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Leif Fredrickson: This is Leif Fredrickson interviewing Charlie Beaton. Am I pronouncing your name right?

Charlie Beaton: Yep.

LF: November 13, 2019, in Missoula. All right, so let's just start. Where were you born and raised?

CB: I was born in Helena, Montana, 1969.

LF: How did you end up in Missoula?

CB: I was going to school in Bozeman my freshman year, and I changed majors from architecture to business. A lot of my friends were going to school here in Missoula, so I transferred after my first year. I got here in the summer of '88.

LF: How did you get into music?

CB: I've always been into music through...My parents were pretty musical people, but they were a little bit older, so probably weren't listening to the same kind of music that I liked too. Mostly a lot through friends and growing up, having friends with older brothers, listening to cool music and stuff like that. Really got into music in high school.

LF: Was that punk music you got into?

CB: Yeah, yeah. Not playing it, just being, just like 'wow, what is this? This is amazing!'

LF: So, this was in Helena?

CB: Yeah.

LF: Was there like a punk scene in Helena?

CB: Not really. Just myself and some friends. There was never like a scene before us really, but we ended up with this group of friends that all kind of got into the same thing. Pat Flynn was one of them, and he was in my band later. The friends from our high school Helena High School

and Capitol High, there's this little group of all of our friends that started hanging out together that were all into the music scene and causing trouble a little bit. It's really, really fun.

LF: Is that where The Banned formed?

CB: Yeah, that formed after...but that formed after my freshman year of college in '88.

LF: Who were the original members? How did that form?

CB: Well, I was at MSU and I was going to transfer, and my friend Pat was going to University of Montana, who would always...He'd been in bands before growing up. He's a really good guitar player, and I played drums a little bit previously. He said, "Get a drum set, and we'll start a band." So, I got drum set, and our friend Jamel Hahn (?), who lives still lives in Helena, he was gonna be our...he was originally our singer, and then this guy Dan Sullivan was our bass player. But we ended up switching. I ended up switching to being the singer, and Jamel played the drums. We just we spent the entire summer practicing, and we played shows like outdoors at the library outside at night. There's some plug-ins. The silent library. We did stuff like that.

LF: Were you guys originally called The Banned?

CB: Yeah.

LF: So, when did The Banned sort of move to Missoula and start playing?

CB: Let's see. Well, that first year I went to University of Montana, the other two guys were still in high school, and Pat went on tour with this band Freedom Jam. Some people who went to high school with him, got him into it, or got him into the band. It's one of those things that goes to high schools and plays at kind of like pep rallies, kind of like Christian rock kind of thing. They paid him pretty well, so he got into this thing. He spent a whole year touring really hard. That next summer, we were all back in in Helena, and we started The Banned up again. Then we all moved to Missoula, so '89 we all were in Missoula.

LF: What were some of your guys' influences locally or nationally?

CB: For me, when I was a freshman at MSU...You know growing up in Helena you don't see, there was no bands. Right away when I went MSU, I saw Sonic Youth and I saw Firehose and Fugazi on their first tour. We met them. We helped set up that show. Then there's some bands like Damning Flaw from Missoula, Steel Pole Bath Tub, bands like that. I just saw those bands like, 'oh, I've got to do this. It looks so much fun.' That was the initial influence. Then music-wise, it was just kind of everything.

LF: I mean, your music seems like it's a little different than some of those.

CB: Yeah, it probably was. Pat was the kind of guitar player that play anything and probably a little more on the, maybe on the metal side of things. Then the rest of us were probably more into Sex Pistols and Minor Threat and stuff like that, so it probably drew from a lot of different things.

LF: Where did you guys first play when you played here?

