Transcription completed for: 76. LIFERS - Max Crawford
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Transcript:
Fat fast. Come on, you fucking feel strong? I'm sorry. Tommy gets a little loaded. He doesn't mean any disrespect. You don't mean any disrespect? Henry, are you nuts? Teach this kid a little manners. Hey, Jimmy, what's right is right. You understand what I'm talking about? It's all right. It's all right. No, I mean the kids over here. I was hugging and kissing over here, and two minutes later, he's acting like a fucking jerk. No, no, no, no, no. You insulted him a little bit. You got a little out of order yourself. I didn't insult him. I didn't insult him. Insulted him a little bit. No, I didn't insult nobody. Give us a drink. Give us a drink. Okay, Come on, let's have some drinks. All right. Drinks on the house. Come on. Let me not have to drink with me. No, no, no, no, no. Back him up. Billy. Billy, no drinks. It's the Lifers podcast with Scott Lucas, Gabe Rodriguez and Ben Reiser. And now here's Scott. Gabe and Ben. I looked at clouds from both sides now. You know, the Judy Collins made it famous, and then. Judy Collins made it famous, huh? Yeah. See? Yeah, See? Have we talked about this before? I think so. It sounds like something we've talked about. Okay, Gabe, what are you up to? I'm trying to finish getting out of this airbnb. It's a saga that's continued for a long time. And next week will be my last week here. Oh, wait, is there something new to the story? No, next week will be your last week. So this is it. We need to say goodbye to that fascinating painting behind you. Yeah. Can you tilt up your camera a little bit? I want to get a good shot of the entire painting because I'm going to ask our fans to recreate that for you as a campaign and send it to you. Our fans? Man, we've had 1200 people listen to our latest episode within, like, years. Yeah, it's because Louis Post has fans, not us. Well, maybe. Maybe it'll carry over. How did Ben find a picture of Luis wearing a shirt for the number 75 for the 75th episode? Or was that you, Scott? No, that was Ben. That was Ben. I didn't even know that I had done. I didn't even realize that, really. That was a complete accent. Yeah, that's. I think that's a shot of. Of when Veruca Salt, Reunited, was on TV playing cedar. That's what's called kismet. Yeah. Is it called. Is that what kismet is, Gabe? It's not ironic. That is kismet. I don't know what it is. It's chutzpah. It's something. No, no, no, no, no, no. That's not chutzpah. But you, my friend, are so full of chutzpah, it's coming out your ears. All right, listen. We record these intros after we record the interviews, okay? Let's just come clean with all you people. All right? Some of you probably figured it out. We started doing that recently. We haven't always done that for a while. Always done that. But, like, we record the interviews and we get, like, really. You know, we get comfortable with each other, and so we just keep it rolling. We do it. An intro. All right, so we just finished interviewing our friend Max Crawford. Or should I say my friend mine and Ben's friend, Max Crawford. He's not Gabe's friend, Max Crawford. So Gabe's last question was so offensive. I just. I'm reeling. It wasn't even a question. It wasn't even a question. Can we use this? No. It was like something when you're five year old walked up to somebody and said, I see your pee pee. You know, it's just like, what? Listen, we taught you better. Gabe, is it gonna make the show? I don't know. Are you gonna cut it? I. I have no idea what to do here. Was he offended? Do I need to apologize? You should. You can. Max is too. Max is too nice of a guy. No, he was nice and he wanted to. He said he wanted to get a little more banter with the group, basically. So you insult him? Yeah, he didn't have to go to that degree. I mean, what the. Okay, maybe it was a little too familiar. We're. I wasn't familiar enough with him to be able to say that

to his face. But the person you compared him to, why would you ever. I mean, you know, it's like if you. Does he seem politically like he's. He's like simpatico with that. Would you ever say to a guest on the show, hey, you look a lot like Hitler? I knew that Hitler was coming out. You can't just say Hitler. No, no. You. You picked the next best one. Are we gonna say who I compared him to? No. Are you gonna let it go or you're gonna let it go? Okay. You gonna beep it out? Well, now. Now everyone's gonna want to stay tuned till the. For the end of the episode. I mean, it's. That's my Thing. It's the cheapest trick. I asked the uncomfortable questions that need to be asked. Oh, is that what you think you are, Barbara Walters? Problem Walters doesn't walk on, you know, like, somebody's show and call them a slob. That's not uncomfortable. That's just being rude. No, you know what? You're a Nazi slob. Haha. Let's mix it up. It's. It's this. I don't know how to. You look a lot like a guy whose main meme in life right now is that he's an ugly fucking, like, dirty looking, gummy looking, like, haven't taken a shower in five years, dirt bag. Can you apologize to him for me after we're done? First of all, Max is one of the most stylish people you'll ever meet. All right? That kind of. Can we talk about who we're talking about? He's on the show today. Gabe, who's on the show today? Max Crawford. He is a trumpeter. Not trumpeter. He plays the trumpet. Not Trumper. Trumpeter. Okay. Master. He's the skunk. Maxter of trumpets. Right. No. Maybe. Max is a. He's a multi instrumentalist. He's an operator of the scoreboard at Wrigley Field, and he's a feature bartender at Metro. He's been there for 30 years. He is a well respected and revered member of the Chicago music entertainment community. And we had him on the show and Gabe insulted him to his face. He laughed with me during the day, gave us something that was the equivalent of like, hey, you look a lot like Linda Blair in the Exorcist after she goes through the change. No, it's like you. Yeah, you look like. I mean, I don't know what to say. I really. I just feel like we can't let you out of the cage anymore. Like, we just have to just. Things didn't go your way with the Replacements quiz today. And then I think you just were harboring this. Yeah, Will. Yeah? Spoiler alert. Max doesn't like. Max doesn't like Iron Maiden. Max of Poi Dog Pondering does not like Iron Maiden. Yes, Max is in Poor Dog Pondering. Max has played with Wilco. He's played with. He's played with Scott Lucas and the Married Men. He's on the George Lasso's the Moon record. And that is the least of things that he's done. That is. That is the lowest credit on his credit list. And Gabe thought it was okay to just, you know, liken him to a homeless twat. Here's Another thing about Max that we're going to learn tonight, he's got not one, but two of what have to be the coolest jobs in Chicago. Yes, I just said that. Oh, you did. I'm sorry. I zoned out. Listen, I'm in a state of shock now. It's 40 minutes after the incident, and I'm still sort of, like, a little bit dizzy. Look at Gabe over there, you know? He's like. He's like a dog that just shit on the. On the fucking carpet. On a white carpet. And he's over there, like, dragging his ass on the edge of the carpet now, looking. Did I do that? Yeah, But I asked Ben to compare pictures of the. The guy. Why do you keep throwing my name into this? I said, ben, please pull up a picture. Yes, afterwards you did. When we. When we all greeted you with shock and awe, then you said, pull up a picture with the picture. The picture didn't look like him. It's just the hair. That's all it is. That's the hair. It's not the hair. It's not the hair. Max combs his hair. Can we say who? I said, he's not like. No. We cannot just know that when people finally figure out who it is, you're gonna be as embarrassed as we are. I'm just embarrassed because it's like, I told him it would be fun. I stuck up for you, man. You know what we could do? We could bleep out the name and nobody would ever know what it was. But Max would know, right? Sure. Maybe we should bleep out the name.

