



No Dogs in Space

interview by Elizabeth Rhodes
photographer Madelyn Ellis

Amidst the ever-growing sea of podcast options, the **music history podcast *No Dogs in Space*** is a fresh take on well-tread territory for music fans and historians alike because it is a podcast for music lovers that is made by people who love the music, too. Hosted by **Carolina Hidalgo** and **Marcus Parks** (who is also known for co-founding **The Last Podcast Network** and the podcast **Last Podcast on the Left**) the show maintains a playful, informative vibe and has a killer theme song and logo. The first series of *No Dogs in Space* covers **punk** with episodes on **The Stooges, Suicide, The Damned, The Ramones, The Misfits, The Slits, The Cramps, Dead Kennedys, and more**. I spoke with Carolina and Marcus about how it all began, the interconnectedness of creators in the underground scenes and what happens when your musical idols turn out to be people, too.

What inspired you to start this podcast?

Carolina Hidalgo : Well it was Marcus' idea, actually. He wanted to do something about music and ever since we first started going out, we were always making playlists for each other, so it was kind of easy to come up with the idea and then to actually do the work that was really, really hard.

Marcus Parks : Very difficult. I've wanted to do a music podcast for forever. My career started in college radio. I started in music and then when I started doing internet radio, which eventually led to podcasts, that was also based on music. So music is where my career began. I've wanted to do a music history thing for forever, then when I finally decided I'm going to do it, I started thinking, "Who's going to be my co-host?" and I couldn't think of anyone better than her.

CH : Aww.

MP : We had recorded a couple of things for an old podcast and we had never worked with each other before in anything, it was like an extra bonus thing.

CH : Yeah, it was last minute, no anything. Marcus just sat there while I just talked in it, and it was actually really fun.

MP : Yeah. We found that we work really well together.

It shows.

MP : At that point we were engaged already, weren't we?

CH : I think we were, or about to be.

MP : Yeah, either engaged or about to be, and that's when we discovered, oh, we're not only creating a relationship, we can work together really well in the midst of all that.

Hey, it didn't work for Sonny and Cher, but it worked for you.

MP : [laughs] Yeah. So we started work on the podcast in the summer of 2019 and then we finally were comfortable, we were finally happy with something to release in February of 2020.

CH : Late January.

MP : It was late January, yeah.

That was The Stooges episode, right? I also spent time at the radio station of my first college. I do remember all the analog-ness of radio stations back then. That's mostly over now. It's all digital, right? You click a button to get that ad or promo to go on instead of pushing the cart in, but que sera, sera.

MP : When I came in, in 2001, it was switching, that was the last year that carts were used and then by the time I was out of college radio in 2006, it was all digital by that point. It changed completely just in those five years or so.

I was surprised when I started listening to the first episodes of *No Dogs in Space* because I had been searching for music podcasts ever since I knew what podcasts are. I haven't heard anybody doing what you two are doing as well as you're presenting it.

CH : Thank you.

Were you surprised when you got started and looked around the landscape of podcasts out there and realized there's no one doing this type of music history podcast to the degree of research and the conversational style you are doing? Were you surprised that *No Dogs in Space* was breaking the mold a bit as far as music podcasts go?

CH : I don't know actually. Did you do any research on music podcasts?

MP : No. We didn't look.

CH : We didn't even look. Seriously, like in our bubble at that time, it's just been, "Let's just do this the way that we would do it," I guess. And then we just started doing it, and that was it. We had no idea that it was a format.

MP : Yeah, I mean like we don't really care what other people are doing. What our philosophy has always been is we do what we want to do. We wanted to do this type of show. We thought this would be good, we thought people would like this but ultimately, it's down to the type of show that we want to do and the type of work that we want to do. We're overachievers as far as research goes. It's the only way we know how to do it.

CH : Yeah that's true. I call up my brother who's a lawyer and I get actual documents and stuff, and Marcus is like, "You don't have to do that," and I'm like, "I need to do this! I need to find the source." All that kind of stuff like lawsuits in entertainment and stuff like that. We knew it had to be a story, like something interesting to listen along to. So yes, that was pretty much it. And then we just kind of figured it out as we went along.

MP : Yeah. This is the only way we know how to do this because it's developed this kind of style, it's developed over the years, and yeah, it's just the show that we wanted to do. I don't know, I think that's how it should always be. For creative pursuits, it should be what you want to do and what speaks to you and not what's going to sell or, "It looks like there's a hole in the market, I'd better fill it." Just do whatever you want to do, have passion in whatever you do, if you have passion then the listeners will follow. The people always respond to passion.

