a crowd there, which is weird because sometimes you get there on a Friday and there's nobody there come on a, on a, on a Friday and upstairs, downstairs, and everything's packed for no reason whatsoever. So anyway, we're upstairs.

Speaker 1 ([00:49:02](#)):

Bar's pretty busy. You walk up to me and the bands are like, Hey guys, can you do me a personal favor? There's a band playing downstairs. That's opening up. They're really good. Nobody's watching them. None of their friends came. Can you just go down and watch them during their sets? So it's a little less awkward and I'll make sure, and we go down there. Uh, and it turns out to be who I'm still friends with. Now. The band brat, who was like will last and frog and clay in them. And it's like, they're like, you know, first year of playing wherever and we'd go down and they just like, they were so good, so much fun. We went upstairs and started bringing everybody else down until the whole bar emptied out downstairs to watch them. And they're early in their thing. They're still doing their gimmick of the, the, you know, playing Johnny, be good with doing the Cielo behind the net and playing linoleum by no effects, which like, you know, now every band plays, no Liam, but back then nobody played.

Speaker 1 ([00:49:56](#)):

Cause it's just so stupid fast. And we had the best time we made friends with them. They watched our set, we got all rowdy drunk and had such a great time that we became friends and I helped manage them with their manager. And we played all the time to get, and we're still like the bands and the guys from that still hang out. There's so much crossover in like every other, you know, every iteration of each other's band that shows up more people cross over. And that is a lifelong friendship that developed at a bar amongst that didn't know each other. And it all became because you walked, I was like, Hey, can you do it? I've seen the guys before. They're good. Can you just go down and watch them? So it's a little less weird. Yeah,

Speaker 5 ([00:50:37](#)):

I did that a lot. That was a common

Speaker 4 ([00:50:39](#)):

Move because there were a lot of really good bands that nobody cared about. And there's a lot of guys who played to an empty basement and I know what that feels like. I've played the empty basements. And if, if you could just go downstairs for 10 minutes and sip your beer and watch these guys and then come back upstairs and yeah. And you'll find working there. I got exposed to so much music, both good and bad. It really changed my life. I learned to like stuff. I didn't know I was going to, like, I learned to hate things I used to like, uh, it was really, uh, you really got it really. There was a lot of, there was a lot of bands that were absolutely terrible, but there were so much fun and there were such good guys. I used to love it when they played.

Speaker 4 ([00:51:20](#)):

And then there were bands. I love, I love their music and they were super musicians and they were great. And they were jerks. I used to hate when they played. Like the only time I enjoyed their set was when they were playing the rest of the time. They were. So like, you know, you had such a weird mix of

people. There was a band I'm going to go plug my laptop in. Cause it's getting weird on me. But there was a band people ask me all the time, like what was the worst band that ever played house? Because I think honestly, one of the appeals to how that is, was the fact that it had this mystery science theater 3000 kind of feel to it. Sometimes you had a band that was just objectively horrible and it wasn't on the watch and it was terrible.

Speaker 4 ([00:52:00](#)):

And there was, you know, and you know, it is what it is. So, but you had that, you know, when something is so terrible, it's good. That that is an invaluable trait. So there's this band called drop zone, super original name and a drop zone, had two members, a guitar player, singer, and a drummer. The drummer had the basic like Sears Roebuck drum kit with literally three pieces to it and look like he was about 15 and the guitar player was like 37, maybe, maybe 40. And he had a broken old guitar and he had all these, um, flowing scarves and handkerchiefs, uh, very reminiscent of Mr. Steven Tyler. And he was wearing cowboy boots. And these jeans that looked like they were painted on and this shirt that was like sparkly and it was halfway done. And he had this big, hairy chest and a huge big belly like it was.

Speaker 4 ([00:52:53](#)):

And he got up there and wrote and had these songs. He only had three, but they were colossal hits and they were so good that they played the set twice. They played these six songs, three songs twice, and one song was called drop zone, the name of their band. Um, so, you know, and, uh, and so it, they were the worst band. Those two guys were the most fun dudes to hang out with though, because they were so crazy and they didn't realize they were crazy. And, uh, and I used to love when they would play it. And I used to tell people like, if, if like, if you would've thought Metallica was playing, I'd be like, you gotta come see drop zone. This is the best band in Baltimore right now. You gotta do this. And, and people would come out and it was great. It was great. It was, it had that whole, like, you know, this is so terrible. It's great vibe. And, uh, and so that was one of the things, you know, we can't leave out of the, how that his story is terrible, but there was so much fun and everybody had a great time.

Speaker 1 ([00:53:51](#)):

Uh, yeah. And you know what, that, that kind of attitude is what forged a lot of bonds in the Baltimore, uh, music scene in the late nineties and early 2000 is that, you know, a lot of us were coming of age. We didn't have anywhere to go beforehand. Like, you know, especially when you talk to like, like Brett, south Baltimore band, you know, Mr. Acted, Essex, uh, um, uh, uh, alcoholic costs where, where, uh, like Curtis bay, or I forget where we're doing them grew up, but it's like, you had so many bands that really were isolated in their own neighborhoods and nowhere to go nowhere to go. And that gave us a home brass monkey for, for better or for worse. It was all tattoo cafe

Speaker 5 ([00:54:32](#)):

To cafe. So

Speaker 1 ([00:54:34](#)):

Did I, until halfway through the conversation, I remembered about tattoo cafe cafe. And I was like, I do have to mention, cause I want to say the guy that ran the place was named Rick. Yeah. I think that was his name. I think you're right. And he is just like he, to us in the punk metal scene was just not a father. And he figured I wouldn't call him in how foul. I figured they were like older brothers gave us places to play. They were nice to us. Rick was office rocker. Like I remember we were all sitting around the bar is

just us, all kids all under age. He would do daytime Sunday punk shows and he's sitting there like he walks up and just comes into the bar. He goes, Hey, do you know how to get away with the perfect murder? What'd you do Christmas day drive to town. You had never been to drive up to a random house. Don't even figure it out. Just pick a house, go right up to it. Knock on the door. When the person opens the door, you shoot them in the face, give me a car and drive away. There was no connection to you whatsoever.

Speaker 1 ([00:55:31](#)):

Just 16 year olds. And last I heard is after he closed up a tattoo cafe, he moved to Florida to do Viking funerals. That's what I heard. I don't know if that's a true, but when you hear that, it's like, that's insane. And also make sense. If you remember Rick from tattoo cafe, he was,

Speaker 4 ([00:55:49](#)):

I remember tattoo cafe got his name because there was a tattoo shop upstairs, but they got shut down. He gave people hepatitis. And so they shut it down. And so it's still called cafe. And that used to crack me up. Like you still kept the bar name. People got sick from the bad tattooing, but you still called it that wouldn't you just be like, we're going to start over guys. It's now the Rustler club or something, you know, like it just start over. Do you remember EGA bugs and fells point?

Speaker 1 ([00:56:15](#)):

Do you remember the name? I can't remember anything else. Other than that, EGA

Speaker 4 ([00:56:19](#)):

Bugs was a bar and fells point back when Fell's point full of bars. And they let, they were like, okay, fine. You can have bands play in the back. And there was again, no stage. And you just played in the back and if you were too loud, they asked you to turn down. So it was that kind of a place. Do you know what I mean? And uh, so that was another, you know, just venue in this town, but you're right. I loved the guys that misdirected. I loved all the guys that you, you were always with. Uh, the fun people there really weren't jerks. Like I said, we had, there were times there were bullies and stuff, but man, there was for a bar, like I said, that had so many different kinds of people in so much different going on.

Speaker 4 ([00:56:56](#)):

There were no fights. There was no altercations. There was no problems. Everyone was drunk and happy and having a great time. And how often does that happen anymore? I, you know what I mean? Like pretty much when I, when house closed, I stopped going to bars and uh, and I go see my friends bands here and again, but it's just not the same. That was, that was a real magical place for a lot of people. I know a bunch of people have a how daddy's tattoo is. Well, my friend Christie has how baddies forever tattooed on her thigh. Um, so, you know, it meant a lot to, a lot of different people and people still write to me or stop me in this, you know, when they see me or remember or anything and just tell me how much that place was. And I like to tell people, I went there before I could drink too.