CB: We set up a show at the Moose Lodge—in the basement of the Moose Lodge—with the Boliviacs (?), which were kind of like a metal, kind of thrash metal band. Dan McGuire was in it, who later became our drummer. We set up a show around Christmas time, and I think we played some parties over here too. But those were the first things we played here that I can remember. Oh, maybe, you know what? Before that...let's see. I'm trying to think. We might have played, we might have played with Fugazi that first summer. Do what year that Fugazi show was? Was it '89 or '90? Maybe Fugazi was the following summer. That was probably '90, I bet. I'd have to look. But yeah, we did a lot of...we set up shows downtown. We rented the Moose Lodge. We did shows with the band Silkworm; we're friends with those guys. There weren't a lot of bands in Missoula at the time. I would say there was Silkworm, Damning Flaw wasn't there anymore, there's End of the March (?), which was Jeff Stetson's band. Be another person to talk to actually. There just weren't too many bands, like alternative punk bands, at the time. To put on a show, no one's going to let you play at a bar or anything like that, so we had to set up our own shows.

LF: How were you guys received, well I guess, starting in Helena when you first played?

CB: Oh, I think it was pretty good. I mean we didn't really have actual show shows there. We played some parties, and we played some weird spaces. Probably pretty well because there's a lot of young skater kids and stuff, so we're the older cool people, I guess. [laughs]

LF: So, what went into like...so there was not...I mean there's the Moose Lodge. Where else could you play when you first got here?

CB: Union Hall, we could rent. That might have been just a little bit later, but Moose Lodge was generally the place we were doing everything for that first year that I can remember.

LF: What all went into setting up, doing your own show?

CB: We would rent the space from the Lodge. We would hire a sound person, rent the PA system, and then we'd do the flyers, and go run around, put those up, word of mouth—

LF: Work the door.

CB: Work the door. Yeah, everything. I mean, it's a great way to learn about business.

LF: When you were doing it was it like, 'this is a fun, this is do-it-yourself punk-rock?'

CB: Yeah, you know what...Well, maybe partly had to do with that, maybe because I was a business student. Actually it's kind of funny because I don't really think I made the connection so much like, 'hey, I'm going to school for business, and I'm putting on these shows which is business.' But it was really fun because it was so new. We'd get a lot of kids at those shows. You were probably one of them, maybe.

LF: What did you do with the money from the shows?

CB: Yeah, those first shows...We made that first year, I still have like a ledger of the money we made, and we made pretty good money. We made, I want to say, maybe \$1,300, \$1,500. So, we went into the studio, and we recorded. In the fall of 1990, we went into the Recording Center [Rick Kuschel], which is still there on Pine Street. We recorded four songs, put out a cassette. Maybe that was actually a little bit earlier than that. That might have been right when we got to Missoula. That might have been '89. Anyway, in '90, we recorded again. So, saved up more money from doing these shows, and we put out a record—a seven-inch. The way we did that was nobody had put out a record yet Missoula that we knew of. I still don't know of anyone that did it before us. Silkworm ended up doing one about the same time, but they had moved to Seattle by then. What I did was I went to the university library [Maureen and Mike Mansfield Library], and I went to the phone book. They had a national phone book, business phone book, and I just looked up record pressing. I found one in Dallas, Texas—some record pressing—so I called them up, and I think they sent me the brochure. 'This is what we need. We need this kind of art and music and whatever it was.' Actually, no. I don't even know if there was any art really, just the information for the label. Anyway, we got that record pressed and everything else was done at like Kinkos.

LF: Who did the artwork for it?

CB: Mike Morawski did the artwork for that.

LF: Who's from Steel Pole Bath Tub, right?

CB: No, different. That's Mike Morasky, who I know him as well. I didn't know him at the time, but Mike Morawski, who actually is still in Missoula. He was a friend of mine. He's an artist, he's graphic designer. But it's funny because when we sent that record to *Maximum rocknroll* in California, they wrote something about "and artwork from Mike Morasky." Years later when I met Mike, I told him about it because Jello Biafra wrote us once and asked us for that record. He's like, "I can always ask Mike if he has a copy." It's like, wrong one.

LF: Who's idea was...Explain the artwork on the front.

CB: The artwork on that is it was a covered wagon with caricatures of our band. Because our band had—there's like a little bit of a cowpunk element to it. I think Mike just came up with it.

LF: Did you write the lyrics for the songs?

CB: I think, yeah. I did, or maybe Pat did too. I actually haven't listened to it in so long I don't remember.

LF: What were some of the memorable shows that you played?