We could bleep out the name. He took it like a champ. Would it be funny? I think it might be funny. People are gonna get it. You're like a guy in prison. He took it like a champ. It doesn't make it okay. You know, everyone. When they first get to prison, everyone's gotta bend over in the shower and. Or we can just. This is not supposed to be. This must be a safe place. It's not supposed to be. People aren't supposed to feel like they can't pick up the soap here. My understanding what you're saying is you. You thought he wanted to be part of the gang, and he mentioned that a couple times. Thought it was gonna be. Yeah, he wanted to be part of the banter. And so you decided, really? Do you think we have this kind of initiation into the gang? Because I. We've never said anything close to that to each other. I don't think you guys have said Some rough things to me in my direction. Can't put it into words right now. Just saying, sometimes you're a little rough. I didn't mean to be rough at him. Say, hey, you're. You look like Hitler. Did I say Hitler? I didn't say Hitler. You didn't say Hitler. Well, you're damn right. But in your defense, it was not Hitler. But let me ask you something. If in your mind, he did resemble Hitler, would you have said it? He would have. He could. Did you see the look on Gary's face? He couldn't help himself. He was like, hey, I gotta tell you who you look like. I wrote it down in my notes, and I'm just like, oh. Oh, you take notes for that kind of stuff. You know the episode of Seinfeld where Kramer Child told George's girlfriend that she needed a nose job? Yes, that's exactly what it was like. It was funny, though. Wait, what? That was a TV show with actors. She had, like, a prosthetic nose. It wasn't real. These are real people. Real people with real feelings. I gotta apologize. I thought I was being. Oh, no. He just sent me a text. Oh, he's really upset. I'm gonna tell him not to do it. Don't do it. All right, I'm sorry. I don't know how to get a hold of him, but I need to apologize. Oh, I'll send you his email. We could have him come back on the show. Hey, everybody, it's Max Crawford. I could tell him to come back on. He said outright. Hey, is this over? Are we done? I wanted to get more banter. And I'm like, okay, I'll get you. I'll get you some banter. I'll get you some banner. You're ugly. No, no, no. You think the guy that you were talking about is. Is a handsome fella. It's just the hairstyle, that's all. Why would you do that? It's just the hair. When people compare you to Yul Brenner, it's because Yul Brenner is. I mean, we feel fine calling you Yul Brynner because it's not an insult. Yeah, but if you called me, I'd be pissed off. I think it's gonna take it okay. I think he's gonna be okay. But you gotta tell me if I made somebody's day worse after I said what I said. I think I just spent the past 20 minutes telling you that it was. No, he. He took it, like, as if he was part of the gang. He Took it like a man. No, I didn't say that, man. You take it like a man. It's. Now I feel like a heel. That was shocking. That was the most shocking godfather I've ever heard. You didn't know where I was going. Oh, you. Oh. Can I say I was surprised? No, I wasn't surprised. I was like, like, I, I don't have kids, but if I had a kid, that's what my kid would do. He'd walk in and go, you smell like poop. All right? Onto something else. We had some big news this week. Some. You have to save it for next week. No, this, this week was the week, the 20th anniversary week. What? Here comes the zoo 20 years ago. Uh huh. And you like that Here Comes the Zoo record? Nor does it sound to you like. Listen, I gotta, I gotta tell him. I gotta apologize. I was, I thought I was being inclusive. Inclusive. Do you know what inclusive means? Inclusive in the Don Rickles sense of the word. Hey. Yeah, right. Hey, monkey. Just because I roasted him a little bit. You roasted him? What did he ever do to you? You don't know Max that well. In order to roast him. Okay? You know, people who roast each other, they're fucking friends. But here's the context of this comment. Max kept saying, I'm not hearing it. Hey, hey, Gabe. Hey, Ben. I'm not hearing anything from you, Gabe, Anything.

And Gabe's just like, quiet. I keep jumping in and sort of saying, like, you know what? We're into it. Nothing from Gabe Crick. Finally Max says, but Gabe, what about you? Oh, yeah, okay, I got something. You look like Gabe's been sitting there just playing, lying in wait. Just like, as it turns out, he wrote it down. Written down. Oh, this is good. I gotta write it down in case I forget it. I had other things. What else do I have on here? I don't know any God. Whatever it is, I guarantee would have been God. Smells like clams. Oh, I, I, I wrote a turnip for a nose. No, I wrote down the, the movie Porkies because I remember Scott looks like a Porky. No, no, no. There was a time when you were gonna play Porkies in the background to one of the records because it was, it was gonna coincide with the theme of the record. Do you remember that? You told me about this. Well, here Comes the Zoo. Yeah, I thought it was Here Comes the Zoo. So are you gonna do that on this tour? Porkies. Here Comes the Zoo based on Porky's. Is that another exclusive? Yeah, I think, Yeah. I don't know, Gabe. I just. Wow. I know you're not gonna do it. I'm just saying you talked. You know how hard it is. Do you know how hard it's getting for me to tell people that I know you? Uh, I think you're over exaggerating there. There's. There's not. There's not a lot of people asking. You can act like a man. Hey, everybody, it's Max Crawford. Hi, everybody. Yay me. How was the game today? Well, we won, so that was good. And, you know, it was the. Some good young players, like the pitcher. Do you want to hear this? Yeah. Okay. The pitcher, Keegan Thompson, he's a young kid, he's a rookie, and he really pitched really well. Like seven innings. No runs, no earned runs. And it was probably Contreras, our star catcher. All star catcher is probably his last game at Wrigley this year. He's probably going to get traded. So it was poignant. There was giant ovations every time he came to bat, you know, so. But we won six straight, so it's like, what are we gonna do? You know, we're on pace to win 105 now. Six straight, huh? Six straight. You swept the Phillies. And you know, but anyway. Nice, nice. So I was doing some research on you today, and it's not easy because you're not Max Crawford, the meteorologist. You're not Max Crawford, the author of Waltz Across Texas. How do you plane. How do you know that? How do you know I'm not a meteorologist? All right, well, tell us. Tell us about your meteorologist background. Hold on, I'll go look outside real quick. I'll come back. Yeah, well, I don't get there. The guy was from Texas, and I know you were in Texas for a little bit. Yeah, I lived in Austin. I lived in Austin from like 86 to when I moved here. But there's a writer called Max Crawford. I found this book in a thrift store. Yes. And it was all about my. It was like Miami Vice, obviously, was big when he wrote it, so it was all about cocaine and Key West. But yeah, he. Yeah, he kind of gets compared to Cormac McCarthy a little bit. Wow. Yeah, I'll take that. And then there's an actor from Mortal Kombat. That's Max Crawford. And then this might be you, but I don't think it is an Australian historian. No, it's not me, but I am an actor. I was in days and confused. You were in days Confused? I was what scene? I was extra I was. I was in a couple of scenes, and, you know, I. I was. When Ben Affleck gets the paint dumped on him. Yes. And he runs after the kid. The kid runs right past me, and. And then Ben Affleck runs right past me, and I go like that. I do. I. And I look. You know, I have really long hair, like, total 70s dude, like everybody did in Austin at the time, you know, so. Wow. But Rick Linkletter directed our first video, and I knew him from that. And then he. He did Slacker, and, like, that literally is like watching a home movie for me. I knew everybody in the movie, and I got really mad at him, and I told him, you got to put me in your next one. And he gave me. I was supposed to have a speaking part, but it kind of fell through because he had no clout. And the producers, like, we're not. You know, if you get a speaking