Speaker 4 ([00:57:36](#)):

When I went there in 1995, I was 20 years old. I asked I didn't, nobody asked me for my ID. I was there just like you guys were. And so I wanted to keep that tradition going. And so we let people in that were underage. We let people in and we kept an eye on them. And how, you know, he didn't serve household drinks to people who should not have been drinking or underage, no question, but how did it in a very

responsible manner and how did it in a way, almost like your friend's dad is like, okay buddy, you can have a beer with the grownups, but that's about it. Like, see, you know what I mean? Like, you can't get away with anything like this now, but that's how it was. And we were kind of like these musical shepherds really that let you come in and get up and nothing bad is going to happen. And then you go back to your county house and you're good. And that's, and I love that. And so I'm at my brother's band. When they first started, they were all under age. We let them play so many groups of people. They've got their first beer in a bar at Hal daddy's. And I was, I was just so proud and honored to, to, uh, to help facilitate that for the seven years that it was, uh, it was the cool spot that it was

Speaker 1 ([00:58:39](#)):

My first drink in a bar was at how daddies. And it was a Kaboom,

Speaker 4 ([00:58:44](#)):

Of course, of course. That's like how sick that drink? That's hilarious. I think, I think I had Natty Boh was my first beer in a bar and it was at how that is. And I was 20, I just turned 22. Like I wasn't even close to 21. Like I was still like nine, like 11 months away from being 21.

Speaker 1 ([00:59:04](#)):

I remember telling people, you know, one of the things I would use to sell people to come to how daddy's, uh, was like, oh, it's a bar. Then I'm going to let it's like how daddy's, they're going to ask you for ID. Just show him anything, your ID, a library card. They don't care to show him something. They'll let you in. Yeah, those

Speaker 4 ([00:59:19](#)):

Were, those were the days. And believe me, the first time we got busted, um, we had to really change the tune and I had to really check IDs and we, we just couldn't let people under 18 and we just couldn't, you know what I mean? Um, but where you guys installed a camera

Speaker 1 ([00:59:36](#)):

And we were already going there for years, there was a camera right above the door and we walk walking. He goes, whoa, guys, I need to check your ID. He's like Jack, it's us. And he goes, yeah, we have, and you're doing this. You're like, we have a camera now. I don't care what you show me. I just have to pull the camera, the camera, see that you're like Cardi or something.

Speaker 4 ([00:59:53](#)):

Yeah, that's true. We had a camera. So how could prove that we were carding? And so people that came in they're like, I don't have ID. I'm like the camera, you know, this is the early two thousands. This camera has no anything. Just show me a slip of paper. Cool. You know what I mean? Like anything. And so, yeah, I remember I had totally forgot about that. That's

Speaker 1 ([01:00:15](#)):

You are right in that. I mean, I can, I can't count on two hands. The amount of time my friends and I have been wasted puking on the streets after coming out of show. But I can't remember any of those incidents actually being at house. Yeah. Like we definitely drank, we definitely had fun. We definitely had, you know, w indulged in too much of everything. Right. But it never, ever seemed like anyone had,

like, I can't remember ever taking someone out of holidays and worrying that I have to watch them. So they don't swallow their tongue. Right. Like it did have, you know, and I never really thought about it until now. You just had a, it had a very, if you're gonna drink, at least you're drinking with us, kind of it did vibe. There

Speaker 4 ([01:00:58](#)):

Was, there was your older brothers looking out for your vibe kind of the whole time. And that was, that was part of the charm.

Speaker 1 ([01:01:04](#)):

Let me ask you this, going from being someone in a band to working in a bar and now no longer being able to play, was there like a Memorial for them? Was there, like at the time we were like, if I would love to go back and play the band, but I'm doing this job. Was there ever any animosity towards that? No,

Speaker 4 ([01:01:20](#)):

I, um, I was gonna quit house when I turned 30 and I was going to have a big party on my 30th birthday and I was going to officially retire from how that, and that never happened. Cause we got shut down and I was like 28. So that, that was it just very unceremoniously ended. And that w without a lot of fanfare, I'm jammed and stuff. And I played around, but you know, I'm, I'm 45 now. And I work like a professional day job and, you know, any kind of dreams of, of music is long died, but there's, um, but I just look back on it with such fond memories. I I'd never want to work in another bar. Like I'm just not a bar guy. I don't really like even hanging out in bars. And to be honest with you, I started working there.

Speaker 4 ([01:02:05](#)):

I was like, man, am I really going to have to deal with drunks every night? Uh, do you know, there was a lot of apprehension, but I, I just loved the music and I loved the people so much, but no there's never been any kind of us fabulous sendoff or anything like Heather or any kind of anything I just kinda moved on and went on. And I was like, well, I'm going to do podcasts and I'm going to do stand up now. And, uh, and just kind of shifted gears and did it. Um, but I, I just, there's nowhere I've ever worked. Um, have, do I have such a response from people where people stop me in the streets and at shows and want to talk about a bar. They went to 25 years ago that just, you know, still lives in their heart because really name a place like that.

Speaker 4 ([01:02:45](#)):

Now, you know what I mean? Like you go to venues now and they're all nice and new and glossy and everybody, you know, it's just, it's not the same as this really dirty bar. Uh, you also have to remember too, as it was just this row home, that was the bar, the walls were completely covered in band stickers. Um, and they, we had a show posters from the late eighties on the wall. And how had his personal record collection around ringing around the top of the thing. So you had like, uh, you know, just really bad eighties, cheese, metal records and stuff all around. It was great. It was, it was, it was great. It was, it was the, um, the quorum is like nothing else really.

Speaker 1 ([01:03:28](#)):

And I will say, I started saying it earlier and I'll say it now that I was there the day that it basically ended, because we were just hanging out, playing beer pong and, and hanging out. And the fire marshal and

the liquor board just came walking up, lumbar street, walked into every place, started dropping down fines and they come in the house and we're like, oh, and we're watching, we're standing there watching. And I can literally quote, this is not secondhand. It's not somebody else. I was standing next to the fire Marshall in the basement, looking at the Y like how had just put in a new sound system, put a new lights and to quote the fire Marshall, he looked up and went, this place is a tomb, like how just spent so much money trying to upgrade everything. And unfortunately it wasn't done anywhere near code. And it was like, if one of these wires goes up, this whole place will just be a firebox. You can't do shows. And he tried for weeks and months to try and get everything up to code, like, and tried to get it together. And just couldn't. And unfortunately that was the end of it. Yeah. It really

Speaker 4 ([01:04:26](#)):

Felt like they wanted to shut us down and they did. They were looking for reasons. Um, you're right there, there was some sketchy stuff in there, but they would tell us stuff and then we would fix it. And then they would say, okay, well, that's fixed now, but what about this? And what about this? And it just felt like they were just trying to make this. So they wanted how to stop having live bands. That's what they wanted him to do. They said, you can have a bar. We want you to shut your basement down and just have a bar on this level. How's would have been out of business. You can't sell any Natty Boh with 15 people up there. So that was, uh, it was sad.

Speaker 1 ([01:04:58](#)):

There's no neighborhood there. There's no, it's not like you can make that into a neighborhood place. Everything around there is just in that part of Highland town. There's no houses. No.

Speaker 4 ([01:05:07](#)):

And, and yeah, it was definitely a destination. Nobody that was nobody's a local bar and it was sad. And, but that's, you know, in, in retrospect though, that all came from that disaster with, uh, one of the was a warrant or one of those up hair, metal bands, great white, great white had that fire that killed like 16 people. Remember, and that's what, I didn't

Speaker 1 ([01:05:30](#)):

Even put that together. That was right around the same time

Speaker 4 ([01:05:33](#)):

Who killed how that is. Cause that happened. And then the Baltimore liquor board said, well, we can't have that happening here. We're going to tighten down on our music venues. And that put us in the brass monkey and EGA bugs. We all went out of business. There was a nine month period in this town where there was nowhere to play. There was about nine months. I'd say, I think it was around 2004. Um, there was nowhere to play. House was gone, eat all the places. I mentioned that one place, the other place in fells point. That was really cool. I can't remember what it was that place closed. Every, there was nowhere to play it for about nine months in this town. And it was all because of great white. So if you're a great white fan, you and others. But yeah, if

Speaker 1 ([01:06:13](#)):

You're a great white fan that didn't burn up in the fire in Rhode Island,

Speaker 4 ([01:06:17](#)):

You. Yeah, exactly, exactly. And that place in Rhode Island for operating a death trap and making it look bad for everyone else. They had

Speaker 1 ([01:06:26](#)):

Fire sconces on the walls and that's what caught fire between that. And like, I think the pyrotechnics on the band, those two things caught. Yeah.