CB: We played a show one time...Do you want me to go back from the early, early?

LF: Sure, yeah, whatever sticks out in your mind.

CB: The early shows like the ones we did with Silkworm at the Moose Lodge were particularly great because they had just moved to Seattle, so every time they came back it was a big deal. 'Hey, they're back, and they're in Seattle,' because this is like '90, '91. Those shows were just huge shows. There was hundreds of people at those shows, so those were always really fun. Then shows out of town which were great was we played up in Nelson, British Columbia, and there's these gals that came down and saw us play a show. They really wanted us to come up there and play, and so they billed it as Punk Legends from the United States, so people came from all over. We had this huge show in Canada. It was really fun.

LF: What year was that?

CB: That was about '91, maybe.

LF: So, you played with some pretty notable bands.

CB: Yeah, we played—well, Fugazi was probably the first one. That was great. That was at the Moose Lodge.

LF: What was that show like?

CB: It was really exciting because I was a huge fan of Fugazi, so just be able to...and I'd met them the year before, so I kind of knew them a little bit and just to get it see them again and all that was pretty great for being a young person when you meet your idols. They lived up to it. They're really nice guys. They weren't jerks or anything. Just that, the chance to get to do that made us feel really good. I booked, I used to book a lot of shows at the same time, so we did play with Green Day at the Union Hall. That's probably the time...they only had their first record out, but the second one was about to come out. Then around the same time we did The Offspring down in Trends, which was the basement of The Palace. Neurosis and Screeching Weasel and bands like that. At the university we've done shows with Seaweed was a kind of a

big pop band at the time. Let's see, what else? Oh, Citizen Fish, which were from England—that was pretty neat. That was a big show.

LF: And that was at Trends too?

CB: That was at the university. That was in the university...

LF: Copper Commons.

CB: Copper Commons, yeah. It was the first independent show there. All shows were always run by the university, and I asked if I could rent it. They say, 'we've never done this before,' so anyway. Somehow I worked my way in there to rent it because it was during Spring Break. Anyway, we were able to rent it, and it turned out to be a huge show. So, Citizen Fish were the guys from Subhumans, the British punk band Subhumans, but it was more of a...they had kind of a ska version of that. Then a ska-punk version of that. Then the band Cringer played too.

LF: I haven't talked to anybody who's talked about Trends yet. Can you describe what that place is like?

CB: Trends was these guys—I would say, they were guys that weren't really into the music scene, our music scene, so much. Somehow they got hold of that venue, and it was like the walls were painted black with splashes of neon pink, like neon paint and black lights. I'm not exactly sure what they were going for. They spent a lot of money on a sound system. It was just this really weird place, and I think on other nights, there had been probably a lot of metal bands. I can't even remember. Just weird stuff in there, but they would book shows. I was promoting shows, so we did a whole bunch of shows down there. It was a weird place. It was only around for maybe a couple years. But there's some pretty legendary shows there like when Firehose played down there—was a pretty big one.

LF: Speaking of your promotions, you had like a little graphic or a little face that went with your promotions or something like that, right?

CB: We might add a couple different things.

LF: Some grinning...there's one that's on a lot of the posters that you—

CB: Is it a circle with the arrows? Like this?

LF: No, no.

CB: It changed. We were always just playing around with different things. One of the things that was fun about some of these shows is, so my roommate...I had this roommate Bob Knudsen (?). Just really funny guy. We called him Barber Bob. He had to be my roommate, but before that

we were kind of neighbors. He was the guy that had the clippers, so he cut everybody's hair. We just called him Barber Bob, so anytime anyone need a haircut he'd give them. He wasn't good at it, but he had clippers and scissors, so he would cut your hair. So, we thought what if we did a haircut booth at a show. For a few shows, we set up a haircut booth, and he would charge a couple bucks and shave kids' mohawks and write things in the side of their heads and stuff.

LF: One of your posters had a coupon for 50 cents off if you came dressed as a cowboy. [laughs]

CB: Yeah, I don't think that was serious. [laughs]

LF: Nobody did that?

CB: I doubt it.

