

November 28th, 2018

Mary Restrepo Ramirez, Interviewee

Laura Williams, Interviewer

Mary Restrepo Ramirez, date of birth 1/15/1971

Alias: Mary Cobra

Interview taken: November 28th, 2018

Location: Kresge Library, Wayne State University, Detroit, MI.

WILLIAMS: All right my name is Laura Williams and I am here at Wayne State University interviewing Mary Ramirez at the Kresge Library on campus. Today's date is November 28, 2018. This recording is part of the Reuther Library Detroit Music History 2018 Oral History Project. I am student at Wayne State performing this interview for the oral history course. Mary, thank you so much for being here today.

RAMIREZ: You're welcome.

WILLIAMS: So, can you tell me a little bit about where you grew up?

RAMIREZ: I'm what they call an army brat. I grew up in the army and so I was born in Panama, the canal there. So that is kind of like the army part of Panama, which is really weird because they evacuated the soldiers but it is still a—just weird whole thing. But anyway, went from there to some states then I went to—we were supposed to go to Hawaii—but my parents were late so they got, you know, in the army you're not late. So, then we got sent to Germany. I could have grown up in Hawaii but instead I grew up in Germany. Then we came back to the states. I think we might have went back to Germany—went back to the states. I think that was when I had enough and I ran away from home.

WILLIAMS: You did?

RAMIREZ: Yes, and I ran away to Detroit.

WILLIAMS: Wow!

RAMIREZ: Yeah.

WILLIAMS: Why Detroit?

RAMIREZ: Uh, basically because I knew someone here that was a lady—an older lady. I was like thirteen and she—things were kind of crazy at home so I said, “Can I come to Detroit?” She goes, “If you can find your way, go ahead.” And I did. And I never went back. Not until way later as an adult, you know, when I made peace with myself about not being angry. When I became an adult.

WILLIAMS: Sure.

RAMIREZ: Yeah.

WILLIAMS: So, you've been living here in Detroit since you were thirteen?

RAMIREZ: Yup.

WILLIAMS: Wow. And I am definitely going to touch back on that, but I am going to ask a little more about your growing up and then we will move on. So, you mentioned that you were an army brat and you kind of went from school to school when we talked over the phone before. What was school like for you as a child? Were you involved in activities?

RAMIREZ: No, no. Because when you go from school to school, you don't have friends. So, you learn to acclimate really quickly, but you don't really ever fit in, you know? So yes, for period of time I was hanging out with the weirdest kids in school, you know? The one was playing Russian Roulette with himself.

WILLIAMS: Oyy.

RAMIREZ: Yeah. Like, what? Kids that say weird things, you know? But you do what you got to do in new school, you know?

WILLIAMS: Yeah.

RAMIREZ: But you go—but you just know there's no—what's the word I'm looking for—there's no responsibility for your actions either. There's no punishment for anything you do wrong because you're in school for two years and then you move on. I mean, sometimes you stay someplace for three years but for the most part it was two years. Two to three years. Yeah, so I never like—I only once when I was playing somewhere—I don't know if it was like Saint Louis

—I ran into somebody that knew me in school. That was bizarre because I never ran into anybody I've known in school because we've all moved around so much and somebody goes, "Did you go to blah-blah-blah school?" And I'm like, "Yes?" And they go—but you know, it's not like, "Hey! what's up?" You just know that you went to the same school, you know, at the same time—but yeah. I've never met anybody that I went to school with that I remember.

WILLIAMS: Yeah, so it was very sporadic, it sounds.

RAMIREZ: Very, very. We just moved—you moved a lot—you know? You were always the army kids. you know? You didn't go to army school. You went to like—schools that were nearer, or near, the base—and you were also known as the base kids—the kids that came from the base of whatever and you know, blah-blah-blah-blah-blah. And you learn to immediately embrace the bad kids, because the bad kids don't care who you are, the bad kids are like, Hey come-on let's party, you know?

WILLIAMS: Okay, and was music a big part of your life as a child growing up?

RAMIREZ: No, I mean my—no. Nobody in my family plays an instrument. My mother is very musical, very artistic, but you know, nothing was encouraged per say. I mean one time I did ask could I take piano lessons and my mother said no. Because, you know, because just like in the army everything is really weird in the army. In the army, you got to get permission to do everything. Like, I mean I don't know what it is now but that's the way it was, you know? And at six o'clock you had to do whatever—the taps—whatever, you know? And everybody would run. No matter where you were at you had to stop and put your hand over your heart. So, like I—at 5:58 everybody was just running. I mean literally running to get inside anywhere, you know? But you went to the movies—you had to—stand and put your hand over your heart. If you, you know, but yeah—if you were driving and that thing started you had to stop the car, get out of the car and put your hand over your heart. That's what life in the army is like when you're like, a non-army, non-personnel, you know? So, you know, you just—you were kind of wild, you know? In true respect, you were wild so you ran around with wild children.

WILLIAMS: Like a rebellious way?

RAMIREZ: Yeah, in the silliest way, too. Like at one point when you're living in the base they had—a lot of the army guys are eighteen, nineteen, twenty—technically they're not allowed to drink but you know, you got them in the army you're going to go kill, kill, kill, so they provide this beer called 321 Beer. And, you know, our biggest thing was to like—(laughs). There were vending machines and bunch of you got together and you're like "Okay," and you swung and you ran over there and put in as many coins as you could and you grabbed this beer. Which, by the way, has to be the lightest beer you could ever drink, you know, lighter than Coors Light. And we were there trying to get drunk off of one can of beer that we managed to run and get. But that's basically—when you're part of the army, and you go through the schools, it all becomes one. So, I remember one time we were all fighting—there were too many fighting in school—you know, there was like so much fighting in school, like all the—they'd send letters home saying everybody's got to stop fighting. And the army sent a letter to all the army parents and said, If your child gets caught fighting, you will lose a—we will stripe your rank. See that's a—that's the power of the army versus civilian life, you know? And that's a whole other thing. Image telling your parents like, If your kid gets caught fighting again we're going to cut your wages.

WILLIAMS: I cannot image.

RAMIREZ: Yeah, you're making, what? Twenty-five? You're going to make eighteen now.

WILLIAMS: Wow.

RAMIREZ: You know, and—

WILLIAMS: That's a lot of pressure.

RAMIREZ: Lot of pressure, lot of pressure, lot of beatings (laughs). Lot of pressure, lot of running. Lot of difficu—you know. So, eventually I left this wonderful life and ran away to Detroit.