Speaker 4 ([01:06:33](#)):

And then no escape routes or anywhere for people to get out quickly. And yeah. And now that it was a death threat, there's a, if there was some kind of commotion in that basement, we had a band called bad luck, 13, right? Extravaganza play. There are from Philly. They're great. Really cool guys. They put on a hell of a show. They come out with bats covered in barbed wire and it starts swinging them and they set off smoke bombs and they set off stink bombs and they pepper spray people and themselves. And, um, that started erupting in the basement and people were fleeing and literally falling down the stairs trying to get up. And I saw this, I was like, cool, buddy. We ever had a real emergency down there. We would be. And so, you know, in all honesty it was a death trap, but it was pretty safe too. There wasn't, I don't think there was ever big enough crowds for it to really, and I don't know, you couldn't

Speaker 1 ([01:07:24](#)):

Even put a big crowd in there, like, oh, there's no way. I mean, I'm sure the place was at capacity every night because at capacity there's you can't, you can't overcapacity pass state. You can't overfill that place. Cause it's the

Speaker 4 ([01:07:37](#)):

Most, there were, there were several shows. There was a band from Essex cult, pimp, daddy Longstocking.

Speaker 5 ([01:07:44](#)):

Oh wow. There is a band name that I have not had to think about.

Speaker 4 ([01:07:49](#)):

They used to play house and they would bring 200 people. There'll be people up and down Lombard street. There'll be people in the backyard. There'd be people in the alley. There'll be people down the street. Um, another band meet Jack, um, from Baltimore. They're really good guys. Um, they used to pack it too. They'd have to bring 150 people. And then the picture has Mastodon played there back before mass and I was anybody, 200 people don't drink escape. Pam played there. There was probably the most people I'd ever. There was people all the way in the back, all the way back to the fence, the entire back look like a seating area. And that was the backyard. You weren't even facing the stage. You couldn't even see the band. You were just there to hear it. There were so many people I've never, that was, those were the biggest shows I ever saw.

Speaker 4 ([01:08:29](#)):

There, there was a band there that used to, uh, do theme nights. And one night they did an eighties themed prom and how that, and they completely transformed the basement with chandelier's and candle operas and eighties theme decorations. And all of their friends came dressed in eighties, prom

outfits. And I swear to God, you would, if you walked down that basement, you would've thought it was 1986. You know, the enchantment under the sea dance or something. It was, it was, it was beautiful. It was really cool. People really did cool and imaginative things there. Um, people, there was a lot of bands that did like, uh, like skits and performances in between songs. And we had, um, there was, uh, there was several hip hop and rap groups that came in and, and, and, and performed. We had everybody, there were scar bands and punk bands and metal bands.

Speaker 4 ([01:09:18](#)):

Yes. But there were like rock bands. We had a guy that was a dentist and he did Dave Matthews songs with an acoustic guitar. And he had his wife play the bongos and he would come down there and he had us put folding chairs down, how bought holding shares for this guy. And he paid us. He would have all his friends come down and sit in their folding chairs. And he would play like five or six day Matthew songs and they would pay and they would all hang out. And how would go to the store and buy boxes of wine? Cause they were the only people that ever came to how that he's been requested wine. So how went and bought wine. But once, once every two or three months, this dentist would play. Like everybody played there. It was community access stage. It was man. That is, I just think that's so awesome. You can't do that now, now, now it's so weird, but you saw everybody with a guitar played and how that is the

Speaker 1 ([01:10:11](#)):

Difference between like those days. And now is if you do something weird on stage, it's on purpose to be weird. Whereas back then, if you did something weird, it was just because you were weird. Yeah. There was so much Ernst in the weirdness that was Baltimore back in the day. And there's still some of that now. But like when you, you know, now every time I start reminiscing about those days, I'm like someone needs to make a documentary about all these things and all these places. And I guess it's going

Speaker 5 ([01:10:42](#)):

To have to be me one day, I guess, been working

Speaker 4 ([01:10:44](#)):

On a memoir about how that is for about 15 years. I have about 30 pages of notes. It's going to be called. If it wasn't for you, I'd have to get a job, which is, which is what, how he used to say every night when he was closing the bar. If you remember, if it wasn't for you and I I'd love you guys, if it wasn't for you, I'd have to get a job. And that was pretty much my motto for the seven years. I worked there in my twenties. Um, and, uh, and it was just, um, so I want to, I'm going to publish a memoir at some point about how that is. I'm not really sure exactly how I'm going to word it because I want to tell true stories, but there's some people that I don't want to upset her or destroy their lives. So, you know, it's going to be,

Speaker 5 ([01:11:27](#)):

You're waiting them out until they all die till they die.

Speaker 4 ([01:11:29](#)):

Right. But there was, there was some hilarious moments. There was some funny moments. There were some scary moments. There was a night, a bunch of bikers were going to beat up our bartender, Sean, because Sean had a nicer bike than them. And they were going to beat him up for it, you know? And,

and I was like, uh, I'm not stopping these guys. This one guy, his name was graveyard. Was his biker name. Do you think I'm going to fight a guy named graveyard? You know what I mean? No, no, sorry. Graveyard, because you'll end up in a graveyard. I think that's how he got the name. I don't think he cut the grass there. That's

Speaker 1 ([01:12:05](#)):

You know, I remember there was a bartender she lasted, did not last very long. Her name, I want to say was Kelly Brown, big lips, big everything, big everything. First night she worked there, we were there and she goes away for a moment. We're like, where the hell is Kelly? We all want beers. We go to the bathroom and she's just getting railed by a dude in the bathroom on her first day. It's like, that's how daddy's, that's what happens

Speaker 4 ([01:12:31](#)):

That, uh, Kelly is awesome. Um, she's a great gal. Um, we all made plenty of mistakes with people. I'm not sure yet. We had a slew of bartenders. Uh, we had Kathy, who's a great gal. Uh, we had two Kathy's. Um, and then my friend Louie's girlfriend used to 10 bar there and I can't remember her name. Wendy Wendy was the bartender. The first time I ever went there, how always had a reasonably attractive woman behind the bar for most of the time of hous existence. Um, because nobody wanted to look at how, um, and or I w so, you know, we tried to hire beautiful people. Um, there was a night I ruined a tour. There's a band called bottom. Um, and they're an all girl like black Sabbath sounding band. They're really awesome. And all of those chicks are so high.

Speaker 4 ([01:13:21](#)):

You can't even believe it. And they played how that is. And they were on tour. And they're from like, at the time they were from like the Czech Republic and they were on this us tour. And, uh, and the girls were hot. And I was flirting with this one girl who was the bass player. And she was really tall and she was wearing high heels. And I said to her outside, while they were unloading their gear step out of that heel for a minute, I want to see how tall you are. And she did and stepped on a piece of broken glass. And I'm so smooth, so smooth. So I'm taking this girl that has a very rudimentary understanding of the English language to the Highland town emergency room to get three stitches in her foot on their first day of the American tour. I see them like two weeks later on tour, like, like they're posting pictures on Facebook and she's on stage, beautiful

Speaker 5 ([01:14:13](#)):

Model, like woman on stage

Speaker 4 ([01:14:15](#)):

With like this wrapped up foot looking like a hobo. I was like, oh man. And I just felt so terrible because I was just, you know, but yeah, I asked her to step out of those heels for a minute and she stepped right on it. Like, like planned, it stepped right off broken bottle. So, but yeah, you know, it's one of the fun things. It's fun. You never know what's going to happen.