Absolutely. Carolina, are you a comedienne, is that your background?

CH : Yeah.

You are hilarious on the show so it all makes sense, and you give these zingers to Marcus that are really funny.

CH : Oh I do that... that's been going on since like day one, and it's just fun, it's fun to do this and play off each other all the time. He's just my biggest supporter so I can't help but be the best I can around him, that's why he's the best person to work with. MP : It's the same way with me. She always brings me up when I'm down and having a crisis of confidence and all that. She's always there for me, since it's really only been since we've been together that I feel like I've really blossomed as a performer over the last four years. A lot of it has to do with her and her support.

Oh, that's awesome.

CH : Yeah, I have that performance background, and well he now has a ton of performance background. When we first started going out, he's just like, "Yeah I'm a researcher, I do a podcast, you know, I do that kind of stuff." And I'm like, "Well I go on stage every night..." And we've figured out a really nice kind of middle place we live in now.

I think that's part of the creative process to have that self-doubt or impostor syndrome every time. It's humbling any time creatives express that we do have self-doubt and it's cool that you two have that built-in buddy system to help each other and affirm. "No, that's cool, you need to include that," or "Don't worry, maybe you think you sound dumb but it's okay because everybody else is going to relate to it." So I appreciate you bringing that up. Marcus, share a little bit about The Last Podcast on the Left and why you started that.

MP : The Last Podcast, it started out of much the same impulse as No Dogs, it came from passion, from just hanging out. Me, Henry and Ben would hang out and talk about all this stuff, we would talk about true crime and aliens and magic theory, horror movies and all that. We just really liked working together. Me and Ben started out doing a couple podcasts together and we also found that we really liked each other. We all became pretty fast friends and just throughout the years and throughout looking at what worked and what didn't, it developed into what it is today, we know what the show is at this point. We have a pretty set idea of, this is the show, this is how things should go, but it has taken a long time to get to that point and the things that I learned through Last Podcast are all things that now apply to No Dogs. Things that I learned as far as building a narrative, it's one of the biggest things that I learned in Last Podcast. That was something that developed over the years with that show is how to build a narrative, because the whole thing came about so organically, like we never have a goal in mind, what is the show we want to do this week? Throughout trial and error, some things worked, some things didn't. We came upon a way of telling a story, a way of telling a narrative that certainly informs the way that we do No Dogs, but the difference with No Dogs is that with Last Podcast it's a lot of me telling the story to the guys. Me and Henry do a lot of prep work like what is the story that we want to tell, but No Dogs is much more collaborative. It's a half and half type thing, where we do have a story

that we want to tell, but Carolina has so much more...

CH : Time. To do the research. I mean Marcus, still does a ton of research.

MP : Compared to you, I do nothing.

CH : He does nothing. Nothing. [laughs] I split a higher percentage but I have more time to fan out and check out extra research tools and materials and fan zines and whatever people post when they record an old interview from 1977. Somewhere random. I'm just scouring the internet, or friends or whoever, sometimes listeners send us stuff that they're like, "Oh I actually have this that I can send you a file on." I'm like, "Oh thank you!" So it's like everything, it's the whole story. The best place for me to tell a story with Marcus is for me to envision it happening as it's happening and so that's the only way to do it. I need to know everything, or as much as possible. And so, yeah, that's how we do it. Marcus is great at narrative and grammar, and I am great at spending time researching... you know, finding out the extra stuff.

So would you say it's like a 60/40 split where Carolina is 60% of the research and Marcus you still contribute quite a bit but you know Carolina will go into the whole of the research portion?

MP : Sometimes it's 70-30, sometimes Carolina does so much of it because she has a thing where she has to be correct. You know, on how everything happened, when it happened, all that and I respect that so much because sometimes, that's the thing about rock history, so much of what we believe to be fact is really legend. It's hard to parse between what is legend and how things actually happened that informs the narrative so much, like timelines, when things happened, how things fell apart, that informs everything. For me, that's always the big question: how? You know, that gets to be, how did The Stooges make *Funhouse*, how did they get to the point where they could make this insane album, this insanely good album like nothing else at the time? How did they get to that point? And you know, a lot of answering that question is through research. Carolina's research, she also fact checks every single little thing. She fact checks, I'll write my script and...