part, they got to pay you. You know, it's like a. A thing. So. But yeah, I'm in the other scene I'm in. I'm in. I'm in a noticeable sort of. Is when. When Matthew McConaughey is outside bragging about his car with the. The hood is. The hood is open, and the hood casts a shadow on my face. You can't really see my face. It might have been on. Him and Nikki Cat are talking about the. Yeah, I saw that in the comic books. Yeah. And I'm kind of going. I guess my. My. My. My character at the time, I was like. I was a gearhead, you know, I was, like, carrying around an alternator and stuff, and I was, like, kind of going, you know, like that. But I think that. I think that I might have been lit on purpose to not see my face. Like, I would have distracted from Matthew McConaughey, you know, it would have been like. It would have been. The camera would have been on me, you know. Yeah, you don't need that. But you're not from Austin, are you? No, I grew up in Louisiana. I. I grew up in. I was born in New Orleans and, you know, south Louisiana, and I grew up in Baton Rouge, which is a college town about 45 minutes north of New Orleans, and, you know, lived there and post college. I was a townie at college, and I left and went to Austin, you know, after college. So you couldn't get any cooler if you tried what I'm snorting. You're born in New Orleans, then you leave there, you go to Austin, hang out with Richard Linklater. Rick. Rick Linklater. I mean, yeah, those in the know. Rick. Ricky, Baby. Sweetheart. Cookie. Sweetheart. Cookie. Babe. I watched Suburbia last night. I hadn't seen it in a while. The awesome Penelope Spheres film? You mean not that good. No, no, no, no, no, no. The. The Ricky L. That. The Eric Bogosian's in that. No, no, he wrote it. He wrote it. And it's the only movie that I. It's. I blame him because, I mean, if. If Linklater can pull off a remake of Bad News Bears, then the weak link here is Eric Boghossian. If he can't pull this off, I mean, you know, I don't know what's going on here. He didn't pull that out. He did pull it off. That's good, Ben. It's good. I know it's no good. Stop it. Already did. You haven't even seen it. Exactly. You don't know what you're talking about. Did you see that? Rare exceptions to the rule where one does not have to have seen the remake of Bad News Bears to know that it's got to be garbage. Oh, you're watching it. What about Apollo 11 and a half? Anybody watch that? That latest one? What? Apollo 11 and a half. You haven't heard about it? Like, nobody's heard of it. It's. Rick. It's animated. It was on Netflix. I have this, and it's like. It's like. I mean, I wanted to love it because I was a space kid, you know, I was obsessed with Apollo. But it's just kind of like a litany of boomer shit, you know, Kind of like nostalgia. Boomer nostalgia. It's like over and over, and it's just like, okay, we get it, you know, but the concept, See it. Yeah. Oh, okay. I'm probably ruined it for you. But. But he's not a boomer, everybody. Well, he's about to say, well, I'm a tail end of a boomer. I'm like, it right in the cusp. And I think he's right around there, too, you know? So when did you start playing trumpet? Well, I. You know, School band nerd all the way. You know, it's like my first love was bluegrass, was Lester Flatt and Earl Scruggs. When, you know. Yeah. When they would play the Beverly Hillbillies theme, I was entranced. You know, how fast it was and everything. Yeah. And I started taking mandolin lessons from this neighbor who was a bluegrass virtuoso. He, like, could play all of it. And then he went away to college to study Sharks in Miami now. Now he is a professor at Middle Tennessee State University. He's a Davy Crockett scholar and he wrote books on Davy Crockett. So he went from Sharks to Davy Crockett. But anyway, but it makes sense because he was pretty good theme song there too. He was like a crazily good player. And I would go carry his instruments to. He would give these clinics at the music stores. Then he moved away and I was like, crestfallen. And my dad was like, you know, my dad was like, hey, we can. We can get you a trumpet and you can do the

school band thing. You like Louis Armstrong. I was like, okay. He got me a Sears trumpet for like 100 bucks. I didn't even know there was such a thing. Yeah, they had. You know, you could get anything from Sears at the time, you know. Yeah. So. Yeah, so I got a trumpet and I started playing in the band and I got. Had a knack for it. I'd been taking piano already, you know, So I mean. But when you. You're in band, are you like, is there anything in your brain like, this is what I'm gonna do for the rest of my life? Or you just. Yeah, yeah. I would get like, just goosebumps. I'd feel weightless. When I was playing with the band, with the school band, we had really, really good orchestras and bands down there. I was in orchestra, all state orchestra with Wynton Marsalis one year, a couple of years, you know. What. Yeah, he was two years older than me, but he was. He could play anything and he could play classical. He wanted to learn classical too, you know, so. Yeah, he would. He. He want. He was an all star. I have a record of. With his name listed on it, and mine is like a couple of below him, you know. But anyway, so, yeah, I really liked playing with. Being part of something bigger was the whole deal, you know, being, you know, being part of a team. Right, right. Like being in the band, you know. Same. Same kind of thing. Yeah, but. So what made you go to Austin? Austin was the. I had been working in college radio station. Really good call it, right. The lsu. I went to lsu and it was great. And we would. I had a Saturday night show. And that's a whole nother tangent I can go off on. But he. Bands would come through and play and I would interview them and they were all from Austin. And so I got this network of friends that were musicians from them being on tour coming through and me interviewing them and they were all like, what are you doing Here, you know, Come on, you know, it's paradise, you know. You know, Daniel Johnson was on 120 Minutes, that show that was on MTV. They did a whole episode from Austin, and that sealed it for me. I was already gonna go because of the. Because of the radio show and interviewing the. The people. But my show is like, on Saturday night, and the station was in the football stadium, and if you know anything about lsu, it's football is the king. Right, right, right. It's like hundred thousand people go there on Saturday nights. They had the games at night. It was during my show. They would have the games. And before. Before the games, I would set up a. A speaker in the window to blast the rednecks with, like, Eno or whatever. I wanted to. To try to enlighten them. Right. You know, one time. One time I was like in the bathroom down the hall. My show hadn't started yet. And this guy comes in down the hallway, just drunk or than anything. He comes in, he opens the door of the bathroom, and he's like, play some Skinner. Play some Skinner, motherfucker. And I'm like, it's not. I'm in the bath. This is the B. You have to go down the hall. And so I get out of the bathroom, I go down and start my show. And suddenly the electricity just goes off completely. The turntables and all the electricity goes out. I go out in the hallway, and I see him running down the hallway and leaving. And I turn around and look, and the power meter. He had taken the power meter off of the wall. Like, you know, the electricity. Right. He had taken it off the wall, and we were like, out of. Out of commission for like an hour. Had to go get the janitors to go put it back on because I. I kept trying to put it back on, and it was like sparking and stuff, you know. But anyway, so it was kind of like this tension between the football fans and my radio show was kind of palpable, you know? Well, I mean, Austin has the same kind of thing with football, too, doesn't it? So, like. Yes, but you can. For some reason in Austin, you can live there and not even know anything about the college, you know, or the football team. But in Baton Rouge, it's like. It's in the air. It's just like, you know, oppressively in your face all the time. People wear the. Wear the colors and stuff all the time. Purple and yellow.