Speaker 1 ([01:14:38](#)):

Well, let me ask you this, transitioning out of that into, cause I think, and I said it, when we were talking about this, this conversation is so long overdue because I had a radio show in Montgomery county that I wanted to have you on to tell these stories and we never got around to that happening. And then here

we are, all these years later, finally having these styles in a long message when we were talking about, uh, during this episode, I hit you up because this is a podcast where I interview artists and entertainers about their day job. And I remember, and maybe my memory is failing me, but I hit you up. I was like, are you, by the way, day job wise, are you still an x-ray tech? Which if I remember correctly, didn't you tell me you were going to school to become an x-ray tech?

Speaker 4 ([01:15:15](#)):

No, I've uh, no,

Speaker 5 ([01:15:19](#)):

I don't know where you got that. That's interesting. It's,

Speaker 4 ([01:15:24](#)):

It's a good career move maybe, but I, uh, I'm an insurance adjuster. Um, I started this, uh, I went after house closed. I decided to go back to school and I went back and got my college degree. And then I started working at Allstate as a, uh, as a, you know, handling really minor traffic accidents and stuff like that. And I worked my way up to injury and severe injury and fatalities. And then, and then, uh, attorney repped injuries and fatalities

Speaker 1 ([01:15:52](#)):

As an insurance adjuster, you say there's levels to insurance adjusting. Like you, you don't just like, like I know nothing about insurance other than I have to pay for it when I w I'm supposed to pay for it. That's what, all I know about it. And then apparently nobody will ever help when something like, so when you start out, you have to like start out with the easy jobs and then work your way up to that's insane. And not only

Speaker 4 ([01:16:19](#)):

That, but there's different kinds of adjusters, there's property, damage adjusters, and they're basically mechanics. And they go out and write the estimates on the car and send photos back to us. And then you're inside adjuster, the guy you talked to on the phone, they determine who's at fault for the accident. Who's going to get paid and, and, and sets that in motion. And then, so, and then there's, and then, so what I've been doing, and my current job is I'm, what's called a BI adjuster, a bodily injury adjuster. So I handle bodily injury claims that come out of car ads. So I don't really care by the time I get to talking to you, your car has already been fixed and you've already been in the rental and you're, you're already set. And now we're talking about like your long-term treatment plans for the, for your, for your injury, and then I'll pay you a settlement at the end.

Speaker 4 ([01:17:02](#)):

And so that's, um, but there's all kinds of, uh, there's all kinds of adjusters. There's independent adjusters that you can and go out and look at stuff for you. There's heavy machinery adjusters. There's all kinds of it's, it's a big field. Um, and it's really fun because it's not a job. Like it's not a, you have to really use your brain and use critical thinking, and you really gotta have people skills. I interview people and they're trying to lie to me about what happened in an accident. So I have to look at the intersection and match what they're saying with what I'm seeing and what makes sense and what a normal person would do in this situation. And it's really kind of like, I'm playing this game where you're lying to me and I'm trying to figure it out before I have to send you a check.

Speaker 4 ([01:17:46](#)):

So it's, it's, it's a fun, it's really interesting. You meet a lot of really interesting people. Um, you meet a lot of phoney's and a lot of people trying to fake and get money, and that's fun to deal with. I had a guy that was telling me that after this really minor accident, he could never walk again, that he was going to be in a wheelchair. And I mean, this is a, the total damage to his car was less than \$300. So I was like, I really don't think this happened. Your airbags didn't go off. So I looked them up on Facebook and here he is, he bought his daughter a trampoline for her birthday. And here he is a video doing flips on the trampoline, on his daughter's birthday. So all I did was send that video clip to his attorney and say, I think we can settle this today.

Speaker 4 ([01:18:27](#)):

And we did, you know what I mean? So that's fun when you have this guy telling you for six weeks that he can't move and he keeps in so much pain, and then you catch them doing flips on a trampoline. Like, you know, you feel good about yourself after that, but it's a, it's an interesting job. And it really it's really a thinking job. And that's what I really like about it. It's really, I kind of play a detective and I get to help people. And it's really, uh, I really love it. I suggest it for anybody

Speaker 1 ([01:18:55](#)):

With that industry, since there's so many different places, is there like, not just you, but other people you've worked with, has there were people like, oh, I used to do injury stuff and I can't do it anymore. They moved the different, like, like in the police force where somebody is like, I used to work homicide. Yes, you that, Eddie boy, those guys. And I don't know what kind of cigar this was, but that's the cigar Harvey dent of,

Speaker 4 ([01:19:23](#)):

Yes, those are total loss adjusters, the guys who, uh, when you total your car and they negotiate the value of your total loss, um, those guys are the grizzly detectives of the insurance world because they're, they're usually older. They're usually getting ready to go out to pasture and all they do is argue all day and they're just done. Do you know what I mean? Like there's no investigation. There's nothing they can do. They just argue with you all day and they're, they're done. They're done. So, yeah, the average adjuster lasts about seven years before they burn out. So I've been doing this 11, which means I'm either mentally ill or I'm due for a breakdown real soon, but it's actually really interesting work. And if you really like, if you're good with people, I highly suggest it's a great career for comedians. I totally, I'm not. I'm saying that unabashedly. I have so many claim stories that double as, as like a standup at routine, all I have to do is just tell you, like, these claims stories are so ridiculous. They're better than any joke you could ever make up because they're just so you can't believe it. You know? And it's just, it's just unbelievable what people get themselves into and try and lie their way out of.

Speaker 1 ([01:20:30](#)):

Well, that's interesting. I mean, obviously you've been bringing up saying, you know, I'm a stand up myself. Uh, one of the reasons that I finally took the plunge into stand up was, and actually, no, I was going to say, my first stand-up show was that house. That's not true. It was sidebar cafe, uh, which is, you know, is sidebar. Cafe is the safe hell daddies and how,

Speaker 4 ([01:20:52](#)):

Uh, the sidebar is like, how's younger brother. It's like that. You know what I mean? It's just like how that is just, you know, I don't know if you ever notice, I hate to go on a side job. Have you ever been to the sidebar during business hours? Like between nine? Yeah. It's a totally there's people in suits and ties and lawyers and judges. I walked in there to put up flyers at three o'clock in the afternoon, one time. And I was like, what the did I come in the wrong bar? There's all these guns. Like, there's all these, like, it was incredible. It's the sidebar is most split personality bar. You can imagine in this house during the day, it's all lawyers. Cause it's right. It's literally across the street from the courthouse. And then at night it's punk rock heaven. It's the weirdest you've ever seen.

Speaker 1 ([01:21:36](#)):

It's insane. And here's the thing. I always tell people about that when they're like, oh, Baltimore, the wire, I totally want to go visit that bar that they used to hold all the Irish funerals in for the cops. I'm like, oh, you mean the sidebar? The reason they call it, the sidebar is because it's next to the courthouse. And it's filled with lawyers all day. And then at night death, metal bands played there and it just blows people's minds. It blew my mind. First time we showed up early for a show that we had and there were there, it was just lawyer and judge, like, we all walked in, looked at us like that guy gave me a probation before judgment. I don't want to be in here right now. Like that guy put, put my brother in jail, let's get out of here and just sit in the parking lot.

Speaker 4 ([01:22:20](#)):

I know it's surreal. Like it really it's like you're in, you're in the wrong room. You know what I mean? And I I'd love to know the stories of the judges that went there after hours and saw what that place turns into after, after 7:00 PM. Do you know what I mean? The like buttoned down lawyer. Who's like, I'll grab one last one at the sidebar and walks in and there's, you know, six guys with four foot Mohawks at the bar. You know what I mean?

Speaker 1 ([01:22:41](#)):

Like they all knew what was going on because it's not like they changed the bartenders between day and night. Like you still had punk metal women and Maddie, Maddie, uh, not Maddie pop tart, who was the other Maddie. Maddie Pop-Tart was the guy who was running around with Matt Davis a lot, Maddie pants. That's his name? Matty pants was the guy for the longest time doing all the booking and running everything. So you had Maddie pants who, who looks like the, the, the, the prototype for emo kids, uh, and just, you know, punk rock chicks with piercings and dyed hair, serving judges, beers, and, and, and, you know, scotch on the rocks during the day, they had to know what was going on there at night. And again, just like how daddy's the entire place is covered in stickers.