CH : I'll come in like, "Don't write that!" [laughs] Yeah, but you're right, I mean we try as best we can. Obviously, we can't be perfect and people have different versions of different things so sometimes if we can we'll just give everyone's version, everyone's account or something, or say things like, "according to", "apparently". There's a big responsibility.

Yes, so you've covered the research piece, which is probably the largest chunk of it, and then there's building a narrative. What else do you do to prepare and produce the show? I know there's a lot of nitty-gritty stuff but is there any other 'special sauce' that goes into making these episodes? They're usually three or four parts, so that's a lot of research.

MP : Well, one of the most important things is getting to know the albums.

Right, it's a music history podcast, probably should listen to the music, right?

CH : Yeah, but you know everything's gone crazy and stuff, so after two months it's a lot of like, now I'm not reading or anything, so I'm just sitting there and just listening, tapping my toe. It's gotta be done, have to listen to everything, over and over again to the point where I was just telling Marcus, "There's some bands we've done that it's going to take me a few more weeks to listen to again." Because it's just repetitive. So yeah, I think that and always checking in on each other, making sure that we're feeling good. Are we good to do this, is this good? Let's go do it. And then we go in and we record it. It's always when we're happy and healthy. MP : We always check in on each other to make sure that we're doing okay, because that's important. We didn't start this career so we could burn ourselves out. We always want to make sure that we're both having fun. It's such an important part. CH : Yeah, you can't fake it with your husband. You can't fake your emotions... it has to be real. Every time we laugh and make jokes, it's 100% real. There's no way we can just put on a smiley face and pretend like it's a fun day or anything. MP : That is a big part of it.

That and it shows in the authenticity of the rapport between you two. So the thing I've been really curious about is that we know the punk scene is really

interconnected. We know that a lot of this stuff began because people were just hanging out and stuff just grew from there. Is there anything that's surprised you in your research?

MP : I can say something that surprised me recently, and it does kind of keep surprising me over and over again, is how, and we go over this in the episode where we cover "Surfin' Bird", just "Surfin' Bird". [laughs] It's really an hour and fifteen minutes on just "Surfin' Bird".

Do I need to have a drink before I sit down with this?

MP : I think what has surprised me a lot is the chaotic nature of how all of this came together, like how these pebbles create avalanches. How it all just accidentally came together to form this music. What we're working on now is Dead Kennedys. Looking into all of that and talking about "Surfin' Bird" can lead to the Ramones, can lead to the Cramps, so many garage bands, so many bands throughout the years, and that got us into talking about surf because I've always been a huge surf fan, but I love the music that never really looked into surf, but getting into surf and following the trails of surf, you know, it's serendipitous that we talk about "Surfin' Bird", we talk about surf, right before we get into Dead Kennedys. I'm revisiting the Dead Kennedys; we've always loved the Dead Kennedys.

CH : Oh yeah, for sure. This is my favorite series that we're covering, I've been waiting for this.

MP : Yeah, we've both listened to Dead Kennedys since we were kids, but I've never really looked at it through the surf lens, and Klaus Fluoride's guitar is all surf! It's all surf, it's surf count, it's surf riffs. It's just surf. Looking at how all of these seemingly disparate elements came together to form these bands that we've loved for so many years, I keep getting surprised over and over again by the strange things that you can hear in bands that came before and the bands that we've loved since we were kids.

CH : Yeah, it's just always chance things like somebody just shows up with a record in Ohio and then you get thirty years of music and all these albums, it's always like one little thing and "Surfin' Bird", the episode that Marcus is talking about, is exactly that. I can't believe, I think we start from the beginning like cheap wine, then we have then Iggy Pop, and now comes punk music! It sounds like we're conspiracy theorists, but it does all add up. It really does.

MP : It adds up, yeah exactly. It starts with some guy going like, "What if we sold really cheap wine?"

CH : We're going to make an ad, then someone's going to write a song about birds.

That's how it all starts. Is there anyone that you've found out that you like a whole lot less after researching? I mean, The Stooges episode and the Nazi stuff, that could be one.

CH : Yeah, Marcus had it with Joe Strummer which I kind of disagree with.

MP : Yeah, we do disagree about that.

CH : He's a bit odd and all.