I look terrible in purple. But anyway, I don't think so. So when did you join Poi Dog Pondering Well, I was living in Austin. I mean, how long were you in Austin before you joined them? Probably about eight months. Yeah, I had been working at this Cajun joint that had music at night. It was called Big Mamu. It's kind of legendary nowadays, but it was like a small little place, probably shuba size maybe. And it had Cajun food during the day. And another guy that I had been interviewing on the radio had opened it up. And at night they had bands and they had, you know, I was like, the bar manager or whatever. And they had these hoot nights on Tuesdays, and Alejandro Escovedo would play these things. And once I was, like, working the bar. Oh, I can just go on and on. But Ronnie Lane was playing there from the Faces, right? And I was, like, cleaning up the bar. They were rehearsing at Big Mamu. And so I made sure that I was there mopping while Ronnie Lane was rehearsing. You know, I wanted to be there, you know, And I'm mopping, and he's doing, buddy, can you spare a dime? You know, the old standard from World War II. Yeah. And he turns to J.D. who's a bass player, and he goes, we need a trumpet. We need a horn or something. And JD Goes, hey, hey, Max, you got your horn? And I lived like, two blocks away. And I was like, I'll be right back. And I swear to God, I was back before the mop handle hit the floor. And that was where it all started. Frank saw us play, saw me play with On a Hoot Night with Alejandro, and I played with Ronnie Lane and stuff. That's where it all started. And Frank asked me to play on the record. They were already there recording the record. They were passing through town to record the record. And then he said, can you go on the road with us? And we were like. We were playing the street, you know, we didn't care if we had a gig or not. Well, that's one of the things that we learned from punk. I mean, we're not exactly punk musically, obviously, but everybody in the band has a punk rock band in their background. Yeah, and we learned to do it yourself. Diy. And so we would go play on the street. We would play on college campuses to get gas money to the next town. It was all about traveling. So that's all we cared about. We had cabin fever. We wanted to tour and we wanted to travel, and nobody would give us a gig. And so we said, okay, fine. Then we play at campus. We got a little deal with this little label called Texas Hotel. And they would pay us in records, send us a bunch of records and then we sell them when we're playing in the street. Then somebody would say, hey, come play on our radio show, on the college radio show. We'd give them a record. And it was very, very grassroots. Is it true that you guys moved to Chicago because you were interested in the house scene? Frank moved here because he was in love. House. House. Yeah, he was in love with, with a woman. And he, he, he had already been into dance music when he was growing up in Hawaii. You know, he. He got way into it when he moved here. Right, so the dancer in Hawaii, right? Yeah, originally. Hawaii. Yeah. That's, that's more than the name comes from. The poi dog is a, is slang for a stray dog or a mutt, you know. Yeah. So. And then he fell in love with somebody and. Yeah. And he moved and I was like already. I mean we had already been very successful here, you know, like XRT were was playing us. Yeah, all the time. Jacks Lounge Acts was like our home away from home. I had all these friends here. Frank moved up here and I was like, hold on, I'm coming too. So I was, I had turned 30 and I was like, you know, I'd never lived in a big town, I never lived in a big city, you know, I didn't know how long it was going to be, but I was like, I'm gonna give it a shot. You know, New York seemed intimidating and LA was at the time, so, so hair metal, y. You know, and you had to pay to play at the clubs. You say those, like, those are bad things. The pay to play, man, that just viscerally pissed me off. So I, I didn't. I. Now LA is supposed to be kind of cool. I don't know, maybe, but

it's cooler at least. But at the time it was like, no way. And I had all these friends here and I was like, all right, I'll give it a shot. Got an apartment next to Metro, above the G man. Okay. The Ginger man. Remember, you're one of the people that lived there. Yeah. You remember Michael Hecker? Yeah, Michael. No, he lived there and worked at Metro and he was moving out and he's. And I moved in and it had a piano, it came with a piano. And it was next door to Metro where I worked. So, you know, bands would come play, hang out at my place, play piano. We. All night long, you know, it was, it was fun. So you've been working at Metro for that long? 30 years. Wow. In October. October will be 30 years. I was supposed to be six months. Supposed to be between tours, but it's like, such a good job. Yeah. You know, and it's such. Such a. Such easy money. It's like. And it's just like, you know, and if you leave town and come back, you know, you go on tour and come back, you still have a job that's invaluable. Well, it seems to me like you've got it all figured out. You work there, you play music, and you run the scoreboard at Wrigley Field. Well, the video. The electronic scoreboard. Not the one that's held together with duct tape and dental floss. No, I'm one of the crew. There's a. There's like a big crew. It's like a TV station, basically, with a giant tv. None of them are going to listen to this. You can say, you run it. Okay, I run it. I'm in charge. Yeah. I'm in charge of the right field and the walls and with the. All the stats and stuff. Like, I don't have anything to do with the commercials. I sit there with about four or five softwares open and choose stats to show that tell a story about. So how many people does it take to run the entire scoreboard program at a game? Probably like 22, 25, something like that, counting all the cameras. And that's instant replay. People. Is in the kitchen in the bear. I mean, that's. Man, that show was. I couldn't watch it for. I couldn't binge it. I tried to. I mean, I ended up finishing it, but I was like, I can't. People talk about. I binged it all in one. It's like, no way. What is wrong with people? People. It's just a bunch of yelling a lot of the time. What can I just say? I saw one, like a clip with a. I saw. They don't show very much of the Italian beef, you know, but I saw one shot of the Italian beef. I said, look how thick that beef is sliced. You know, it's got to be thin. You know, when I first moved here, I was across the street from the Wrigleysville dogs, you know, across from Metro. And I would. I discovered the Italian beef. I gained, like, 25 pounds when I first moved here. It was unbelievable. And I would go there and, you know, L.A. doesn't have any Eastern European influence very much. You know, it's all French and whatever. Right. And I'm looking at the menu at the Wrigleysville And I go. It says, you know, I go, what's a polish? And the guy thought. The guy thought. I was like. With him, you know, I was earnestly like, what's a. What do I get a shoe Pol. What is. You know. And he's like, get the. Out of here. You know. But anyway, yeah, that was my thing. Yeah. What's a brat? What's a brat? Yeah, but. Yeah, so we got off on a tangent, didn't we? No, the tangents are good. Tangents. You're saying it takes 22 people to run the board around in there? Yeah, and I'm telling you, Scott, I mean, I started working there in 2004, and they had. They put in these ribbon boards along the outfields, you know, and the job at that time, a chimp could do it. I mean, it was like, you know, like, outside of a high school or a dentist office, you had the dancing tooth or the, you know, the American flag waving. It was at kind of that level. I mean. And now I fucking work for NASA or something. You know, it's just like. There's coding and all this kind of shit, you know. It's, like, pretty crazy. But you told me there's a guy who runs the old school one. Yeah. And he barely pays attention. He's amazing. His name is Rick and they call him Quick Rick. And he. He pays attention. But if there's a hockey game, if there's a Blackhawks game, he's got a laptop open with that gang going on. And for. Somehow he. I hope I'm not