Speaker 4 ([01:23:24](#)):

The decor is stickers by the

Speaker 1 ([01:23:26](#)):

Way, the amount of stickers that are in the toilet bowl underwater makes me pray that they never had. That makes me happy that the sidebar always had soap on the bow, on the sink.

Speaker 4 ([01:23:38](#)):

Well, the sidebar bathroom is legendary in that it smells before you can even see it. And house was two hous bathroom was really bad. Um, there's just no way to keep it clean. It, funny, a house story. Nobody

wanted to clean the toilet. It was a big, it was a big problem. So how you hired junkie to come in and clean that toilet every once in a while, because it was so bad because none of us would do it because it was disgusting to during our shift, we'd go upstairs to the apartment and take a up there. And it was great. Um, but I think punk rock bar bathrooms, universally are terrible. I mean, I've been a lot of dirty dive punk rock bars. Nobody had a nice bathroom, but yeah, the sidebar bathroom, I was always worried. It was wood plank, urine soaked floors.

Speaker 4 ([01:24:25](#)):

We're going to give out one day while I was, I was going to end up in the basement because God knows those planks were so like every night just covered in urine. How, when were they going to give out? You know what I mean? Like how, when was going to be the last straw that broke the urine breath, he's like, it was just so you know, you're right. I want to know who the sticker company is that made all those underwater sticker, toilets, toilets stickers, because they're still there 10 years later after 6 billion flushes.

Speaker 1 ([01:24:53](#)):

And you know, I'm glad that you brought this up because this episode of, so what do you really do? You're brought to you by sticker guy sticker, guy stickers, go to four for stickers. Now last underwater vinyl and color prints got a sticker guy,

Speaker 4 ([01:25:05](#)):

Decorate your local bar today,

Speaker 1 ([01:25:08](#)):

Which by the way, is bands up until about five years ago, sticker guy was the guy tickets, stickers from every band. I knew got stickers from sticker guy and they, they were high quality. Uh, and by the way, I know sticker guy sounds like a joke, but it was a real real company. They were one of the first ones you can order stickers from on the internet. They high quality, great prices. They're still in business as far as I know, I know, but everybody's switched over to somebody else. I don't know who I don't, I don't remember who I got my stickers from. Uh, cause I just like when I got fired from my job in radio and I was like, oh, I'm going to be a full-time comedian now, which by the way, as soon as you announce that the company that has the loan for your car starts processing the repossession paperwork, it's worse than being unemployed. So, and I ordered a bunch of stickers and buttons and I don't remember the company that I ordered mine from, but they're great. They're good. Uh, and the only reason I didn't order from sticker guy is because, uh, people told me the quality went downhill. Um, and I've heard from other people that it's back up. So if we're going to support people that have support young punk metal kids like myself, uh, I got to sticker guy.com. I just did a visual joke on the podcast with an audio sound effect.

Speaker 4 ([01:26:28](#)):

Well, I'm glad you did a lot of research. Cause now sticker guy likes supports Al-Qaeda or something like you're going to we'll have to edit out the endorsements. Wait, sticker guy joined the, uh, the Russian foreign Legion

Speaker 1 ([01:26:43](#)):

Sticker. Guy's a Trump supporter now. Oh, what not? I just, the new, the new conspiracy there is on his sticker guy sticker guy. Who's been behind Q Anon this whole time. That's what the, the HBO max documentary mist. It's been secretly secret guy sticker guy this whole time. Okay. There's there's

Speaker 4 ([01:27:05](#)):

So many guys in Baltimore. There's a soap guy. There's a guy that sits out on north avenue on the corner of north avenue and park in Baltimore. And he's got just like pounds and pounds of soap and he sells soap. Like maybe once a month he's out there and he's the soap guy and everybody in the neighborhood talks about like, oh, are you going to the soap guy? Yeah. I'll see you over there. I'm going to go after work. Like everybody talks about him and he's the guy. And he's like, he's just like this old guy out there selling soap. I don't know how he got the soap. It's all name brand. It's not like he made it. It's all like Irish spring. It's all like soap. It probably fell off a truck. But uh, but he's the soap guy and he just sits out there and sell soap. That's what, you know, Baltimore. And you know, we have, uh, we still have the, uh, fruit cart guys, the guys driving around on horses with the fruit cards. And I get people all the time and be like, what the is this 1850? And I'm like, that's Baltimore. There. They're a piece of history here. They have their, you know,

Speaker 1 ([01:27:59](#)):

Cardboard guy, the guy who works, who has always has cardboard scanning round, but he's also always working out in the middle of the street.

Speaker 4 ([01:28:06](#)):

Yes. Yes. And then there's another guy, the guy that's known in fells point. He's an older guy and he ain't got jobs in like very skimpy shorts and he, they call him the shirtless guy and he just jogs around, like, he's kind of doing in the seventies, but he just jogs around in these like tiny little briefs and they call him the surplus guy.

Speaker 1 ([01:28:27](#)):

Wow. I don't know that guy. I remember, um, uh, we'll drop them. I can't think of the guy's name, but super jacked always has a weight belt watch around Fell's point as like the unofficial guardian angel of

Speaker 4 ([01:28:38](#)):

Film. Yeah. I know. I can't think of his name. And

Speaker 1 ([01:28:41](#)):

I almost said Leroy and that's not Leroy is the guy who's like had that high he's kinda mentally, uh, uh, um, not all there. Nice guy never would never hurt anybody, but apparently did attack people. Like he saved the woman from being raped in the streets. Apparently. Um, he walks up to women's like, you, you, uh, you look back on God and he would tell me, it was always like, Hey man, I like your hat. That's Leroy. And the other guy that I'm thinking of, who's totally jacked gets mad. He gets so mad when somebody calls him Leroy because of obvious reasons. Um, what is that guy's name? Ah, and he's harmless, but he's also just incredibly intimidating. Like that is somebody who we need a documentary about the, find out what his backstory is. Cause there's like so many rumors of like, he was a giant drug kingpin then went through prison. And that's what the, the backs of the th the backstory is. If you start started talking to some people, that's what they say. I don't know how true it is, but it was like this big,

huge drug kingpin in the seventies in Baltimore, went to federal prison, got out, found Jesus and tried to turn his life around by being the guardian, like directing traffic in those points. I know

Speaker 4 ([01:29:57](#)):

Who you're talking about. And I've talked to that guy. I just didn't know he had this big backstory. I think he's one of those we don't

Speaker 1 ([01:30:03](#)):

Have. It's true. We don't know if it's true, but that's one of the backstories I've heard. That's interesting

Speaker 4 ([01:30:07](#)):

Stuff. There's so many characters in this town. There really is. There's so many just interesting, weird people in this town. And I love it. I really do. There is

Speaker 1 ([01:30:16](#)):

A huge parallel between the music industry and comedy. And I thought why beyond the fact of every comedian wants to be a rock star and every rockstar wants to be a comedian. Other than that factor, I think that the, the reason our industry is so power level is why so many of us who are in one end up flowing into the other is because there's just so many similarities to that. And somebody who's, you know, for you who's, you know, in emerging in the scenes and stuff, how has that transition been? Because there is a lot of what I call Joe SIB disciples, where if you don't know who Jesse is, he is, uh, used to be in a punk band called a wax. I'm pretty sure he started. So I want to say it's sub pop records was his record label. Um, and he was just a punk rock guy that is now the standup comedy.

Speaker 1 ([01:31:03](#)):

And it, a lot of his comedy revolves around being in the punk scene, being in bands and stuff like that. And I was somebody who was in the punk metal scene, never really in bands, but adjacent to the scene as a manager Booker and stuff like that. So a lot of my comedy doesn't revolve around those days because there's just other than being at a bar in a, in a seedy bar every night. There's not a lot of parallels in my life between the two, other than that factor. Um, and just the irresponsibility of all of us. And by the way, the reason I became a manager and book, it's not because I'm not is because I'm responsible. It's because I'm the least irresponsible.