LF: All right. The Banned was famous for fairly crazy shows. What were some of the crazier shows that you guys played?

CB: Well, we tried to get people's attention. Sometimes we'd start a show—we'd take a brick of firecrackers at a show and start, we'd light them on fire and throw them from the stage when we start. We did things like one time at Jay's [Jay's Upstairs], we had an old acoustic guitar and had filled it full of flour. My friend Tim Bierman's band was playing, gosh, they must been playing right after us. I think it was when we were playing with the band Bloodloss. Anyway, we thought it'd be funny sometime in the show to smash this acoustic guitar on that railing that Jay's used to have. I did it. I smashed it, and flour went everywhere. It just made this huge mess. I remember Tim had this brand new Bassman amp and all this flour got into it, and it screwed up his brand-new amp. He had to take it in and get it fixed.

Another thing we did was, we'd take...threw beer on the whole crowd. Like spit beer and threw beer on everyone. Then I ripped open a pillow with—a down pillow with feathers—then we just flipped it everywhere and it looked like the snowing inside of Jay's. It was kind of like tar and feathering everybody. I still to this day, I still have like feathers and things inside my musical suitcase. Things like smoke bombs, firecrackers. We'd throw chickens feet a bunch. We'd go to the Salvation Army before a show, and we'd dig through bags of clothes and throw it on people. One time, we had this bag of clothes that we got. We went, and we played the show in Whitehall. We started throwing out all these clothes. Then all of a sudden Pat's like, 'oh, my god, these clothes are covered in piss.' So, if people are putting on sweaters and stuff, we're just like, 'oh, no.' They were just soaked in piss.

LF: Can you describe Pat Flynn?

CB: Well, we grew up together as kids. Super, super talented guitar player, but always just kind of like...He just did his own thing. By the time he was...he kind of moved out of his house early.

Like in high school, he'd live with his brothers and stuff and maybe didn't get along with his parents and stuff. Pretty rebellious. Then he ended up living in his car, so the first summer we started The Banned, he was living in his car. It was all spray painted. It was this little Toyota or something [laughs] that didn't have a passenger seat. He lived in that the whole summer. He was just kind of a trippy guy. I don't know...what else can I tell you?

LF: I mean, he was always a pretty big stage presence.

BM: Yeah, well, he was a dance major too, so he was really theatrical. He really put everything into it whether it was taunting people or spitting beer on people or jumping around. He's just a spaz, and he is to this day. I mean, he's still playing and stuff. Yeah. Always had a weird haircut, always had stuff written on his jeans or his arms. Still has what you'd consider a weird haircut. I remember growing up, and he showed up my house one time we were eating dinner. He shows up on a motorcycle in shorts with combat boots, no socks, and mohawk. My parents are just like, 'you're known by who your friends are,' but they liked Pat. They knew him, but still it's like...

LF: He had his own solo project?

CB: Yeah, he did. He did. He had one called Poop that he played in. Then then he played in KLED. I don't know that night when he cut his forehead at Jay's...was that KLED? Had to be KLED, right?

LF: I don't know. I thought it was just his own, or Pat...Wasn't it Pat Phlymm or something?

CB: Yeah, it might have just been a solo thing.

LF: Can you describe that night?

CB: That night, I was booking shows...Boy, I'd love to find the flyer for that, but there was a fairly big headliner that night. I can't remember what it was. It was a touring band, and so I had Pat open up. He thought it would be funny—he always liked to do stuff. He was kind of like wanted to be GGL without actually being GGL. He would use chocolate syrup. It looked like it was crap, but it was really just chocolate syrup. Doing stuff like that. But he thought it'd be funny, if during the show, if he cut his forehead a little bit with a razor blade, so he'd be bleeding when he played. He did that towards the end of the set, and Robin the bartender [Robin Dent, the manager] just lost it. The sight of blood makes her freak out. She just lost her mind. She just runs and gets surgical gloves on and calls 9-1-1. We were just like, 'oh my god,' so we're telling Pat, 'get out the back door! Run!' It was kind of chaos because then the fire department came, the ambulance, all this stupid stuff. It was a little overblown, but it was pretty funny.