WILLIAMS: Wow.

RAMIREZ: Not that it was horrible, it just. It's the army.

WILLIAMS: Yeah.

RAMIREZ: Yeah.

WILLIAMS: How would you describe your parents?

RAMIREZ: My, my, dad was a career army guy and my mom—my mom was a woman that was

very highly educated but when she married an army guy and came to the states, they didn't recognize her education.

WILLIAMS: Where was she from?

RAMIREZ: Costa Rica.

WILLIAMS: Okay.

RAMIREZ: They didn't recognize her education so they, you know, kind of, to me—it dampened her. But, you know, she loved bingo (laughs)—

WILLIAMS: Sounds Fun.

RAMIREZ: Yeah, yeah, that kind of stuff. They weren't heavy drinkers, heavy smokers. Liked dancing a lot.

WILLIAMS: Yeah?

RAMIREZ: Yeah.

WILLIAMS: Very nice. And where was your dad born?

RAMIREZ: In—where was he born? Uh, South Carolina maybe?

WILLIAMS: Okay.

RAMIREZ: I can't believe I do not know that.

WILLIAMS: That's okay! All right, so who were your childhood heroes?

RAMIREZ: God, Bruce Lee.

WILLIAMS: Bruce Lee!

RAMIREZ: Because he was just like really cool, you know? I don't know. Definitely comedians.

WILLIAMS: Okay.

RAMIREZ: Yeah, but I don't know if I had too many childhood heroes, you know? I mean—music—I liked music but I don't know if they were heroes to me.

WILLIAMS: And what kind of music did you like growing up?

RAMIREZ: When I was growing up, my mother—who is a white looking lady—did not like white people's music, as she called it. And she was very, very much into like soul, R&B [rhythm and blues]. But she didn't like Motown. She was particular about the labels. She only liked Atlantic, and she liked uh, what was the one with—Stacks, you know? So, all the records I knew were soul, kind of underground soul. Not that she was a collector or nothing, that's just what she liked. And she didn't—I remember sneaking in like, rock records, into the house. And then I remember like just trying to find the song that I could like relate to her with. And I found like—okay what song would she like? And I went and got The Beatles “Oh! Darling” because that sounded kind of soulful and she just kind of looked at me like, “Get this out of my house.”

WILLIAMS: Really?

RAMIREZ: Yeah! Like “Get this out of my house!” You know? So, when I ran to Detroit, I learned rock and roll all at once, all at once. I remember like hearing Bob Seger in school like in — you know—one of the many fucking places I was at. But I didn't like it, where now I love Bob Seger. But I didn't like the radio at all. And you know I didn't—so when I came to Detroit —through all people I've met—they basically taught me rock and roll. Which I was like, Wow, you know? I mean to learn The Beatles and The Kinks and The [Rolling] Stones all at once, you know? All at once somebody is going, “Here! Five cool groups you might like,” and you're like, Wow, you know? So, it was a lot to take in but soul music was like my first, my first love.

WILLIAMS: Soul Music?

RAMIREZ: Yeah. I mean because my mother had it, you know? Stuff like not—you know, yeah like Aretha [Franklin] was huge in our house. Huge. But no Motown. My mother thought Motown was a little too white (laughs). My mother is pretty white, okay (laughs). My mother is like blonde, pretty white looking lady. But she didn't like, yeah, she thought Motown was —which I think is funny because I think she's right, she was right. I know what she was saying. It's not white. She's saying it's like, kind of, you know, pop-y, you know where Aretha is like soul, you know, so I can understand what she was saying.

WILLIAMS: So, who is it that you—that you came here—who was your contact here, you said there—

RAMIREZ: It was a lady, that—I called her my grandmother—and she was my— my dad was a —he was a—now I don't know why I don't know where he was born, (laughs) he was a guy that was found on the doorstep, you know what I mean?

WILLIAMS: Yeah.

RAMIREZ: And he had like a name too, what his name was. And then, the lady found him and

RAMIREZ. And he had like a name tag—what his name was. And then, the lady found him and then she kept him. And then the lady that found him— when the mother wanted him back she said no and she sent him to this lady in Detroit.

WILLIAMS: Wow.

RAMIREZ: And this lady in Detroit—I had met her before—then I wrote to her and she said, “Yeah you can come up here.”

WILLIAMS: So, she knew your family?

RAMIREZ: Yes.

WILLIAMS: Okay. And who was it that was introducing you to all this new music when you got here?

RAMIREZ: Oh, god, I mean—you mean name wise? It was Jim Shaw and Steve Shaw were like, you know, really big—instrumental in teaching me, but there was also Bootsie(??), Robert Maroney(??) they call him Bootsie. It was just bunch of people all introducing me to music at the same time. I met Rob Tyner when I was pretty young—and that's the lady [Rob Tyner's wife] who lived across the street from me. Because when you're young—at least when I was—I was always hungry and they used to have the Unitarian Church—one of those around here. They had these concerts and I would—I stumbled into one of them one day and I was really hungry and they were making food and I was like, “How can I get some food?” (laughs) And they go, If you perform, and they handed me a tambourine and I'm like “Hey, hey, hey.” [miming playing the tambourine] she [Rob Tyner's wife] goes “Okay, now you can eat.” She was just playing with me but she was saying like, “Just be part of the community.” And that's how I got to know them. I mean, just people in general, everybody, people are pretty nice in general.

WILLIAMS: Yeah.

RAMIREZ: You know what I mean? If you're not an asshole, people are pretty nice to you.

WILLIAMS: Fair enough.

RAMIREZ: You know what I mean? If you've been taught right by your parents, you know?

WILLIAMS: Yeah.

RAMIREZ: You know, to behave properly, then—

WILLIAMS: To be a decent human.

RAMIREZ: Yeah. Exactly, exactly.

WILLIAMS: So, how did you start playing music?

RAMIREZ: There was a kid across the street who was really cute and he wanted a guitar for Christmas, so therefore I wanted a guitar for Christmas. I did not know how to play—(Williams laughs)—it did not matter. I didn't know you needed an amp. And then when I got the guitar—but then at this point I was living in Monterey, California. In Monterey, it's like, there's a bunch of little places, and there's a place called The Dream Theater, and it was for all the kids—all the teenagers would go because like, instead of regular chairs there were like lawn chairs you could lay down in like this.

WILLIAMS: Oh yeah, yeah.