Speaker 4 ([01:31:38](#)):

The one in the land of the blind, the one eyed, the one eyed man is king. I used to say that all the time, there were so many managers and I'd be like, you couldn't manage a waterfowl, but, but you're still better than a guitar player and a drummer at booking shows and keeping everybody sober and in the same van and alive with all of their feet and teeth, I used

Speaker 1 ([01:31:57](#)):

To liken managing a band to babysitting grown adults every day of my life. I would literally be four cell phones. I'd have to check in with these guys everyday to make sure they didn't do something stupid. Like the drummer the day before. Literally I had to talk our drummer at a jump at Lou. We were doing a show at, uh, at university of Maryland, um, not college park, but in Katensville. And he wanted to be, while we're loading in, do this giant 12 foot jumped down a set of stairs. Our drummer, John wanted to

do this giant jump on his skateboard. And I'm like, no, have you seen that thing? You do. You break your arm before the show. You can't play the show, John, by the way, we have three more shows next week. So you can't do it after the show either tell you what, in three weeks, when we're done with shows for a month, then you could go break your arm, right?

Speaker 4 ([01:32:43](#)):

Well that you just go high to skateboard. You know, I just, you know what I mean? Like I totally get what she's saying. And I think that there are parallels in that definitely where I am in my comedy career before the pandemic, I felt like I was starting over playing and how that is again, to empty basements. Do you know what I mean? Like, you know, you go do open mic and there's maybe two people who are actually interested in the open mic stuff and everybody else is just waiting for their turn and they're terrible. Um, I would get on these weird little bills and I would just do like five minutes and, uh, you know, maybe get one or two laughs and leave like, wow, I'm totally dejected. I thought this was going to kill you. It's hard to judge where you are in the spectrum of things, especially from your position where you are in the, in the low part of the totem pole.

Speaker 4 ([01:33:30](#)):

So I don't mind that part, then the pandemic hit and everything stopped. So before I relied a lot on venues where I had a name already established because of podcasting and they knew me, and that way I could get in there and have my little five or 10 minutes and roll out. Um, and so that's pretty much what I stuck to, but like open mikes are terrible. Um, there's really no other way, unless you know, somebody and, and, and really, or, or I don't know what, it's hard to get your foot in somewhere. Um, like I said, I was doing those Balticon digs only because I had done podcasts there for five years and they knew me. Um, if I was just some other guy that had never had any affiliation with them, I don't think they'd ever returned my emails. So it's, it's, it's still like that.

Speaker 4 ([01:34:15](#)):

And it's like that in the band world too, you know, it's all who, you know, and who you're friends with and who you can, who you can get a show with. And I think that applies a lot, at least in the comedy scene here. I always see you on these big bills and doing awesome stuff like your BoJack horseman read and stuff like that coming up. And I'm just like, God it. I can go to [inaudible] and tell jokes to three drunk, 50 year old cougars. You know what I mean? I guess that's going to be my bill. You know what I mean? So it's, it's tough. And you know, obviously during the pandemic, everything died every, you know, there's no nothing. So I'm hoping it comes back. My friend, uh, I have a friend who does stand up. His name is Mike he's colossally funny.

Speaker 4 ([01:34:55](#)):

And he's telling me that he started doing open mikes again. And he's like, you wouldn't believe everybody over the pandemic thinks they're a comedian. Now everybody over the pandemic has a set now and thinks that they're the, they're the next thing. And I remember when that period would happen in bands, there would be a band that would get popular and then there'd be 50 clones that summer, like I'm old. So like corn was popular. So there was 50 bands that sounded just like corn, wearing big pants and tuning down the F and do it all there. You know, [inaudible], you know, riffs and like, you know, and that lasted for like two summers. And then everybody wanted to be green day. So, you know what I mean? It was like, it was, I find the same thing happens in comedy. You know, everybody, we're all everyone's coming out of this pandemic. They think they're funny. Cause they made their wife and

captivity last for six months. So now they're going to, you know what I mean? They're gonna, they're gonna try their hands and stand up. So their

Speaker 1 ([01:35:48](#)):

Wife laughed during it, made their wife laugh through Stockholm syndrome.

Speaker 4 ([01:35:52](#)):

Right, exactly. When there's nothing else to laugh about and there's miserable, life, knock, knock jokes, killed. So you know what I mean? So it's, it's that, that's the kind of mentality I feel like I'm going to be fighting against and I really want to get back into podcasting. I really want to get back into standup and I feel like it's just, I'm just waiting for the world now. I feel like a lot of people are just waiting for everything else to just get back into it.

Speaker 1 ([01:36:16](#)):

Yeah. I feel like I'm watching everything open up around me and this one. All right. So when the pandemic hit for me, I immediately jumped into on the online sub zoom shows, Instagram live shows, Facebook shows, YouTube shows, Twitch shows, club, house I've been jumping in and all that. And I would say that at the beginning and I I'm fine with all of that. I'm not, I don't think it's, you know, my attitude towards all this is, everyone's like, oh, that's not real stand up. I'm like, you're telling Joe zoom, sows. Aren't real Stan. Isn't real stand up. You're telling jokes for people to laugh at. Where's the difference now, like we jokingly talked about a zoom show. I did the other day where it's like, Hey, we sold 10 tickets for this. Awesome. And then we went how sad is this everything's reopening, nobody's coming to zoom shows anywhere and we're happy about 10 audience members. I went, I've done a lot of in-person shows where we're stoked for 10.

Speaker 4 ([01:37:07](#)):

Yeah. I'd say 10, 10 paying people is a win, no matter what medium you're doing it on that, you know what I mean,

Speaker 1 ([01:37:14](#)):

10 people on purpose that isn't girlfriends, the band members absolutely. A hundred percent. But yeah, so I jumped in and I was like, I did all those and halfway through the pandemic, the thing that hit me, and this is the thing that I personally struggle with mentally, for me with everything reopening is my biggest fear is I was going to put all this energy and effort into staying on top of comedy, writing new material PR you know, perfecting my craft more and more than when everything opens up, I was going to be overshadowed by all the people who didn't do standup door and all this, because it is about who, you know, and people were just going to book them and complete or forget about me and it's kind of happening. But also at the same time, there's whole self-sabotage is when you have depression of not wanting to do something to improve the situation.

Speaker 1 ([01:38:01](#)):

Cause it's better. If it fails then, or it's better, if it never happens then for it to fail, which is one of those problematic things in my brain that so many of us as artists have to deal with and struggle through. And it's good that I recognize it, but I'm also at the same time, not doing anything about it. And that's the part that's, you know, screw me sometimes as I'm like, I literally saw people post who have not done comedy in a year, refuse to do comedy in a year. Talk about how all right comedy is dead. The pandemic

killed comedy, like ringing in the bell. Hey, everybody comedies dad. Right? And then as soon as they get vaccinated, the post, Hey, I've been vaccinated who wants to put me on a shelf? Literally those are direct quotes. And it's like, as someone who was, you know, if I was a showroom, I'm like, I don't, you haven't done comedy in a year.

Speaker 1 ([01:38:45](#)):

What makes you think you're good enough to get on stage? And I've been watching for six weeks. Cause I works out at a comedy club and I go to shows and not everybody, some people have been bouncing back. Some people have been doing well, but I'm watching too many people go on stage and open mic book spots. They're open miking on booked spots and just eating their Dick in front of audiences. Like, what did you expect? Like you came in here with, at the end of the payment, it was so much privilege to get booked because you were popular before all this. And in fact, let's be honest, you weren't working that much before the pandemic. What makes you think of a year of not working after over a year of barely getting on stage? Do you think that you're going to have to get on these stages, but that's the things that I have to personally deal with and I can understand somebody as you who are still developing and working hard, that open mikes are terrible.

Speaker 1 ([01:39:39](#)):

Like when I left Baltimore, the open mics, we treated like shows cause we didn't have open mikes, you know, because we had audiences, people would come up to things for the most part. You know, there are certain shows that, that, you know, like red house Tavern always had an audience for good or for bad. Uh, but we had to, because we didn't have like very similar to like in the seventies and eighties where the like there weren't open mics, we just did shows. And we had to learn, you know, w you know, w w we had to learn by being thrown in, throwing into being thrown into the deep end. Sure. Swim a lot. Similar to that in, in Baltimore, you know, 10, 12 years ago when I started and now it's a lot different. Now people want to do comedy. They create these open mic scenarios that are very much like the, you know, the, what you would think of, of just comedians waiting to go on stage and not paying attention to them. There's no such community, but the problem is, is the difference between comedy and music that I've found is that you could sit at home and perfect a song and practice it and know it and go over and over and over again, and then do a show and do it perfectly comedy. You can't do that. You can't practice a joke at home. You can't, it. Comedy is the only art form that has to be publicly displayed and failed to get better at.