MP : Well it's just, Joe Strummer, he was not a very loyal person. He did not show a lot of loyalty to the 101ers, he didn't show a lot of loyalty to The Clash, I mean he's not an awful person or anything like that. I guess I was just a little disappointed with how terribly human he is. You know, with Joe Strummer, he's such a hero. You look up to Joe Strummer, you look up to The Clash as this beacon of integrity, as far as the songs go, as far as the politics go and all that. The more I looked into Joe Strummer, the less... and it's not even looking deep into it, it's just watching *The Future Is Unwritten*, the documentary. After I watched the documentary, wow, I thought, "I don't like that guy very much." It's weird but it doesn't change the way I feel about The Clash. I still love The Clash. I still listen to The Clash all the time. It doesn't change his art and beliefs, right. He was not the best guy. Who cares? CH : Yeah, and to me I thought he was just very focused on one thing and the 101ers were just a bunch of iterations of roommates who just jammed together for years and then he actually was like, I think he was on the phone with maybe his girlfriend at the time and he's just like, "I don't know if I can keep doing this, should I do this, this is what I gotta do, I need to do whatever it takes to get to the next level," and that's how I see it.

MP : Yeah, but in doing whatever it takes to get to the next level, he told the 101ers unceremoniously to fuck off, before "Keys to Your Heart" came out, right before what would have been the song that would take them to the next level if they knew it was like, "This is the song." I don't know, that just seemed kind of shitty to me. It's shitty but it's also The Clash... so yeah, that's what I think about it. As far as all the Nazi stuff goes, they're idiots. They're dumb kids. We talked about it so much in that series and talked about what they were trying to do and what their attitude was. CH : They're trying to be funny, and I remember saying something like, "It's not very funny, Ron Asheton, it's not very funny at all." So I mean we at least got the last word.

For me, as a listener, I had to pause about Iggy Pop and teenage girls. He's not the only one; there's a lot of other people we've heard about being involved with this same behavior. It creates cognitive dissonance having someone you look up to become very human and flawed, just like the rest of us.

CH : Well I guess, Iggy was definitely like, "Let's call a meeting, Marcus." [laughs] We spent a few months researching The Stooges so I've read every single word written about Iggy and The Stooges and the way I put it when I figured out, "Okay this is what was going on, now we get to see all the versions, we get to see all the facts," was the best thing to do. For me personally, yeah that's really disgusting and I'm glad that he's not doing that right now. At the very least he should have gone to jail. I say every single time a rock star just kinda gets away with it, it's like, no, they should go through the system like everyone else. You're not special. But you know, to me it just felt, in a journalistic sense, let's put the facts, let's let the listener decide if that's too much for them personally to listen to, to continue with, or if they're going to be okay with it, you know, like we talked about. There's some bands, there's some TV shows, there's some movies that we're just never going to watch, that's just our personal opinion, but we didn't want to impose it on anyone else. MP : But we also didn't want to ignore it. We didn't want to. CH : Can't ignore that, no. MP : I mean, you run into this stuff with musicians and artists of any kind. You're going to run into a lot of fucked up shit. It's just there, it's going to happen.

It's natural when you learn more about a person they become more complex. It's just good that you two are talking about this and not withholding that kind of information but also not making the episodes all about the controversy of that, because it's part of their life but that's not solely what the music is about.

MP : No, we're not looking to set anyone on fire.

CH : Yeah, or put them up on a pedestal that they don't deserve to sit on. The only person that deserves to sit on that is "Weird Al" Yankovic.

MP : Yes! He's the only one.

CH : But yes, I mean we just tell it. This is everything and we're going to discuss it, but yeah, this is also a fun funny show so we can't get too crazy about this and keep the tone the same, consistent.

I love the artwork on the *No Dogs in Space* Instagram that started with the Misfits episode. Who's doing the artwork to announce the episodes?

MP : It's Maddie. She's great. She works for us.

CH : She's awesome.

MP : She is one of our employees at the network.

CH : She's just so talented, so sweet. I don't even know how she does it, it's amazing.

MP : I think she does it all digital. I'm pretty sure she does it all digital.

What was the most challenging band you've covered so far?

MP : Challenging research-wise or challenging music-wise?

Dealer's choice.

MP : Slits?

CH : The Slits for you? It was The Misfits for me. They were very challenging. I mean also considering they're a bunch of dorks. The thing is, I do appreciate their music a lot, but I remember hearing some of the lyrics and being like, "Oh God,"

you know? But we talked about that already, we talked about that with Beastie Boys and The Misfits today and things like that, a lot of those musicians were just like, "We were eighteen and we thought this was cool, and we know this is not cool," so that at least, that helps a lot. I think that was tough, and also Misfits fans. Reading a lot of fan work that people do, they put up websites and they do so much of the legwork. Actually, I thanked them because they compile all this stuff you couldn't easily find. It's just that sometimes they throw in lots of negative opinions and I remember getting so bogged down reading negative stuff for weeks just made me really sad. That was challenging. I remember that. That was hard.