RAMIREZ: And all the kids would go there—like all the teenagers would go there to make out. I wasn't a teenager but my dad would allow me to go there and he would drop me off and pick me up. Which is actually really cool of him. He would, like, take me there and it was on Saturday and everybody around me would be making out—not I—but I saw the *Jimi Hendrix Story*, and I was like totally blown away by it. And I went for Christmas—I wanted a guitar anyway—because I knew the cute kid across the street wanted one—but I want *this* one in particular. And when I went to the guitar store—the little asshole, guitar shop asshole—was just—he says, “Well she doesn't know how to play guitar, she doesn't need that one, she—we have a starter kit that with this guitar that comes with—” You little bastard. You know? (laughs) But needless to say it's the guitar that many people I know have had. So that's how I started. I got the guitar on Christmas day. I walked in front of his house back and forth.

WILLIAMS: Really? With the guitar?

RAMIREZ: Yeah, with the guitar. He never noticed—none of that ever works!

WILLIAMS: So funny!

RAMIREZ: None of that ever works, you know.

WILLIAMS: Yeah, yeah.

RAMIREZ: “Oh, she's got a guitar wow she's a cool girl!” Now that ain't happen at all.

WILLIAMS: How old were you at the time?

RAMIREZ: Ah, maybe eleven? Eleven, twelve?

WILLIAMS: Wow.

RAMIREZ: Yeah.

WILLIAMS: So, once you got the guitar, how did it develop—how did it go from there?

RAMIREZ: Once I got the guitar—and the kid didn't pay no attention to me—it occurred to me that you have to amplify it some way. And I didn't even know how to tune it. And none of this occurred to me when trying to win the admiration of that cute guy across the street. Only thing that mattered was that it was in my hand. And little by little I found out things. Like you have to tune it and then you have to plug it into something. Don't even ask me how but I figured out you could plug it into the stereo and that was my first amp. And from there on it was just fun stuff. You spend a lot of time by yourself.

WILLIAMS: Yeah.

RAMIREZ: And you know—you're pre-teen so—I'm playing the guitar, I got a beer (laughs). You know I'm in my room—don't leave me alone I'm playing my guitar ding ding ding, you hear?

WILLIAMS: (Williams laughs) So, describe the type of music that you play, now, and throughout.

RAMIREZ: Well, for a while I played—like most people come to music—you start out—but that's not true—lots of people are classical trained. But it was in the garage scene. In the underground in the Detroit vein, most of us start with feelings, you know? Like, we found we have better ideas than we can actually play. You know, our ideas are stronger than our playing abilities. And that's the nature of most of Detroit rock and roll—I think, you know? It's the idea versus the talent. I mean, a lot—at least a lot of the underground music—which I would say that most of us are considered to be underground music—not because we are super super underground but because it's a DIY [initialism for “do it yourself”] kind of thing. But I believe that that's—so because it's more an idea than say a let's write some written copy. It becomes more punk—more punk, more attitude than talent. And attitude has always been good as far as I'm concerned. I'd rather see a band that can't play with good attitude than a band that can play and bores me, you know? So, most of us—I would say 99% of us—of all my friends at some point—would that be a jazz-punk, rock-punk, punk-punk, a pop-punk—that's where you start. You start with—you don't even know what you're doing but you know you want to do it. Why? Because it's just fun, you know? It's just fun. It makes sense to you. And so, the music—most of us—there's a lot of punk in it. But because my foundation was in Soul, I would say a lot of my music kind of sounds like old R&B—but like the R&B that I like. I mean you know “Twist and Shout”—[sings a couple seconds of the music to “Twist and Shout”]—you know what I mean? It's a bounce—a hop, you know? I think all music is good though. I really love it. The thing I love best about music is to go watch it. I love watching music because I am—to this day—blown away that you can take the same instrumentation. Meaning you can take two guitars, a drum, a bass, and a singer and create endless, *endless*, genres of music.

WILLIAMS: Yeah.

RAMIREZ: Endless! I mean, all of them are like, you know, I mean, and what is music but to take your mind off things? So, as long as I can sit down, have a beer, listen to you. It might not be the greatest thing but as long as I'm somewhat entertained I think it's okay, you know? I don't think you have to sell millions of records. I think you just got to be—do something, do something that you're proud of, that's all. It doesn't matter if nobody hears it, it'll be good, it'll be really good. And, funny thing about that is, that I'm the person that goes around picking up the things that nobody thought was good and putting it back. Giving it right back.

WILLIAMS: What do you mean by that?

RAMIREZ: We do a lot of covers that nobody's ever heard.

WILLIAMS: Oh, okay.

RAMIREZ: I mean, unless we told you we were doing covers you would never know.

WILLIAMS: Because they didn't get—

RAMIREZ: Yeah, because they didn't get it but in my opinion, they were good songs, you know? In my opinion they made sense, you know? And I mean in this, to me, every band should do covers because if you like a cover, that's a standard. If you're—you know, I've seen too many bands play and if their cover is better than any of their originals, then you need to start over again. Because that means that you knew what to do with a cover but you don't know what to do

again. Because that means that you know what to do with a cover but you don't know what to do with yourself. That doesn't mean you should stop, I mean, I'm just saying you should just look at your cover and see why? And you know how you can tell? You watch them play and when it comes to the cover they just know how to hit, they know how to hit because they know what is behind the song, you know? But don't get me wrong, all songs are good, I mean I like Weird Al Yankovic.

WILLIAMS: Oh yeah?

RAMIREZ: You know who I'm talking about?

WILLIAMS: Yeah, yeah!

RAMIREZ: I mean, when they did these—they had these shows that were the food fest—whatever the thing was—that they stopped. When Weird Al played it was one of the crowded moments ever. People were just miles—because it was a free show—and people were all over and it was the kind of people that were there. Everyone! You know. All the worker, you know—it was just bunch of different kind of people and everybody was just singing “I'm Fat” (both laugh). And he changed the outfits and everything.

WILLIAMS: Really?

RAMIREZ: Every single song, he changed.

WILLIAMS: That's so fun! Was that here in Detroit?

RAMIREZ: It was, yeah! It was at what do you call, the shows they used to have the festival? It was all food and—uh what was it called? It was one of our favorite festivals. And it was right there by that New Center area and they would bring in free bands, you know? But it was a food festival.

WILLIAMS: Okay.

RAMIREZ: But the bands they brought in was great, you know? They brought Weird Al Yankovic and he came in and he came out with the fat suite and he did the whole thing and he did “Amish in Paradise.”