Speaker 4 ([01:40:52](#)):

Yes. And there's a, there's an element of interaction. There's an element of crowd, energy and stuff that, that really isn't necessary in music. It's nice to have a music, but it's not necessarily right. You can sit there and play a song all day with headphones on and isolate yourself, but you can't do that with comedy. You can't tell jokes in a vacuum. And, and the other, the other thing is, if you think you are funny, if you think that you have any kind of chops, I encourage you to get up in front of strangers. You don't know and tell you those jokes so that you can shut the up, because do you know what I mean? Cause you, I can't tell you how many people get up there. I see it over my nights and they're so confident. They're going to kill everybody in that room.

Speaker 4 ([01:41:32](#)):

And nobody joked, nobody even cracks a smile and those guys leave and probably go immediately call their therapist. Do you know what I mean? Like, there's like just watching people get crushed like that.

And then you, you know, that you're coming up next, buddy. You know, like, it's your turn to go get your weapon and Jura your ego beat. But, but yeah, if nothing will, uh, as my, as my old uncles used to say, nothing will put manners on you quicker than going and realizing that you are not as funny as you think you are and you need to work on a craft. It is not something, you know, like Eddie van Halen was a great guitar player, but that practice day and night to hone his craft and that skill and talent is only going to take you so far before you have to really go out there and be in front of people and do that.

Speaker 4 ([01:42:17](#)):

And it's, that's a hard thing to do when you're getting your hand. Do you know what I mean? That's a hard thing that it's everything to do. And believe me, you get up in your band socks, a couple people might say something you get up there and tell jokes that aren't funny, your great aunt that you haven't talked to in six years is going to call you up and tell you to stop doing comedy. You know what I mean? Like if you get up there and bomb, you'll have everybody that night, the bartenders will be like, Hey, nice try buddy. You

Speaker 5 ([01:42:45](#)):

Know what I mean? Like, even, even they know,

Speaker 4 ([01:42:47](#)):

Like, you know, but if you're in a band that sucks, everyone's like, oh, okay. So just kind of played about it. So it's something about the individual nature of it, I think is interesting as well. You know what I mean?

Speaker 1 ([01:42:58](#)):

There then that's the other difference between music and comedy is one, all my friends are musicians. So when I started doing comedy, like for realsies, they all came up was like, dude, I can't do what you do. I'm like, you get on stage every night and you pour your heart out emotionally for people are like, yeah, but I'm not talking to them. That was one thing. That's the one difference. The second difference is even, Nope, we are conditioned that when somebody plays music and they stop playing, we are conditioned to automatically clap. Yes. So even if you are oblivious to people not paying attention, they still clap. And they still give you that joy and gratification that you've been needing and seeking automatically because you're playing. We all think musicians, whether they're good or bad is, and our editors. I mean music hard, whether you're talented or not, it's still hard, no matter what, I'm not going to take anything away from musicians.

Speaker 1 ([01:43:44](#)):

But the amount of times that like I'll do there used to be a mix open mic here in Boston, actually outside of Boston that I used to go to. And I loved it. Uh, the open mic jam hosted by Andrew and Terrance and Terrance, uh, was, you know, if you want to know more about it, listen to the Terrence Reeves episode of my podcast that we had, um, at the beginning of the pandemic. And it's a mix up of musicians, poets, comedians, and it was a great environment, but the amount of musicians that I watched go on stage, play a cover song. Everyone sings along and has a great time with it. And they walk out with so much confidence and so much acceptance and they feel good about themselves. And I'm like, you didn't earn that. Look, it took time to learn that song, but they weren't doing, they weren't giving you the energy. They were giving the energy to the song that you were playing. Not you, you don't deserve that.

Speaker 4 ([01:44:31](#)):

You're just a jukebox. You're just, you're just the player. Do you know what I mean? We don't always say, yeah, that radio is awesome. We say, I love this song. Do you know what I mean? And that's, don't get me started about cover bands. Cause that's a pet peeve of mine. Um, unless you there's certain ways to do cover bands and do it right. And there's certain ways that you're just a clown and you're trying to soak up somebody else's hard work. Do you know what I mean? I had, I had a concept, an idea, and I'll run this past you. I wanted to do a standup cover set of a comedian. That's long dead. And obviously isn't working anymore. Cause they certainly wouldn't appreciate that. But how awesome would it be? I love Rodney Dangerfield. He's one of my all time favorite comedians ever. I would love to learn a 15 minute set of his and just do it and do like a, like, like a cover set. Obviously these aren't my jokes. Obviously I'm doing a loose impression of him, but like, it's like a cover band, but it's comedy. Do you think that would go over or do you think I would be run out of town on a rail? Just curious. I will

Speaker 1 ([01:45:35](#)):

Tell you I've had the same idea as a Halloween, uh, fundraiser idea of like comedy cover sets. Everybody covers a comedian. They come up dressed up and they do the whole thing. Yeah. And I initially brought that up and so many people got mad at the idea. And then years later other people had been doing a similar thing and I'm like, as long as we're all in on the, on, on, on the joke and we're all in, we're doing it for charity and it's, that's fine. However, there get ready to be very disappointed because there are celebrity impersonators of comedians of George Carlin, Robin Williams. And it is, you would say, Dennis, what's the difference between your idea and what they're doing? The difference is I'm doing this for charity, for fun for all of us, they're doing it because they need the acceptance and they're not putting the work in.

Speaker 1 ([01:46:23](#)):

Okay. Yeah. They're putting in the work to remember Robin Williams jokes, but they're living off of somebody else's hard work. And that's where I've had them as someone who was promoting the comedy scene here, they wouldn't message me to promote the shows. And I'm like, absolutely not, you. I hope you die. I hope your tour bus crashes on the way here. Like I message them back with such vitriol and hatred of it. And I'm okay with like, I love remakes of songs. I don't call them cover songs. Like when real big fish does a song, they do a song in their style. They pick something and they created something new from it. I like that. But that band that did zombie by the cranberries did a, just a bad version of this, of the cranberries version. And I don't like it, you know, there's so many things like that and there's such a nuance line between all of those things. Um, but ultimately I think that that is again a fun thing. What your, your idea is a fun thing to do. He

Speaker 4 ([01:47:13](#)):

Go see that? Like, I would like if somebody was like, Hey, this guy's going to do like, uh, like, you know, so-and-so's set from like 1978. I'd go watch that. Do you know what I mean? Like, you know, Andy Dick, not Andy. Who's that? Who's the Andy guy from a taxi

Speaker 1 ([01:47:28](#)):

And Kaufman Kaufman.

Speaker 4 ([01:47:31](#)):

Yes. Thank you. Like if somebody did that, I would totally go see that. So let me ask you, I, I hate to interview you, but this made me think of it. So, all right. If you're going to cover an act that's taboo. I understand. So famous comedian, um, the, uh, hillbilly guy with the mustache. What's his name? Um, Larry. The cable guy. No, but he was on that tour. Jeff Foxworthy. Yes. So, you know his story, he bought somebody at and, and just, and just did it like he, in, in the early eighties, this comedian in Vegas was retiring and he literally bought this guy's jokes for \$10,000. And that's how he got his start in common. Don't you think that's kind of disingenuous as well at that, at that point, you're a cover band that bought the original, you know what I mean? That's like, that's like buying the Beatles back catalog so you can be a Beatles cover band. Do you know what I mean? Like what do you think of, I find that disingenuous and I don't find that guy very funny, but anyway, I was just curious if you had a hot take on that move. Well, do you ever buy a comedian's old set and walk around or did it? You know what I mean? Like that's,

Speaker 1 ([01:48:41](#)):

I will say there are people, like when I started doing comedy, we have stopped doing comedy and I was like, I'll give you 50 bucks for an old joke of yours. So good. That joke was so good. And I want to buy it and do it not because I need to write a joke because I joke so good. It needs to live on and I'm willing to pay for that joke to live on. There's certain people that haven't sold yet.