throwing him under the bus. No, no, but somehow he. He. He has, like. He knows the body language of the umps. The different umps. Right. That's what you told me. He studied their body language. So he. Yeah, he has, like, a little gonna be before they happen. Yeah, he can tell if the guy steps this way, it's gonna be a strike. That's why he's so quick. And he's so quick that players will ask him for his autograph. Hey, you're Quick Rick. You know his main job as a groundskeeper, he's the guy in charge of the dirt around home plate. You know, like he's stamping it down and all. He's been there forever. He's been there for, like, 13, 40 years, probably. You know, he sounds like Bill Murray in Caddyshack. Yeah, and he's a character, too, man. I mean, he loves the Stones more than any person I've ever met. I mean, I thought. I loved the Stones. He is Obsessed. Why? Why does he love the Stones more than the rest of us? What is it about his love that makes us look ridiculous? He. I mean, okay, just today. I mean, like, it's like to him, that's the only band that ever existed. His request to the DJ is always a stone song. But like, just today, he's like. He comes and pokes his head in the. In our room and he's like, I'm in the same room as the dj, you know, and he's like, hey, it's Mick Jagger's birthday. How about some. It's only rock and roll, you know. And so it's like, you know, bless his heart, you know, so he's just obsessed with one band. Sounds like one man. There's nothing wrong with being obsessed with one band. Is that would be Metallica for you. No, no, no, actually, that's ironic you say that. It's Iron Maiden. Iron Maiden. Oh, well, you have the Metallica hoodie on, so I. I thought he's got some room for Metallica. Metallica was pretty great at the Metro. Were you there? I was there at the Metro for Metallica? Yeah. Yeah. They look so Californian, didn't they? Well, they are. They all like tan. They're all. I know, but they really look like it, you know, I expected them to start going, stuart, how'd you get here? Stewart took the 405 off the i10. Yeah. I think Kirk lives in Hawaii. And Robert Trujillo. Trujillo? Yeah. I never know how to say it, but I mean, he's just naturally dark skinned, so, I mean. Yeah. Why is he naturally dark skinned? He's one of us. One of you. And you don't know that. The J is silent. I don't have a Hispanic tongue or a Latin tongue, whatever. So I can't remember. Gabe, I was gonna say that it looks like you could fit the entire Iron Maiden catalog within that Metallica hoodie. That thing is huge. It just looks huge. Oh, listen, it's a. It's a moomoo. It's memorabilia. Metallica. Moo. Moo. Talica, ride the Moomoo. Master of Moomoos. Master Max, do you like Metallica? Yeah, I mean, I mean, I'm sorry. Max, do you like Iron Maiden? Don't hate them. Don't answer that question yet. Go ahead. I'm not a metal guy. Ask the question, Gabe. You're not a metal guy, but you probably. What do you think about the Replacements, love? So if we were to ask you Iron Maiden or the Replacements, it's Easy for you to say the answer. I would say replacements just out of familiarity. Do you hate me now? No, but it's too. People, Max. It's not just out of familiarity. You said you love the replacement, so you love. You're good because of it. Yeah. But if I. If I. Okay, here's the deal. My relations, my relationship to metal. I'm not done. Was that. That I. When I was in high school and all the. All the. What do you call it? The metal huffers. The huffers and all that first. Yeah. Heifers. Heschers. Heschers. Heschers. Yeah. That's the Midwest word for it. Hescher. I don't. We never called it that. We called them jeffers. We call them jelly heads. Yeah. Hovers. Yeah. And they were all missing brain cells. And the fans, I mean. And so I kind of had a bad taste about metal from the fans. I didn't really not. No offense. No offense. But I have since come from working at the Metro to absolutely love when we have metal shows because the people are the best. They tip like motherfuckers. They also are so nice because they're so intimidating looking. They have to kind of like counteract it some, I think,

with all the tattoos and stuff and that. I have a theory that they're all like sons of single mom waitresses, you know, a lot of them. So they. They pour on the. You know, I don't know, maybe. But, you know, I. As far as listening to it at home. No, but I mean, when I was growing up, my. The way I saw it was like the people who were into metal were actually really nice kids. And the problem was the kids that were the jocks. Those were the dangers. Oh, God. You know, I'm right there with you. Right there with you. Yeah. They listen to Replacements. Jax didn't. Replacements. Not in my college. Back at the outfield. In my school. Yeah. Max, settle another little Replacements related dispute for us. Okay. Okay. You're a horn player and a Replacements fan. He goes the horns and can't hardly wait. Yay or nay. I'm a yay on the. Come on. They're super. There's. I'm a trumpet player. Stop it with the nonsense. They are superfluous. I'm not. I'm not possible way. I agree. I agree with you. You know, we recorded with Jim Dickinson. Wow. Back in the day. And what a. That was amazing. He was great. And he was. That record is stitched together by him. Yeah. You know, I mean, he. And you can hear it Somewhat, you know, but the. The horns in that song don't bother me. I can see how people might, you know, go the other way on horn sections in general, you know, like, okay, for instance, like, I was touring with Wilco for. For like, a little while, and John Doe was the opening act, and he was doing solo. He had, like, a duet. And we did our songs with Wilco. We came off stage, the horn sect off stage. John Doe was standing off stage, and he goes, you know, I usually hate horns in rock and roll, but you guys almost changed my mind. How'd you get involved with Wilco? Was it through the pulsars with Wilco? Was that. Well, I've known Jeff. I've known Jeff forever. No, not really. It was. It was. I don't know what it was. It was. I've known Jeff and Sue forever. Sue from Loud Jackson, you know, since I've lived here, you know, forever and ever. And about, I want to say, 2008 or so. Wilco did residency at the Riv, where they played every single song they'd ever recorded. Yeah, like, over, like, five nights or something. And some of the records had horns on them. And so that you played on. No, not. Not at that time. Well, yeah, I played on. Sweet. Yeah, I did. I played on Summer Teeth and the one after that. But, yeah, it's hard to remember if you've been on Wilco albums or not. So Jeff was like, can you do these horn arrangements? Put together a section to do these songs that we recorded? And I was like, okay, no problem. And then after we did. Was hugely successful. You know Brendan from Fugazi, Brendan Canty, he's like a. He's a filmmaker now. You know, he films documentaries and stuff. And he was filming a documentary on Wilco at the time. And he. He goes, you guys need to come on the road with us. He. He just wanted the good footage. And. And Jeff was like, yeah, come on. So we went out for like a year and we played with. Played on Saturday Night Live with him. And, you know, it was. And we. I just did. Just recently did. They did the Yankee Hotel Foxtrot 20th anniversary. And we did New York and Chicago with that. They replicated the record, right. Me and my partner, Paul Mertens, we did. He plays with me and Poi Dog. He also plays music director with Brian Wilson. Excuse me, dropped a name. But he. Me and him did the arrangements for that. And that was pretty intense and amazing. That was in the. In April, we did that. Is that the total pro horns? Who's all in total pro horns. It's a revolving cast, but the main ones are me on trumpet, Paul on sax, a guy named Dave Smith. I play a lot with a cover band that Dave Smith plays with called Expo 76. Right. You guys play at Simon's? Is that where. Yeah, yeah. It's really fun. It's a great band. When's the next show? Expo's playing Simons on the. I want to say the 10th. This is every second Wednesday at Simon's. Second Wednesday of every month. I got to catch it next month. Yeah, it's a fun, fun