WILLIAMS: Yeah, yeah.

RAMIREZ: Then he did, you know, the Kurt Cobain and he was all about details. It was the closest thing we'd seen to seeing Kurt Cobain play, you know? He was like yeah—it was the coolest thing.

WILLIAMS: He stole the show?

RAMIREZ: He was great, he was great, man. It was great. But I mean, I think all music is good, regardless of what you know. I don't know if that even answered your question at all.

WILLIAMS: It did and then it got to a bunch of other wonderful places! So, did you ever have any, like, mentors, or people that helped you develop your music or your genre, you know?

RAMIREZ: That's a good question. One of my first influences was Rob Tyner, who was the singer for the MC5, which was a big band in Detroit. And that was who, whose wife fed me and said, “Here's a tambourine.” But we became—I was in a band called The Vertical Pillows, and it was all girls and we were all teenagers. We were all teenage girls. I mean, we went on a little mini tour—we didn't even have to ask—people would just open up their houses. We were like four teenage girls like, Hi, how you doing? Like full on teenage girls playing, you know, in a rock and roll band and just having fun. But he was from the MC5, and he was like you know, “You my little warriors,” you know? “You go out there and kick some ass!” You know, and yeah sure. I didn't even know who the MC5 were. “Kick some ass—before you record you cannot play basketball and you cannot be on the back of a bike,” I'm like what? Okay, of course, we just nodded our heads. And we recorded the first 45 [a type of vinyl record]. Oh my god, the drummer was driving—“You cannot get”—and you know all the things he said we we're like, Yeah, yeah, yeah—and the drummer was in the back of a bike and she fell off the bike and she came in and she goes, “Do not tell him! I'm just a little hurt.” You know, she's like, “Don't worry I'll play!” Oh my god. He was probably—he showed me the power of a singer and that has stuck with me, that has stuck with me, for more than anything. I've done many different bands, like The Cobras, even within The Cobras there was another band I did called The Busters. And in between that—and the one thing that I've stuck to is that you need a strong singer. You know, I mean I like, I personally like a singer that doesn't play an instrument. But if that's not able—you need one that understands that his job is to sing first and play second because it's the singer. It's not an all equal thing when you're playing in a band, it's a hierarchy. The singer comes first, the drummer comes second, the guitars—okay yeah, you're cute—and the bass player just hold it

down, okay? But the singer and the drummer are the two main things because that's what—when people are watching you play—and that's a big thing—you go out there to perform—don't forget you're performing, don't forget it's called the entertainment business. Don't get so caught up in being artistic. I mean, if you do then you should join an artistic thing like an orchestra or you know, some kind of unit where that matters. But even in an orchestra it is called entertainment. Even in opera, you know, people want to be entertained, they don't want to be lessoned to, they don't want to be taught that this is a good thing, just like art, you know? But I learned that the singer is super important, they're the ones who are saying—especially in a band—they're the ones who are saying what is what you're playing around, you know? You're there for a purpose—even if it's one song—the song has a singer, the song has a beat you know? The blah-blah-blah so when you're mix— Anyway, that's my answer, I would say that Rob Tyner was probably pretty instrumental in influencing me on what I think is the most important part of a band. That being the singer, and the song and the singer. You can have a great song with a lousy singer, it don't mean a damn thing.

WILLIAMS: Yeah?

RAMIREZ: Yeah. And you know, you could have a mediocre song with a great singer, you know—that ain't so bad! You know what I mean? You can have a fantastic drummer, great guitar player, but a mediocre singer—doesn't matter. You could have a great singer with a mediocre drummer and you know what? Sure! I mean who cares? So, he doesn't play so hot, that's a hot song, good song. So, I learned the power of the singer from Rob Tyner and the MC5. How important, how powerful it is. Because I got to play with him and it blew my mind. The first time I met him he was—we had met him and—(laughs) they were old hippies and they were supposed to have a meeting and this other kid said to me, “Hey, you know, that guy Rob Tyner, you know they have meetings for the community?” And me and him went to the meeting and nobody showed up. None of the old hippies showed up, none of them! You know all these older people, none of them showed up. We see this janitor—and it's all around here, all around here, everything I'm telling you happened right around here. So, this janitor—I go, “Where's the meeting, sir?” And he goes, “I don't know but here's a phonebook,” and he gives us the phonebook and in the phonebook, it says Rob Tyner and I—we called him up like, Hey, Rob! And he's like, “Hey” You know? “We love you!” and you know—like it was actually my other guitar player saying, “I love him!” So, we got to—so we met him on stage, we met him on stage. We were playing in this little tiny club and he came in—and there's audio of this—he comes in and at that point we're playing on stage and the singer is going, “Mary, we got to turn down, we're all too loud.” Okay? He [Rob Tyner] got on stage and he, like, put us in a huddle and he goes, “We're going to do this song, we're going do it.” You know, we knew it. And he's like, “Ready? We're going to kick some ass!” And we're like, Okay! And he turned around and he goes (unintelligible) and he was so powerful that I turned my guitar on ten and it was not loud enough.

WILLIAMS: Really?

RAMIREZ: Yeah! And I was like, wow, *wow*, okay! Wow. All right, and that was it. That was the beginning, that was the beginning of my lessons. I mean like, wow, you know? I saw what that did. And then the humor in it all, too, was everyone was going, Yeah! And he got back into the huddle again—and mind you this was a tiny stage—and we got back into the huddle again and he goes, “Let's do it again!” and we all go, Okay! And he turns around and he goes, “We're going to do it again because we don't care!” and we're like, That's right! That's right! Kick some ass! I know it's like—wow—and that was Rob Tyner with the MC5. And I know now why they were such a great band. Because I mean that—and then to make it into a full circle, I just got off the road with the MC50. The MC50—well because Rob died, the other guitar player died, the bass player died, so—Wayne Kramer was an incredible guitar player, still is, and this was the 50th year of releasing “Kick Out the Jam” which was their song called “Kick Out the Jam, (MotherFucker)” and it was recorded live at the Grande Ballroom, which is in Detroit. And this was the 50th year anniversary of releasing it. And they asked The Detroit Cobras to open up for them, and we were like Wow, I mean, okay, I mean, I love the MC50, you know I love—my band you know R&B [sings] and they're like [screams sound] and they go, No, we think it will be great. And I'm like okay. And it did, it turned out to be great. I mean, but that band is Wayne Kramer, is Kim Thayil from Soundgarden, this guy from Zangarillo, this guy from Fugazi, this guy from Faith No More. So, you know, it's like my record collection. it's like I'm playing with

my record collection, hanging out with them, Hey, what's up guys. But, from meeting Rob on stage, you know little—(unintelligible) “Kick it out, yeah!” to you know, the final show was at The Fillmore. And because I had known his wife she gave me a jacket that he was wearing when they recorded the album and I put it on, and yes, I put on the jacket that Rob Tyner wore and a full circle. I guess I should die now because the circle had ended (laughs).