LF: Speaking of Jay's, how did that—in your memory—how does that venue kind of emerge in Missoula?

CB: That venue emerged, like they used to be metal bands played there in the early '90s. What I knew of it as a venue for metal bands. It was just upstairs above kind of a seedy bar with a laundry mat, which is always weird. The first show, that I know of, the first show was when my other band Vi Thompson Overdrive, VTO played. We did a show with Judy Rosen Parker. which is Ned Parker's band. Judy Rosen Parker rented, or they set up the show. I remember it being one of the first shows because nobody'd done a show there before, and we had a person doing the door at the front door and they had that back door. I think it was the first one there. Then everyone just started getting shows. The cool thing about that venue was that it took all the work out of it. Before, to do a show was a very big event. First off, there weren't a lot of shows, so that's probably why everyone came to the shows, and we did all ages shows. That kind of music was starting to get popular, so we'd get kids like you, maybe in high school and college kids. Jay's was usually not all ages. so it was 21 and over, most of the time. Maybe they had some 18 and over shows. But from a band standpoint, you didn't have to rent a PA anymore. Maybe you had to put up flyers, but maybe there was somebody promoting the show and so you didn't even have to do that. It just made it really easy.

Any band could play there. You didn't have to be that good to play there. Obviously, there's some pretty terrible bands that played, but anybody could play. It was great for a lot of the young bands to get figured out.

LF: It's a little bit of...There's some upsides and downsides to DIY shows versus Jay's.

CB: I think it's cool because you learn how to do all these things. Marketing, it's like business. It's great. But there's a little bit of a gamble. You pay to get a...to rent a PA. I mean, it costs you money up front, and usually when you're younger, you don't really have it necessarily. You could lose some money on some shows. We did really, really well with those types of shows, but once we could play Jay's, we're like 'why would we rent the Moose Lodge when we can just go here?' At that time, that was also the very end of Trends. Trends died right then and there. Trends, those guys moved, whatever. I can't remember what happened to that place. But at that exact time, Trends was done, and then at about that time, Jay's started. That's always been the way it is—one venue to another.

LF: When did The Banned end?

CB: We played up until about 2000. We started in '88, and then Pat moved to Seattle in about '98. Then between '98 and 2000, we would play...we played several shows, but he had to come back to play them. The other thing that happened too was we'd had several different drummers. Our first drummer, oh well, we had Mike—this guy Mike Parkston (?) played. Then he moved, and then Dan McGuire played with us, who was a great drummer—still is a great drummer. Then he quit because he was in the band Orgone Box. Kind of maybe a little heavier

band. I'm not really sure why he quit. Then we got Abe Barrick (?), who's a great drummer, and that was pretty fun. For whatever reason, I can't remember if he quit or we weren't getting along or something, but then we got this guy Chuck. Really nice guy, friends of Fireballs of Freedom, Funky Sausage guys from North Dakota. That kind of...He was a different kind of drummer so that kind of changed. We were kind of playing things a little differently. It was pretty fun; it's pretty creative time. But he, unbeknownst to him, he had a heart condition, and he wasn't feeling good. He had been in North Dakota, he came back, he's like 'yeah, I'm really sick. I think I'm gonna have to miss band practice.' He ended up having a seizure and heart attack. He died, and that was like...That was like the low point of our band. It was really shocking because I don't think any of us had dealt with friends dying. That was really, really intense and so we weren't even going to play. I think that was going to be the end of it, but then our friend Brian Opel ended up playing with us. Friends of Pat's through the university, and probably the best drummer we've ever had. Just an unbelievable drummer and a music major. He's so good. He played with us for maybe a year, year and a half, till Pat moved, and now he still plays with Pat in KLED in Seattle. So, The Banned kind of is, it's still going. It's just Pat's version of it in Seattle.

LF: When and why did you start VTO?