place to play. But, yeah, so that's the total pro horns. It's like a horn section for hire kind of thing. I do. I do stuff with people that never get released sometimes, you know. You know, just like singer Scott Lucas and the Married Men. That was so good, man. You got you. Okay, can I just say, that song, the song that I did the Salvation Army Brass Band on. Yeah, and you did some producing on that. What's the name of that song? The Moon. The last one. Yeah, yeah. And you did. You took the parts that I did with the song and did them acapella at the end, which was like. At first I heard it and I went, duh, it's perfect. You know, it was disconcerting at first, and then it was like, oh, yeah, it's perfect. But anyway. Well, what I was hearing was, is that you wrote two different parts to the thing. So, like, you had. You said, all right, here's one way that we can do it for you that's nice and mournful. And then there's another way. They can be sort of this, like, Dixieland, Dixie, Dixieland thing. And I love both of them, and I thought that they were better than the song. So I felt, what better way to end the record than just to have both of them right there, you know, what is it about horns? I mean, is it just. Is it that they push out all that air? Is it the brass? I mean, what is it that just makes people, like. Pisses you off? No, it doesn't piss me off because, like, when we did that thing at. At the Metro and we're playing like, the ELO songs and the Police songs, as soon as you guys start playing it, like, just, you know, you feel that very dynamic about it. And it has to be done in the right way. It has to be done that lifts the song and it is subservient to the song. That's how I always feel. You know, I love Earth, Wind and Fire. But I can't play like that, and I can't dominate a song like that. I. I'm like, you know, that they're fantastic, but it's. Horn section, but it's not my bag. I'm more of a Stacks, old soul, Al Green, you know, kind of deal. That's my. That's my style. But, yeah, I don't know what it is. I mean, it really has to be done right. It can, you know. Wait, who's the guy who's against the Horns on the Replacements? Is that you, Scott? Well, it's. I. I prefer the. The one without the horns. I. I just. I just. I wonder, you know, it's not that I hate it so much, just that Ben likes to make it sound like I hate it. You got. I have to tell you more. I'm always hoping you're just joking about it. I'm always trying to get you to admit that you were just being a dick. Expo 76 plays that song, and we play it better than the Replacements. Everyone does. Yeah, that's true. Yeah. But we play. Did we play that? Oh, at the thing at the hot stove. Yeah, that's right. Yeah. Yeah. With. No, I love playing. I love playing with you because, like, you, I can feel myself start to, like, levitate a little bit off the ground. Yeah. Well, it's funny because. Which reminds me of Jim Dickinson again. This one story where we were. Boy Dog was doing horns, and he had his buddies there wasn't the Memphis Horns. He called them the West Memphis Horns. They were like Arkansas guys on the other side of the river. They were fantastic. They're so good. And there was one part in the middle of the song where I wanted this kind of, like, marching band fanfare, you know, thing, like stacked trumpets, you know, And I had written out the part and everything, and I go put it up on the stand, and Jim comes out there, he looks at the sheet music, he goes and knocks the stand up, and he goes, no dots allowed. At my session, I was like, okay, man, you're right. You're right. You know, it's funny. Well, Ed Velasquez told us he smoked more pot than he's seen anybody ever smoke. Yeah. And just a fountain of stories. I mean, just great. Yeah. Rip, he was one of those legends that earned it, you know, it's just like playing piano on wild horses. I mean, there you go, right there. Wow. What. What about. Okay, what. What. What is your favorite gig of all time? The favorite, like, show. Yeah. Or the. Did I play? Yeah, the favorite show the one that you're just like, holy. Well, there was one time there. There's a lot of shows where you get that feeling, but the one that was the first time was when we played. We were living in

Austin, and we played this thing they had called. It was before south by South. South by Southwest had just started, so it wasn't any big deal. But they had this thing called Aqua Fest, which is like this big outdoor festival on the river. And we were opening for Willie Nelson, and it was like a very Austin y thing. And there was, I want to say, 40, 50,000 people. It was like the first time I was just like, wow, you know, and, you know, met Willie Nelson and the whole deal recorded with this other band called Shoulders. There's an Austin band. They're fantastic. They're still together. They're like very Tom Waitsy, circusy kind of band, you know. And they recorded a record at Willie's studio. It was a studio that was on a golf course. He called it the Cut and Putt was the name. It was like an old country club that he can, you know, Golf course he turned into a recording studio. And we. And I met him again there, and I would look out the window and there he is with his wife, sitting by the pool. And I said, man, that guy talk about, I don't have it. He's got it figured out, you know. Definitely. But that was Austin at the time. It was very, you know, a lot of. Lot of mingling of scenes, stuff, you know. Yeah. Because there was no money yet. There's no money that south by Southwest hadn't started yet. And it was like, now it's all. It's completely different city. But at the time, there was not much business there, so there was nothing to do. People. It was really cheap to live. And I'm one of these. I know I'm one of these old dudes that are like, complaining about Austin because I still love Austin. My brother lives there. I still go visit there. I still love it. But it is definitely different. Yeah, it's like when you say when you moved to Chicago that you hadn't lived in a big city yet. It's kind of jarring to hear you say that because you go, what about Austin? But then you're like, no, it wasn't a big city yet. No, it was a sleepy college town, you know, like your standard college town, you know? And it really changed after I left, then became like, you know, south by Southwest changed the town, you know. Yeah. Obviously, people come to that and say, I'm moving here. Yeah. Not realizing that they weren't there during the summer. Yes, exactly. Exactly. Yeah. But yeah, what's the. What's the. Am I. Those other guys aren't talking? Am I boring you guys? I'm just rambling on over the interview side. Okay. Yeah, yeah, we're the sidekicks. But I was wondering, what's the best show you've ever seen at the Metro? Oh, wow. So many. Prince, probably. Prince. Prince had, you know, he did it a couple of times where he did a secret show. He did it more than once at Metro, but, you know, he got a lukewarm review in the Chicago Tribune and Joe got a call. I said, you know, like he wants to come play like that day, like the next day, whatever. He's coming after the show tonight to play at your place, you know, at like midnight till 5 or whatever. What tour was this? Do you remember? No, I don't remember, but it was, it was when he was on the road a lot. You know, it was a. I don't even remember the year. Geez. Did he remember mid-90s? Did he do those every tour? Scott? I know he did it on the Love Sexy tour. He was doing an after show show every night. I think that might have been it. I mean, Max is probably talking about around 97, 98. He was doing that a lot. Well, here's the thing about that show or one of the shows. They did it a couple of times. But one of the shows, I remember this, he had Buddy Miles on drums. Yeah, come on. You know, and then he had like, you know, he had the revolution or whatever. And then he had in town doing a play was Malcolm Jamal Warner from the Cosby Show. Right, right. And so he says, come on out, everybody. Malcolm Jamal Warner is gonna rap for us. You know, he comes out and starts rapping and he like, he's like, give me a beat, give me a beat. Buddy freaking Miles is playing the drums and he's playing this beat. And Michael Jarwell Warner is kind of telling him to slow down, slow down, come on. You know, like telling him how to play the beat. I was just like. And then he started doing this rap and it was just