WILLIAMS: Wow, well I'm glad I'm catching you now!

RAMIREZ: Yeah, really!

WILLIAMS: Wow, what an incredible story!

RAMIREZ: What an incredible ride that it would turn all into one complete circle like that. I mean, and it all started because I was hungry.

WILLIAMS: Right!

RAMIREZ: The other one was because I was in lust with a young kid across the street from me. Do not let go of your sense, is the motto of the story.

WILLIAMS: Great. And do you remember the location you were at when you were on stage and Rob Tyner came in?

RAMIREZ: Yes. It was called the Hamtramck Pub and it was I don't know if you're familiar with Hamtramck?

WILLIAMS: Not so much.

RAMIREZ: Okay, so Hamtramck is like Highland Park—

WILLIAMS: Right, like a city within a city.

RAMIREZ: Yeah, but it's not a burrow. The reason it's not a burrow is because Hamtramck and Highland Park are next to each other. So, they're cities.

WILLIAMS: Yeah.

RAMIREZ: Because if they were surrounded it'd be like a burrow in New York but because they touch each other they're cities inside Detroit. And Hamtramck—was a small club owned by two crazy gay guys. I swear gay guys have more to do with everything cool in the world than I can imagine, seriously. I mean, all the gentrification neighborhoods, they come in first, then the musicians, then the people with money. They open up the craziest places to go hang out, you know? But anyways, they had this little club and it was in Hamtramck, it was on Caniff and it's no longer there. I don't know what happened, but we also got shot at there too but that's another story for another day (laughs). That's just a regular Detroit story.

WILLIAMS: So, will you tell me about some of the other bands you've been a part of?

RAMIREZ: I played with this band called the Buzzards, that was like—there was in the Detroit scene there were so many bands. Like as we're coming up—as the White Stripes, and the Gories, as there were just so. Detroit is, Detroit—and I don't mean to say nothing against anybody else but Detroit is fortunate enough that we have so many bands, and I don't know why we have so many bands, because I mean, Detroit is like a pocket city. You know what I mean? Like there are parts of Detroit that nobody lives at, you know? It's all deserted and blah-blah-blah and all the buildings. But in pockets there's a bunch of people, you know? And in Detroit at any given time there is a lot of bands. Even now there's a lot of bands. And not, I mean I don't know how many now but there's still quite a bit. But when we were coming up, I mean, there was so many bands that you would be literally playing for each other, not for anybody else. Like you know those cities, they tend to play with you know when the band comes into town like blah-blah. We were playing with each other. We were playing for each other, with each other. We were putting out records and buying each other's records. We were putting out 45s and due to the scratching business, vinyl never went out of style because they needed make those records to scratch. And one of the guys that was making the vinyl was down in Plymouth—which is not far from here—and he was a crazy old man that did all our records, I mean, he was literally a crazy old man. He was like, “Hey!” and you know, sometimes he forgot to put socks on or something, you know? He was just this crazy old dude. And so, we got to make 45s cheap. All of us. So, all of us had 45s you know? You know the White Stripes, us, everybody, *everybody* had 45s. And we loved each other's 45s. I mean, we played for each other, you know, with each other. And Detroit has been like that for as long as I can remember. You know, even when the MC5—when the MC5 had Bob Seger you have Scott (unintelligible) you have Brad Funk you had, you know, I mean, it just doesn't you know—funk, “Funk 49” whatever the Grand Funk—there's just so many bands you know there's a whole Motown, you know, like there a part where like the

Motown bands and the rock and roll bands and you hear people saying like, Yeah. At my high school we had George Clinton and the MC5 play at our high school. We had The Who play at our high school because there were so many bands coming in and out of Detroit. I mean, nothing has changed about that. And the same thing happened when we were coming up. So, when we were coming there was a band from uh, Port Huron called the Dirtys and they were like (screams like a rock band), you know, we loved them, man. They only played fifteen minutes before they started hitting each other so it was like, *yay*, just full impact, just lost it. I mean, from beginning to end was just like one train coming at you and it was fun, it was good, it was more rock and roll than not. And they broke up and the one guy, he came down to Detroit and (laughs) it specifically defined me—mind you, he had no idea of where I lived so he went down to Southwest Detroit, where all the Spanish people live, looking for me. I'm like, what's—why would you do that? You know? Why don't you just ask somebody where I live? Anyway, we found each other and we started a band and we really didn't have a name for it. But he was a guitar player for the Dirtys. And we were thinking of names, you know? His name was Larry, and he goes, "How about Lawrence and the Bitches?" because it was all girls and him and we're like, Yeah right? (laughs) And we just used to like—because it was me and these two twins, friends of mine, women. There was like "Larry, Marry, and the Twins" and we never came up with a name and he died all of a sudden. He was like twenty-six and he died and they don't know. They say it was alcohol poisoning but I think something else was going on, you know? I think at the time there were like—really bad ecstasy going down but I mean, you know. I never wanted to discuss that in that way because to his mother—that's just her only son, you know? So, when he died, his signer took over the band and we became The Buzzards. And we ended up putting out a 45. So, that was kind of a punk thing. And that was a great singer, too. He was kind of a clash kind of singer. There was Vertical Pillows, was my first band and that was all women. All of them women, well, the three of them—there was only four of us, the three of them all still play.

WILLIAMS: Yeah?

RAMIREZ: Yeah.

WILLIAMS: Who are they?

RAMIREZ: One is Dayna Forester and she plays in a band called Dead in Five. And Paula Mesner, she plays, she has like candy bands, like kids' bands.

WILLIAMS: Okay.

RAMIREZ: And I think she has another band, but she has like kids' bands, for like—what they call mom's bands, where they play for kids.

WILLIAMS: Oh, okay.

RAMIREZ: Yeah, you know? Well, she called them candy bands, they are all called like candy bar names. But she was like in the mom's band hit pretty big for a while there and there were like—Good Morning, America [a morning television show] spent a week at her house.