CB: Well, VTO started as a side project with...I was friends with Yale Kaul. We made ice cream together at Goldsmith's, and another friend of ours who also made ice cream Jeremy Richter and I were all friends. So, the three of us, we're going to call ourselves Ice Cream Makers, but that's not a very cool name, and Yale thought it'd be funny to call ourselves Vi Thompson Overdrive. Vi Thompson was a TV personality that had been around forever in Missoula. She's older. She was in her 80s, 70s or 80s by then. She had a little TV show. So, Yale thought it'd be funny to call ourselves Vi Thompson Overdrive, so that's how we started. We're just friends. That music was a little bit...it was a little more stripped down not, definitely not metal, more of a poppier punk. Just different. I was guitar player, and then Yale wrote some songs too. They're maybe a little more humorous and lighthearted. More like, maybe, think like Jonathan Richman, Modern Lover. More like that kind of, I think.

LF: Had you been learning to play guitar?

CB: I've been playing guitar, and I had been playing in The Banned a little bit. I didn't originally start as a guitar player in The Banned, but later, on I started playing guitar in The Banned. So, I already knew, I started knowing how to play a little bit. None of us knew how to play that well. We weren't really that good or anything. We were playing some shows, so that was about '92 when we started that band. We recorded in '94. The other thing about Abe, who was our drummer in The Banned, had a recording studio behind ESP, so he was recording bands. He recorded The Banned, and he recorded VTO on a couple different occasions. At that time, Josh Vanek who was starting Wantage records, and so we got on a couple of his compilations. Then I had a friend David Hayes who was from Too Many Records. He started Lookout Records, and we got on a few of his compilations. Actually, VTO got on quite a bit of vinyl back then.

We played for a while, and then I think Jeremy moved, Yale's getting busy with school, and then the lineup changed several times. It's always been a little different. Then we stopped and just to probably answer your question. We stopped...That band stopped playing around 2000 as well. Really what happened in 2000, I think for all of us in that band, and even...definitely in that band is we were all getting married. Then we start having kids. So there's this period of time when you just can't keep having all the fun you're having. It's different. So that's why that stopped, but then it fired up again later.

LF: Did you do an interview with Vi Thompson?

CB: We didn't do an interview with her, but we got invited to her 85th birthday party, 80th birthday party, so we went to that. It was pretty funny. She was really nice to us, but we put out this tape and we had a picture on the liner notes that came with the tape. The tape came in a...it was a it was a coffee bag with the Vi Thompson Overdrive sticker on it. Then in the bag was like the cassette and a piece of paper that had all the lyrics and some photos and some other stuff that we threw in, like, candy and army guys. Anyway, her attorneys got wind of it, and they sent us a cease and desist letter. I had to go back to Rockin' Rudy's and buy all the product back. So, it really never—we put it out, but then it never, like after I mean that was the only time it was out. It really never...I need to re-release. That's pretty good. Yeah, so, she was nice to us, but the attorneys didn't like us using her name. So, so be it.

LF: All right. You've mentioned this a bit, but how did being in a punk band and doing DIY shows and stuff, I mean, how did that affect other things in your life?

CB: Well, in '95, I was starting my business. It's Big Dipper Ice Cream. I had gone to business school and graduated from there, but being in the punk bands, it taught me how to do business a little differently and combining kind of art and business together and creativity. Also I married someone that was into the same music scene that I was in. My wife Barbie grew up in Kalispell, and she had that same scene up in Kalispell, kind of the punk rock scene. A lot of those people still to this day like Hank Donovan—they're still friends and still playing music. I think. for a lot of us, and he's also in business as well, and I think a lot of us just learned the creativity and kind of guerrilla marketing and how to do things a little bit differently.

LF: Yeah, so how is that with Big Dipper—does that show up in like the graphics you use or the flavors you create?

CB: Not as much flavors as much as...Although I think one of our first flavors was Mud Honey. It was like a chocolate honey ice cream. [laughs] No, it shows up more in kind of just how we do business and doing stickers and merchandise and trying to do things a little bit, sometimes, a little bit differently. Yeah.

LF: But you said that at the time, you didn't really necessarily make a connection between your business school.