Speaker 4 ([01:49:03](#)):

Brutal. You know, that's a, that's a bit.

Speaker 1 ([01:49:06](#)):

Yeah. Yeah. I'm gonna, I, uh, so, uh, full disclosure, I have worked with the blue collar guys. Uh, I was not on stage. Uh, I was hired by Sirius satellite radio, Sirius XM now serious at the time to launch the blue collar comedy channel on Sirius XM, on-site engineer and producer. And I was backstage at the Warner theater in DC when they were filming one of the road movies. I don't know if it was the second or third one. So I was there with their two hosts. Um, and Larry, the cable guy came in and sat with us for hours because he was the last act up. And he sat there and talked and hung out and we joked and cracked, cracked up. Look, Larry, the cable guy laughed at my jokes. I want to point that out. I have done jokes in front of Larry, the cable guy, and he has laughed.

Speaker 1 ([01:49:52](#)):

And I will tell you he's a swell guy, super nice, amazing comedic talent, a timing. I've never seen somebody with better comedic timing, and you can hate him for his shtick and whatever it is, but he does write jokes and he, and he worked hard on them. Um, and he is a super nice guy. And I will tell you this, him and I took a picture together. And as somebody went to take the picture, he finally goes, get her done. And I almost punched him and I have that picture and it was on my Facebook and I, as I was packing up and leaving, I ran into bill invol. He walked in just like chewing on chewing on tobacco and just very quiet. Very unassuming had no interest in being interviewed or talking to any of us. And as soon as I'm walking out of the back of the Warner theater through the loading dock, I don't want to say a chill came over me, but a presence hit me and I opened the door and I'm carrying all my gear.

Speaker 1 ([01:50:45](#)):

And I look out and there's Ron white hanging out on the dock with a scotch and a cigar, talking to a friend who also has a cigar and a scotch. And I walk up and I put my gear down and I just reached my hand. I was like, Hey, Mr. Ron, I just want to say I was working with Sirius to launch a new blow blue-

collar channel. I'm a huge fan of yours. I just wanted to shake your hand. And he goes, oh, well for that, I'm a big fan of yours and shakes my hand. I don't want to bother you. I'm going to leave. It was like, you been bothering me if you want. I'm like, this has been the best take care of it. And then I left and I was like, oh my God. Um, and I don't get starstruck easily or very much I would say, yeah, Sue swell, biggest smile.

Speaker 1 ([01:51:21](#)):

Like he has a presence that fills a room. Um, so that's me working with them. I never, um, I will defend what they do because also with Larry, if you don't know, um, Larry got big by weight in Florida, waking up early every morning and calling random radio stations to be a pretend, pretend listener, not just not like I know Larry the cable guy, because I thought he was just a guy that lived in Baltimore calling 98 rock. No, it comes to find out he was doing that at every radio station every day for years. And he got

Speaker 4 ([01:51:51](#)):

An email paid for that too. His real name's Eric or something. I've saw a show about his real life story. He's an interesting cat. I don't care for his shtick, but I do recognize talent. And you're right. His comedic timing is impeccable. And he's got some funny jokes, but I've laughed at his jokes. You know, I grew up in Carroll county. So the country shtick doesn't work on me too well, but you know, I totally respect him. And I, I respect those guys. There's just the one guy in particular, I don't think is particularly talents. But other than that, you know, and I'm not trying to get you out of work. This is Dennis's friend talking. This loves you guys, and please don't take away anything from him,

Speaker 1 ([01:52:31](#)):

Jeff, by like, I can say that Jeff is a very smart businessman and is a hard worker and the fact that he bought jokes. But since then he has written his own material. Even though he does have writers, Ron white has writers as well. So there is he's putting in the work and the dedication to things. So I can respect him. I don't have to like his material to respect him. And that's the other thing about comedy that's different than every other art form is. Comedy is so personal and asked to be so relatable and you have to be so likable because nobody has ever said, except for comedians about each other, but nobody ever says, oh, that guy he's an. And I can't stand him, but he's funny. Like nobody says that. And that's why it hurts when you bomb, because it's not that they're not liking your comedy. It's them not liking you. Yeah. Yeah, yeah. And that hurts. It does. All right. Well, now that the, the world's coming back to hopefully the way it was, um, what's, what's the plan for Jack in the future and what are you planning to do? Like, are you still doing the podcast or are you planning for your next podcast?

Speaker 4 ([01:53:38](#)):

I am planning for the next one. I'm not currently doing one. I did one called the myth wits, um, where we brought in, um, scientists and astronauts and interviewed them and we had fun with them. Um, and so I would like to get more into something that's that's science related, uh, podcasting or, or something along the lines of, of that or humor. Um, but again, there's no rush on that. I really do want to get back into standup. I really want the Cubs to open back up and really get back up there because you're right. The only way that you get good at that is just doing it. So I really want to get more time in with that. Um, I'm continuing to write and work on other things. I have several prop writing projects that I'm working on. Um, besides the, how that is memoir.

Speaker 4 ([01:54:17](#)):

I have two works of fiction that I'm working on. One's a short historical fiction that, um, takes place in Baltimore. And there's another one that's a little different. And I'm just trying to, uh, I'm pretty much just trying to throw as much at the wall as possible and seeing what sticks, um, just like, I think a lot of creatives try to do. So that's pretty much what I'm trying to do. I'm trying to hone my standup craft. I'm trying to do some podcasts as much as I can and maybe start my own and, uh, and definitely just keep writing as much as I can and, and just, uh, see where it takes. And there's so much that's in limbo right now because the world is just in limbo. That it's really not. I, you know, I wish I had like a solid plan, but right now that's pretty much just keep digging at what I'm doing. And that's pretty much what my plan is. You know what I mean?

Speaker 1 ([01:55:04](#)):

All right. Yeah. And that's the thing about us creatives. We always have to be working, whether we, whether it's where we're doing it on purpose or doing as a hobby, we're always having to create something. That's the reason why I finally took the plunge and did stand up for real. Like before I started doing this, I would go to open mic every once in a while I had a friend that a couple of friends and I helped write jokes for and help workshop stuff with them. And I was writing jokes in radio, you know, everything, Eric, my goal in radio, the few times I was on is every time I crack open the mic, I'm doing one of two things, either being funny or being informative. Those are the cause. Those are the things that I took away from the jocks on, on w HFS.

Speaker 1 ([01:55:41](#)):

When I was growing up on HFS 99.1 w HFS is that they're either funny or informed like their music nerds, but they were also finding, and I tried to do that in my career. So I was always writing jokes. And when I finally, what got me to finally start doing stand up for real realies, is I, the radio station I was working at, I I'd lost the job at the restaurant I was working at. I was still working at a radio station part-time and I didn't feel connected to the station. And I was like, I'm going to take my creative arts into my own hands, my own entertainment into my own hands on me, and finally do stand up again. And that's what, so then what made me dive in is because I wasn't getting what I wanted anywhere else and I needed to do it. And Stan was the only place where you can do it all on your own terms. You don't have people to check in with. You don't have people to organize and gather like bands are great, but it's

Speaker 4 ([01:56:29](#)):

All on the van.

Speaker 1 ([01:56:31](#)):

And you have to get five people to try to get together and practice and organize. And it's, it's, it's a lot of work and I respect people that, that, you know, that can make it work. Um, but I'm, I'm an individual and I've tried so many times to organize things and it takes a lot of work. And I know, so it's great that you were putting your efforts into so many things still. Um, and I can't wait to read any of the books when you, when you finish them. And, uh, I hope people who are listening will follow you. And, uh, the, when those things come out, they'll find it too. So Jack, this has been great. This is a long, like I said earlier, long, over long overdue conversation that we needed to have,

Speaker 4 ([01:57:08](#)):

And it was great. I love it. Yeah.

Speaker 1 ([01:57:11](#)):

And this is a good thing that the pandemic brought us together, even though we're 400 miles apart because you know, well, I built a studio. I could've done this call at any time, but the studio was built to be remote, but, uh, here we are. And we're able to

Speaker 2 ([01:57:28](#)):

So many good stories that I didn't know about. Take care. All right. You

Speaker 3 ([01:57:34](#)):

Too. Thank you. [inaudible].