WILLIAMS: Really?

RAMIREZ: Yeah, and she goes, "Never again!" (laughs) She goes like—for a week in your house you get like five minutes of film, you know? But, I still stay in touch with them. Dead in Five, she was one of them, that's like a hard-core band, you know? Not hard-core but like hard-rock, you know? So, and what else? Then there were a few years that I had an all-lesbian band and that was like—that was really kooky. That was really funny. We would play places like the place down the street on Cass [Avenue]—I forgot what it's called now but it used to be called Alvin's. It was a club. I don't know, I think now it's an eating place but it has a great stage and we went to play a gig there and it was like 900 women and I was like, Wow! And I thought well, I guess that bathroom men's is open and I walked in and I was like, There are perks to this. But, you know, that—they started fighting with each other (laughs) like any other band, no different, any other band. That was it, and I mean even now I have a project that I want to do with a bunch of other women. I don't know, you know? Kind of that thing that—where you get angry, you know? I don't know, you know? Yeah. I just, I want to do something else. Don't get me wrong I love what I do but I want to do something else as well. Something where less res—, you know, where I don't care. I—you know people talk about—I don't like tour buses and I don't like playing stadiums. I don't like playing places besides The Fillmore. It feels, something, to me, so impersonal about it. I mean, don't get me wrong, the restrooms are better. (Williams laughs) You know, the—you get more perks in the fact that nobody is bothering you, you know? You get your own bathrooms. What more, you get your own bathroom? That is such a delight, you

know? But, no matter who you are, you could be the opening, everybody gets your own bathroom. But I like playing smaller places. I mean, Saint Andrews Hall, you know where that's at?

WILLIAMS: Mm-hm [East Congress Street in Detroit].

RAMIREZ: That's a good size place to play. But I'd rather be in a club, I'd rather be in a club. And it just makes more sense to me because it's not about—at the end of the day what is this all about? I'm blessed, I'm fortunate that I can—I can pay—I can make a living, you know? Not a fanatic living, but living the way I like. I live alone (laughs), maybe I shouldn't. I live alone. I have six cats, I have a car, you know? But I—when I play, when we're on the road, you're on the road non-stop. You're working 24/7. I probably go to Europe for three weeks—that would be like in April. I went to play Europe for a weekend and I played three countries in three days. So, I left on Thursday, came back on Monday. Never again! That was so strenuous, you know? I guess if you have your own airplane it might be really cool, but to go through the airport and everything. To go in and out, you know. Then you get picked up, then you have to play, then you get dressed, then you get put back into the airplane, you know blah-blah. I mean it was good, it was, it was well-paid. But it is intense. But then, you come home and you do nothing. That's not true but that's why I want another band to keep myself and my otherwise—yeah. What is that thing, idle hands are the devil's playground?

WILLIAMS: Right, right.

RAMIREZ: I know they didn't come up with that from nowhere (laughs) The holy god, they're right. You know?

WILLIAMS: Well I'm going to touch back on Detroit a little bit. Can you describe Detroit when you first arrived here? What did it look like? What was going on?

RAMIREZ: Detroit when I first arrived here as pretty much like it was for long like the following, maybe ten years after that. You know what? Detroit has been pretty messed up for a long, long time, I mean, '99—so 1998, 1999, 2000, 2001, 2002, I would say up to 2000, I mean, 2004, 2005, Detroit was like a playground. I mean literally a playground. Nobody was downtown you did whatever you wanted to do. I mean, you didn't have to worry about drinking and driving—not that I'm saying—that was a terrible—that that was a good thing. As long as you didn't go wild you didn't have to worry about—you know. So, you could go to bars, you could go to drink, you can go play, you had a lot of freedom. A lot of, lot of freedom, a lot of, lot of empty spaces. People moved into houses that were really big so you didn't have to pay a lot of rent. I mean that's the beauty of it. But when I first came it was probably a little harder but then it got blah-blah-blah because I was moving on my own, pretty much, for a little while there. But you know, you move into a building like near Belle Isle and yeah sure, it was bad outside, but inside it as a lot of fun. You had a whole building. You could make music, you could do whatever you wanted to do, you could park your car inside. You know downtown Detroit, come the weekend man, it was deserted. So, the people that opened up little strange clubs around the corner, awesome. You know? Blah-blah-blah and there's a band there, cool. It's an underground place, plays until five in the morning, super cool. You know? And you saw bands and you saw musicians and you know, to this day the same musicians that I've seen then, I see now. You know?

WILLIAMS: Yeah?

RAMIREZ: Yeah. Pretty cool.

WILLIAMS: So, what made you stay in Detroit?

RAMIREZ: Well, you know. I was so tired of moving that I thought I would never move again because we would move every two years and as a kid that just really sucked. But, so Detroit became my home. So the fact that I as a living travel, it's kind of ironic. That I was like I was so sick of moving that I don't want to move again. But it was just endearing. It was kind of like where I belonged. Detroit didn't belong to anybody and I didn't belong to anybody. You know what I mean? Detroit is kind of like an island, believe it or not, because you have to go off the freeway to come to Detroit you know what I mean? Because otherwise you have to go straight—you have to like go this way otherwise you have to—94 [Interstate 94], you know what I mean—75 [Interstate 75] you know, so. Detroit was left alone for a long, long time. And Detroit is a lot of fun. The people were always great. The people were always great in Detroit, you know? It was—people didn't pretend that much in Detroit, there was nothing to pretend to, you know what I mean? I mean, I think now there might be some stuff but I mean think about it like when you know we would see Kid Rock downtown where nobody cared (laughs) And? You know (laughs)

KNOW WE WOULD SEE KID ROCK DOWNTOWN WHERE NOBODY CARES. (LAUGHS) AND? YOU KNOW (LAUGHS) WE DON'T CARE! YOU SEE EMINEM WALKING DOWN—EVEN WHEN LIKE “MY NAME IS” IN THE MIDDLE OF THAT, I MEAN. NOT TO MENTION ALL THE—NOT HIP HOP BUT UH, WHAT IS IT CALLED—CARL CRAIG AND ALL THOSE GUYS? OH, I’LL THINK OF THE NAME OF THE TYPE OF THE MUSIC, YOU KNOW LIKE THE JA—LIKE THE MUSIC FEST. ALL THOSE GUYS IN THE, THE MUSICAL FESTIVAL DOWNTOWN.