CB: It's only been later on, since I've been more involved with business and also even the school business and stuff, and I start thinking back about it, it's like, 'wow, I learned...I actually learned...' When I think about how I put out a record without anyone really telling me how to do it, I find it interesting that I was able to do that. It also gives you confidence, so I got this confidence. Hey, yeah, we played, we promoted shows, and we got people to come to shows to make money, which we were able to put towards recording and getting a record manufactured. Then from there I sent—it got sent all over the world. It got reviewed, good reviews. I got tons of mail from it from everywhere. That whole process, I mean, it's just simply, it's like a little tiny microcosm business. I think it gave me confidence when I started this business, Big Dipper, because I felt confident I could do what I wanted to do. I was younger too.

LF: You also had a number of people from the scene have worked for you, right?

CB: Yeah. We've had a lot of musicians and Bryan Hickey that works for me plays the Volumen. I've got someone right now that plays in bands. We've always had...that's another thing, I guess. There's always been a music element to our business. When I was out of the music scene, I always, as a business owner, I always really wanted to support it even though I couldn't maybe participate in it. We were sponsors of Totalfest, the music festival that used to be here every year. We helped sponsor like Bryan's band Volumen to go on tour. We hired a lot of musicians and always little things that would help the music scene—always try to be supportive of it.

LF: You took out ads in zines.

CB: Sure, yeah.

LF: All right, so how do you think since Jay's closed, what's happened to the Missoula music scene or punk scene since then?

CB: Sure. Well, it's surprisingly, it's been pretty resilient. It's funny because when Jay's was there, it was kind of the only venue for the most part. Maybe the Elks. We did shows at the Elks. Those are some shows. Now, I think there's more venues than ever. There's been a point when I always think there's too many venues because there was a time I remember playing a show one night at the Top Hat, but the same night there was a show at the VFW and one of the Elks. That doesn't really help the scene when it's like the same types of bands are all playing on the same night. It's just too small of a town. But it seems like there's a new generation of younger people that are still playing rock music, and they're setting up house parties, and they're doing what we did at the Union Hall. They're setting up shows at the Union Hall. They're doing exactly like we did it. In some ways, it's just full circle.

LF: As we were mentioning before, you are involved with some downtown institutions and stuff, but what do you think the importance of live music or sort of DIY underground music—how does that affect the vitality of the city?

CB: Well, Missoula is amazing. I mean, if you take growing up in Helena where we virtually saw no bands. The only thing that ever happened ever growing up was Huey Lewis came and played. That's it. Even to this day in towns like Helena and Great Falls and Kalispell, I mean maybe they get a little something every once in a while. There's a couple of venues that you could play in, but barely. Helena sometimes you can play at Jester, but there's nothing in those little towns hardly. In Missoula, you think...I mean, there's a show every single night. To this day, there's still shows going on all the time at every level. You have the house parties, punk-shows house parties, then you have shows like VFW and whatever. Then some bigger, even punk alternative bands, might be playing the Top Hat. Then you have Social Distortion playing at the Kettlehouse Amphitheater this summer—sold out. I think it was sold out. It was crazy. Things have just gotten better and better.

Plus, another big difference too that's really great that we have now is the internet to promote a show. We used to really work really, really hard to promote a show. If it was a big show—if it was a cool flyer—we'd put up flyers, and people would steal your flyers because the kids want for their bedrooms. You probably know what I'm talking about. So, you'd have to go back and do it again, but you knew it was going to be a good show if people were stealing the flyers. For Fugazi, everyone wanted that flyer. Now, people still make flyers, but I mean for the most part you Facebook and Instagram to promote your shows. Then putting out music's so much easier. Put it right on Spotify or Bandcamp.

LF: Yeah. It seems like...well, you said this a second ago, but many of the people involved in that scene of their own businesses.

CB: Yeah, tons of my friends that were all in that scene from the very beginning, like 25 years ago: John Fleming owns Ear Candy, John Bernal (?) started Subliminal.

LF: Restaurants.

CB: Yeah, Bob [Marshall] from Biga, owns Biga Pizza from Volumen and so on.

LF: Those are all the questions I have, but is there anything else, anything else—good stories or stuff about the history that—

CB: Probably nothing that I can say on record. That's a different interview.

LF: Okay, all right. Well, thanks, Charlie.

CB: Yeah, thanks, Leif.

[End of Interview]