like, oh, no, no, please, please. But that one of the best shows I've ever seen because he was on fire. He was playing for like, I don't know, four hours. It was just great, you know, because other when we saw him do, he played this thing after we played in D.C. he came out for three songs and then he was gone. And it was still one of the best shows I've ever seen. Yeah. I mean, it's all about the. What mood he's in, right? Yeah, I guess. Did either of you guys ever see Billy Bob Thornton when he fronted the band? I saw him open for Elvis Costello, and it. You know, it was like the Malcolm Jamal Warner kind of thing. The worst frontman singer I've ever seen in my entire life. Remember that charisma ever? Remember that interview that Billy Bob was doing? And. Yes. And he. He was like, they only want to talk about music. Yeah. They asked him about, like, a movie. He's like, well, you wouldn't ask Tom Petty about movies, would you? Like. I don't like that. You're not Tom Petty, dude. I mean, there's. You're not Lori Petty. The other good ones were. Oh, Lor. Lori Petty and Shortcuts, huh? Come on. It's great. Oh, no, that's Lori Petty's in Shortcuts. Yeah, she's the cello player. That's not Lori Petty. It's not? No. Oh, that's. Lord to the Internet. That's. Yeah, that's Laurie Perry is in. Is in Tanker. Yeah, she's in Point Break. She's in Point Break. I bet you lied about your parents. Who's the cello player and Shortcuts? Not Lori Laughlin. Is it from Full House? No, that's Lori Laughlin in Full House. Lori Singer. You're thinking of Lori Singer. Lori Singer. Blonde. You want to talk about Shortcuts? What about Julianne Moore? Oh, man. The. The. The scene. Yeah, the scene. We all know. Marion, you're not wearing any pants. Yes. Yay, Altman, we love you. Good stuff. Well, okay. Yeah. What were we talking about? Oh, other good shows. Metro Bob Dylan. He played after his Heart Attack or whatever. Wow. And he played like he cared again. That was for one show. That was great. What was the first song? I don't know. Like a Rolling Stone. I'm just gonna throw it out there. And then enter Tom Jones. Tom Jones was great. I remember that. You remember that? Yeah, it was when he. He had come out with that version of Kiss with Art of Noise. Right. And he was trying to get the kids again, you know, so he's playing these rock clubs, and he failed to tell his fans that there was going to be no place to sit and that there was gonna. There's not gonna be any kind of wine list or anything. Everything's gonna be in plastic cups. They were very mad, you know. But anyway, I was gonna ask you, who were the Worst tippers. And would you. Is it Tom Jones fans? I don't care. I don't care about tipping. I'm gonna tell. I honestly don't care if someone tips me or not. Because you'll drive yourself crazy. Yeah, you know, I just, like, overall, I need to tell this to somebody that I know that you and I both know. Yeah, you'll. You will drive yourself. Yeah, I know. Just, if you. If you don't care if they tip you or not, you'll be a lot happier person, you know, and you'll be. You'll welcome when they do. That's how I always look at it, you know, writing this down and I'm taping it on the mirror. Yeah. I mean, and, you know, I know how people are. I mean, sometimes I don't have a lot of money, you know, I. I don't care. What did I do? I handed you a cup of beer. I mean, you can give me money if you want, but, you know, you're not going to hear the end of this from Justine. She's going to kill you when she hears this. Well, you know, most people, overall, they're going to tip you, and there's going to be people who don't. And that's the way life is. That's how I always look at it. Don't even obsess on it. There's people like that guy, stiff me. I'm not gonna wait on him. You know, what is that? You're just waiting yourself down, you know, with that, you know, stupid anger, misplaced anger. That's how. That's how I feel. I'm probably in the minority as a bartender. You're in the minority in this house. What's the best baseball game you've ever been at? Regular. Oh, God. I know. Okay, here it is versus Prince. Yeah. Okay, check this out. Game seven of the World Series.

They were in Cleveland, right? And they flew all of the front office employees out to Cleveland, so there's nobody really left to run anything. And they had. They had the game, they had the. You know, people were gathering outside of the marquee, you know, after every game to just be a part of the community. There's, like, thousands of people out there. And my boss calls me and goes, can you run the marquee with the score? Can you update the score for the people out on the street? You know? And so I sat there in front of the computer with nobody in the stadium, nobody in the ballpark. I saw, like, a security guy walking around. I had the game on tv and I would update the score, and I'd hear of Alpha, the street, you know, and finally I, you know, it turns out they're gonna win. I typed out World Series champions and looked at it over and over and over and over and over again. You know, make sure it's spelled right. I thought it'd been funny if I had misspelled it, you know, But I decided to go ahead and spell it right, and I put it up there when we won, and they left it up there for, like, four months. And I was the guy who typed that so on the marquee. But I went out after the. After the game, and I had no idea about the street, you know, I went out to. I just hear him. Every time I added a Cubs run, I'd hear this roar. So I go out there and I'm like, the emperor. You know, you just saw these people. You're just like, yeah. So that was like, probably the. I wasn't at the actual game, but I was like, I will never forget that. I never forget typing Cubs win and World Series champions, and you're playing Go, the worst song. Go, Cubs, go. You're the only one, Only one alive that's ever done that. It's been 100 years. I know. That's right. It was like being at a game, but you're. You're Macaulay Culkin. You're home alone. You've got. Yeah. You've got the place to yourself. Yeah. About. About the eighth inning, a co worker called me up, and I said, are you there by yourself? And I'm like, yeah. She said, I'm coming, too. And I said, you can't come unless you bring a bottle of Vous Clicquot Champagne. Because I knew they were going to win. So she stopped at Benny's and got some champagne on the way. So we had a bottle of champagne at the end, but. Yeah. And a lovely cheese pizza. All for yourself. That's right. Exactly. Exactly. So. Well, that's a pretty good story. I feel like I've been talking this whole time. It's like a therapy session or something. Well, that's the idea. What do you think you're supposed to do here? I don't know. I thought they would. The ones that I listened to you. There was. There. It seemed like there was more banter, you know? I don't know. I mean, what do you want to talk about? I don't know. I. I don't know. But I don't know. There's. Okay, I'll quit Being self conscious. I mean, I think we had some good banter. We talked about the bear. Yeah. I mean, people are crazy about it. I think they're crazy about it because it's. It shows a part of that wasn't shown before. You know, it's part sort of. Yeah, that's bullshit. Yeah, it's bullshit. That's bullshit. I mean, I'm just saying. I'm. I'm not saying that. I'm saying that's why people like it, you know, It's a good movie. Have you ever seen the movie Chef? Yes. With Jon Favreau? Yes. Yeah. The thing I like about Chef is how it's a metaphor for Jon Favreau's character. I mean, how is his career? So he had just made that fucking Cowboys and Aliens movie, and it was a huge flop. And this guy who had started out making movies like Swingers suddenly finds himself in this position where he's just making shit that he doesn't even care about. Right. So what does he do next? He goes. He makes this movie, small movie about a food truck, to like, sort of save his soul. So when you watch that movie, it's. It's the most personal thing that guy has ever done. It's pretty great. But then after that, what happened to him? Well, he goes back to doing what he does, you know? You know, you can't keep the money away from money hounds. But for one second, he was redeemed, I think. Right, right, right. Sure. That's a good movie. Do you ever see Jiro? What is it? Jiro