WILLIAMS: The Jazz Fest?

RAMIREZ: Not the Jazz Fest, the other one, Movement.

WILLIAMS: Oh Movement! Yeah.

RAMIREZ: Yeah, what do you call the music?

WILLIAMS: Mo-Pop [another music Festival], oh! Oh, Movement.

RAMIREZ: Techno!

WILLIAMS: Techno. Yeah, yeah, yeah.

RAMIREZ: You know all the techno guys are from here, huge!

WILLIAMS: Right.

RAMIREZ: Huge! But not here! Here, it was like, Hey, what’s up dude? at the grocery store, you know? Or like you see them like driving, you know, Oh is that Carl Craig? I mean where like you’ll be in Europe and there’s statues of them. I mean seriously, you go to Amsterdam and there’s nothing but techno. I mean literally like every place you went to was like, Please stop playing this techno, you know? But in Detroit, you know? And this was like all the time. I mean, where were they going to go to? Not only the new ones, where were the old ones going to go to? So they were always clashing. Like you go in a bar and you see like what’s his name from blah-blah to what’s his name from blah-blah and you know then you just—it was always—Detroit’s always been a good music—And so, because of that, I’ve always been—felt right at home in Detroit. I mean, I’ve often wondered like, Where I could go? And it’s not many answers, you know? There’s not many answers that, I mean, the fucked up-ness is kind of what, kind of what is cool about it. But that’s a terrible thing to say. You know what I mean? As I grew older, we know that we have to give it up, like this can’t stay fucked up, you know? It was fun for when we were young, you know? I mean, the Fox Theater, man. We would like you could just play in there it wasn’t re-built, somebody would have a party or something and, Oh, let me slide down the lion, wee! (LAUGHS)

WILLIAMS: Wow.

RAMIREZ: You know? Just, just fun stuff.

WILLIAMS: Yeah!

RAMIREZ: Nothing horrible. So, but Detroit the people are very, I don’t know, very down to earth, you know? And not like, you know, straw chewing, Wow come-on down to (unintelligible). Just down to earth kind of like working stiff, kind of a working stiff kind of attitude, you know? There’s not too much secret clubs and rock royalty. I mean there is rock royalty but you know, even rock royalty has to go eat at say Sinbad’s (LAUGHS). You know? Or you know because like where else you going to go? Now Detroit is having its food revolution I think, I mean restaurants, my god, this one new one, almost every month.

WILLIAMS: Why do you think that Detroit has been such a hotbed of musical talent?

RAMIREZ: You know, that’s something they ask all the time. Before I used to say because winter would hit and there was nothing to do, you know? Winter would hit and it’s like now, it’s cold, there’s nothing to do. Now at least you can go eat dinner, before it was like Union Street—you want to go eat dinner? Let’s go to Union Street. I mean that was like—or Greek Town, or you know? And now you have like all these great restaurants. But there was nothing to do, there was nothing to do. And basically, you just went from people’s houses to people’s houses listening to records and drinking beer. I mean, you know, like anybody else would. I mean, I think that’s the same thing that happened in Seattle, or that whole Olympia. There’s just nothing to do. I mean in Seattle I guess there’s a lot. In Detroit, I don’t know why. You know they say because the car industry, I don’t think so? you know? I think it’s because of the weather. I mean look, how many good bands are in LA? None! (BOTH LAUGH) Florida? Zero! (LAUGHS) I mean I’m willing to listen, Florida, zero, maybe one or two bands, The Almond Brothers or whatever, you know I mean, seriously. I think the weather has a lot to do with it, I think, I don’t know. I mean, you know why did so many good bands come out of Memphis? I think because it was so hot. You know New Orleans, super hot, you know?

WILLIAMS: Right, the opposite effect.

RAMIREZ: Exactly. The opposite effect but still good music, you know? Mississippi, hot! Good music, you know? But then you have to ask yourself, how comes there's not good music coming out of Russia? Maybe there is, we just don't know. It's like super cold and super ugly up there.

But I mean, why do you like Detroit?

WILLIAMS: Why do I like Detroit? My family has always lived here.

RAMIREZ: Yeah, have you ever gone somewhere else?

WILLIAMS: Yeah, for a few months I lived in Florida, and I moved right back. (Williams laughs)

RAMIREZ: Right. Exactly, Florida, all they have is a big sun and they show you, like, Look it's winter, here's the sun and you go "Oh, There's the sun! Thank you. What is that big thing in the sky? I love you!" And then you're like "Oh, god, please I want to go home," you know? I mean we used to like we used to go over in Europe and we would tour and we would come back and we would all like get in Detroit and kiss the ground. I mean, and as much as much as, as fucked up as it was, you know it's like we didn't know how good we have it. Like one of the, especially when it comes to music. Especially when it comes to music, I don't know. You might not be so good if you're looking for a job but as far as a musician and an artist goes—when you're in other cities, you think like you get the day off you're like "Okay, let's go check out some bands!" and there are no bands. You know what I mean? And in Detroit you don't realize how good you have it, like you know, there's five or six bands you want to play with, there's five or six bands you want to watch, there's five or six art shows you want to go see, you know? There's five or six weird projects somebody's doing somewhere behind a building and you're like "Okay, this is weird, cool!" So that's why I like Detroit, it nurtures that attitude. You know? "Entertain me, sunny!" (laughs) I don't know I mean, I really don't know. But I find it hard to think of where else I would live and a lot of it has to do with the music you know.

WILLIAMS: Tell me more about the Detroit music community, why is it so special here, what makes it different from other cities that have musicians?