Dreams of Sushi. Yes. Yeah. Oh, man. The. The value of routine. I mean, I'm. I'm not. I've always rebelled against routine my whole life. And the pandemic made me value routine. Yeah. You know, like nowadays I go to bed the same time, wake up the same time, and I. I could feel how product more productive I was, you know? Right. It's like. But that guy, that's like. I don't know. I could. He's got. Yeah, yeah, That's a good. That's a good food movie. What about Big Night? Big Night? Obviously, that's the best food movie. I think that's a pretty good food movie they're doing. They're doing a whole series of food movies at the Music Box within the next couple weeks. Big Night is on there. And so, yeah, Chef. And so is Tampopo. And they probably have to do better. Feast. That's always the good. No, they're not doing better. Good for them. Good for the music. What's the one with the. What's his name? Green something. They had the chef, the gardener, the something or other way. The Thief and a Lover. Yeah, that's a good one. That's a good movie. Yeah. I remember when that played at the. I haven't seen it forever. It was at the Fine Arts, remember? Remember? You had a date with Scott? Don't you remember, Ben? Yes. We're showing a food movie at the end of the week this week. La Grande Bouffe. About four guys who eat themselves to death. You're the La Grand Bouffe. Yeah, I've heard about this movie and I really want to see it, though. What is a documentary Friday Night? No, it's a French film from the early 70s. And they gorged himself on the bears. Italian beasts. It's like solo with food. Yeah. Salo. What's that? You don't know? Salo, I'm about to make your day. It is the best food movie ever made. S A L, L, O. S A L, o. Yeah. Or 120 days of Sodom. It's as disturbing as movies get. Max, let me ask you this. Has anybody ever told you that you resemble a guy that's going to jail pretty soon? Steve. Steve Bannon. I'm not joking. Wait, let me get my other four shirts on. And then. First of all, he does not resemble Steve Bannon. He does not resemble Steve Bannon. No. And I cannot believe you have the balls to say no. I look like kind, wonderful guest. What is wrong with you? Gabe? Ben, look it up and share the screen. We got it. Hey, hey, what about. I just saw a picture of Bob Seger and I was like, what's up, me? Oh, there you go. All right. He looks. If I had glasses. Yes, you have a Bob Seger look, but you do. Listen, can I apologize? My old friend, old, old, old friend Gabe. I'm not that old. I was gonna call you the Saxophone Skunk Baxter. I was gonna say that. That's a nice thing to say. Why would you. If I played saxophone, it would be great. What you just said about him. What did he do? Trumpet. Sorry? Trumpet? No, no. He plays a trumpet. He's not a trumper. Oh, that's what it. Oh, I never even thought of that. I'm quitting the trumpet now. Trump is in the name, and I look like Steve Bannon. I can't hold it up. Ben. Okay, can you please. First of all. No, Ben, don't. I look like Steve Bannon and I have terrible taste in pizza. What's the point of living. I mean, I was trying to find a picture that you might. That might for some reason. Okay, you know who I really look like? Do you remember D Day from Animal House? Yes. He doesn't look like that in any way. You look more like that than he does, Gabe. What's the guy's name? Bruce. Bruce something. Yes. Can you look him? Animal House, that's who. Yeah. Matchstick Man. Remember Matchstick Men? Yeah. Was he. Yeah, he was. He was in that. Man, Gabe, I'm really disappointed. Yes, yes. I'm just saying, if you had an idea for Halloween. Don't you see? Bannon didn't look like a fucking slob. If he had a little bit of style. Yeah, they might look like each other. About Find four shirts. I was. Do it. I was Colonel Sanders a few, like, 15 years ago. It was surprisingly easy. That's not even close. That's it. That's not even close. That's not even close. Oh, it's closer than Steve Bannon? Than this guy. Wow. Max, can you do that thing that. The thing that he does with the. Yeah, like, exactly like it, Man, I love that movie. They can't make that movie now. No way.

Can we delete Gabe's window, by the way? Oh, my God. You look like. You look like. You look like it cost $3aminute to talk to you. That's what he look like. He's the Muslim Steve Bannon. I'm Yield Brunner. That's who I am. Yes, absolutely. I wasn't trying to insult you, Max. I'm just saying. Well, Yul Brenner would shave the bottom of his head, too, so. Yeah, because he had style. You're the slob. You're the one. Oh, I know what it was. You're mad at him for saying the moo moo thing earlier. Okay, I get it. Now it comes around. All right, now I get it. But I gotta tell you, man, you do look good in. This is it? Is it? How much is it? For the first minute, it's sometimes like a dream you come cut from the same cloth. The light on your palm so wide I feel it in my heart. Whole soap implant on the saddleback bell Hide of a horse to come with steam and breath and Caligula's head to me so long, so belonging and so unsatisfied. Even all this beauty doesn't deep into my eyes. Stop for a moment and listen to the wind. See the tree leaves the summer catch and it rush me dead. Breathe. Deep breath. Don't go mad. Don't go mad. Breathe deep Breath like we breathe don't go mad. Don't go no Life was a long river Learn from your past and then I read them out your story Tell them what the others have seen Blood in the hollow of my heart Spread on the skin of my chest Run a little bit faster now Breathe a little deeper Come to me. Come to me. Set me free. Set me free. Jackass. Ginger. Jackass. Ginger. Come to me. Come to me. Set me free. Set me free. Jackass. Ginger. Jackass. Ginger. Looking for a stricture to call my own I reached out my food and I grab my rack of bones Looking for stricture to come out I grab my rack of bones Stuck by a blade of grass Lay slain by a troublemarine like fallow falling 40ft on two pastures of catastrophe Trucked down to the drift dead sea we fall deced with uncertainty and open those emotions of unknowable emotions Breathe deep, fill up with relief don't come back don't come there Breathe deep, fill up with relief don't go mad don't go mad don't go mad don't go I think you that we love to see your grace so collective pain is pilot pain upon pain Losing themselves to get what they see and try to in a cune of tune and that set free heat Breathe deep, fill up with relief don't go mad, don't go mad Breathe deep, fill up with relief don't go mad, don't go mad Come to me. Come to me Set me free. Set me free Jackass Usual Jack as usual Come to me. Come to me Set me free. Set me free Jack as usual I got okay.

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