RAMIREZ: I think that for me the thing that makes it special for me is that there all different kinds, there are so many different kinds—and they're all equally as good, you know? From techno—which I'm not particularly crazy about, I've learned to like some better than others. You know what I'm saying though. From techno to—they have a huge gospel steal pedal gospel community—to garage to like, you know? We have the—there's a great band called Adult and they're like electronic music, kind of like not like techno but kind of like German kind of electronic—and they're pretty big. There's a lot of bands that are pretty big from Detroit that are in all different kinds of genres, and you can't—you know you got Eminem, you got Jack White, and you got Kid Rock, all those three sell a lot of fucking records and all those three are nothing like each other. Neither one of those became because of each other you know? And that's not to mention you know you had Aaliyah. Remember when she died—when they crashed the plane and the school that she—by my house—all the kids just poured out into the street and I'm like, "Wow, that's pretty cool." They just like instantly poured out in the school because she used to go to the school for performing arts before it moved on Cass and, you know? I mean think about it, those are like three major record sellers, Eminem, Kid Rock, and Jack White. The White Stripes, and "Seven Nation Army," they played it before every soccer match the last World Cup, *every* soccer match they were standing there (sings) and I'm like, This is the coolest—because I am really good friends with Meg [Meg White] the drummer—thinking this is the coolest thing ever man. Because I really loved the last soccer World Cup and I was really getting into it but I didn't know nothing about nothing but every time they came on (sings) I'm like, This is so cool, you know? To Aretha Franklin to, I mean it's so—that is what makes it so special because there are so many different factions of it that allows everybody to flourish and if you don't like that one you can make your own and there'd be like fifty people behind you like, I want to do that too, you know? And the more you have, the more the standards get better. You know what I mean? If you only have—because we have so many different kinds, we can get very, we can get very snobbish about it like, Eh, I've seen better or like yeah, because we can go, Nah. But when you hit in your thing, you're hitting. You're hitting because you're hitting to rock to funk to garage to pop you know what I mean? You know you—when a lot of people are coming to see you it's because you're hitting, you're firing all their attention, you're hitting on all of that so you have a standard. So, we have a standard in Detroit that is an unwritten standard, you know what I mean? And it's probably the coolest thing you know? I just realized while talking to you that that's the

And it's probably the coolest thing, you know? I just realized while talking to you that that's the coolest thing Detroit offers, is an unwritten standard of the measure of how good you got to be, you know? There is an unwritten standard, I mean yeah, people can blah-blah bah but they don't have to tolerate you because there's so much around, you know? And when you have a standard you want to meet it. You want to meet it. You want somebody—you want to work up to saying, "Yeah, I'm that good too." It's not about talent it's more about ideas. Detroit has super talent and super ideas but it has a standard. You got to—you know there's a bunch of people, it's great, it's a lot of fun, it's a lot of fun. And I think that's what makes the Detroit community special, that is has so many different—it has a standard and so many different—that's my answer, my final answer is it has a certain standard that people have to meet and it has so many different genres that try to meet it. That it becomes, it becomes just wonderful to be part of, wonderful to be in it, wonderful to when you see a band hit. Yeah, you go home, I'm happy, you know? Or when you find a young band and you go, "That was cool" and it makes you want to go home and write or makes you want to go home and pick up your guitar, you know? So it's a lot. There's a standard, there's so many genres trying to meet that standard and it makes you, it inspires you. It is a very inspirational community on top of that.

WILLIAMS: That was a great answer, so thank you (both speaking). How do you judge if someone's met that standard, how do you know, how do you feel that?

RAMIREZ: Well I have a girlfriend who says when—she's funny because she doesn't play anything and she goes, "I don't know nothing. Mary, do you see a smile on my face? Am I smiling?" I go "No." she goes, "I'm not smiling, am I?" And then she'd go see a band play and she goes, "See, I'm smiling." So, to her it's just like you know if it moves her. To me, how do I judge it? The attack and the intent. The attack and the intent. Like, you know—I don't know how to describe it. Like when you're watching a band and you go, "How do you know?" You can tell if they mean it, you know? All those thing, you can tell if you mean it, you can tell if you smile, you can tell if your foot is tapping, you can tell. But you get that, you get that, yeah! You get that, yeah! Inside of you. You know how you—it's simple, somebody goes, Well, how do you know what songs to do? You know and we'll go—well you know it's like somebody— You buy a shirt or somebody gives you a shirt and you go, "Yeah, I like it" but you don't wear it. Like these shoes, I had these shoes forever and then one day I choose to put them on and everybody goes, Your shoes are cool, I knew how to wear them, I knew why I wanted to wear them. Prior to that they were just sitting there, you know? So just same thing. How do you know when you're looking for a couch for your house and you go, "That's the couch I want!" You just know. You know it makes you, it makes you go, "Yeah!" It makes you go, "Yeah!" And when somebody has reached a standard you are like smiling, that's like my friend, you are like smiling, you smile involuntarily. You know, like even if you just start smiling like, okay, okay, you know? That was pretty cool, you know? Or like you're sitting there and you're like, Yeah, okay that was pretty cool, you're like satisfied and it's worth the time you spent out, it's worth the time you spend out. And mind you, I have a lot of time, so for me it's like always be aware that people are spending their hard-earned money and their hard earned time to come and see you so don't get so caught up in your troubles even though you can be when you're a musician. You can get like all like, I have to tell the band we're not in the van. They start having discussions among themselves, you forget that you're on stage because you do it every night. You know so after a while you just start disassociating yourself. You got to be mindful of people's money and people's time and yeah, when you—probably the best answer is when you start smiling. When you start smiling. So that's why I brought up my friend, because it's true when you start smiling, when they reach the standard it's when you start smiling. You go to a bar and you star smiling, yeah.

WILLIAMS: All right, and we're out of time, is there anything else you would like to add?

RAMIREZ: Oh, I'm sorry I took so much time.

WILLIAMS: No, no, no! It was amazing, (both talking) those are all the answers—

RAMIREZ: Yeah, you had a lot of questions and I was like—

WILLIAMS: I knew I wouldn't get (both talking)

RAMIREZ: I can talk forever, but you're right that I—from this I got it's a standard. We have a standard for many different genres and when you hit it, people smile.

WILLIAMS: You know.

RAMIREZ: You know! You really do. It's like you just know, man! I mean how do you—when you're looking at puppies and you pick that one, (Williams laughs) you know it's your puppy.

You know because I don't know how you know, you just know.

WILLIAMS: It's a feeling

RAMIREZ: It's a feeling, feeling it! But it's, it's a feeling, when you go see something you really like whether it be—especially—what I love most is when I go see something I thought I was going to hate—I love when I get turned around.

WILLIAMS: You're surprised?

RAMIREZ: Yeah, yeah. Or I love it, what I love about music too is when I've hated an album for years and years and one day I listen to it and I'm like, Wow. Because I'm so arrogant. I can't believe I hated this record for all the years, I can't even believe I hated it.

WILLIAMS: Kind of like your shoes!

RAMIREZ: Kind of like my shoes! Yeah, exactly (laughs).

WILLIAMS: Wonderful. Well thank you so much, Mary. I really appreciate it.

RAMIREZ: I'm sorry if I took too much of your time.

WILLIAMS: No, no! Don't apologize.

(end of interview)