MP : Yeah. The Slits were difficult to me because it was such a different kind of musical world than I was really used to. Because The Slits were such a hard band to understand. We knew we wanted to cover [them] because we both love The Slits and they're extremely important to the scene and we wanted to cover an all-female group from that scene. The Slits are the most important one.

CH : But not because they're all-female. Their music was really original.

MP : Yeah and because the music they ended up inspiring on their own is some of our favorite music.

CH : Yeah, I grew up on Sleater-Kinney, all that stuff from back in the late 90s, at least when I came in and stuff like that.

MP : Yeah, like I grew up on Sleater-Kinney and L7. Those are bands I absolutely adored.

And would there be Sleater-Kinney or L7 if The Slits didn't exist?

MP : Yeah or at least they wouldn't be as good. The Raincoats, too.

CH : The Raincoats formed because they saw The Slits perform.

Those are the "pebbles", right?

MP : Exactly. Understanding The Slits' scene, it's also understanding the reggae scene and the dub scene in England which is something that I knew very little about. There's so much of this stuff where it's like, we know the music, we know Junior Murvin's "Police and Thieves" because The Clash covered it. We know The Paragons and we know all this Jamaican ska, just by the song. I love that song, so therefore I listened to that song and yes, I can tell you when I listened to that song, I can tell you the artist and the name. But I can't tell you anything about the artist, I can't tell you anything about the history, and that's what we kinda run into. Again, it's like we're covering these clubs, but we also don't have the whole 20th century music history in our head before this whole thing started. We knew a lot, yeah, but we're having to deconstruct scenes and deconstruct musicians and music and The Slits is a difficult one. For me with analysis, they're a difficult band to deconstruct and a difficult band to build, and it's you know going back to the question of "how". The Slits are a difficult "how", you know: how did they get to this point, how was this music formed. They were very difficult for me to really understand the how and to understand the musical evolution and to understand everything that was going on around them. But we did it. It was a challenge.

CH : Yeah, we spent a lot of time checking out reggae and the London scene and everything. I've done this in past episodes: if I had to check out something like jazz, my friend Frank who's been listening to jazz for thirty years, I would call him up like, "Okay, give me ten albums I gotta listen to, let's talk..." just get the people who really know and that way we can put it on the podcast as best we can, but also telling everyone, "We're learning this as you're learning this."

MP : Yeah, we never want to pretend that we know everything because when you set yourself up as an expert, it's pride before the fall. You set yourself up as the person who knows everything, then you leave no room to be wrong. And we know we're going to be wrong at certain points. We know we're going to, and we know that people are going to disagree with us. That's fine if people disagree with us.

CH : That's part of the fun.

MP : I'm all for disagreement, but I also don't have time to argue.

It's more fun to learn with people. It's fun to be excited about something and be listening or reading and learning together because you're excited to excavate and look for this just as much as we are excited to listen to it. I agree, I

think being a know-it-all is always kind of a bummer to experience but you've got the right attitude. This first season has been about punk. Where do you go next season?

CH : We're thinking 90s alternative.

MP : Yeah, I mean it's the next logical step, you know? It's like, the question is, "What was born from punk?" and the general consensus is that 1991 is the year that punk broke, that's the year that punk went mainstream. Everybody started listening to punk, beginning with Nirvana. So that's the next logical step. We're thinking about the possibility of a four or five-part series in between seasons on one of our favorite artists but we haven't quite decided what we're going to do with that, we're going to keep that one a secret.

CH : 90s alternative, I mean it seems like that could really be fun. Finally, we can be like, hey, well maybe I wasn't there but I bought CDs. So that's cool, right? Yeah, that's going to be really fun, actually.

MP : The reason why we started with punk is because we both love punk music, it is a genre that we both listen to a lot, that we've listened a lot to for years and years, for decades. We always wanted to cover music and musicians that we love. We don't want to cover a band because it's necessary, because, "We have to cover this band." There's going to be punk bands that we won't cover in this season that people are going to be up in arms because we don't cover them, but we don't cover them because either the stories involve too much or it's just not our cup of tea and nobody wants to listen. It's like Carolina said earlier, we can't pretend to like these bands. We can't pretend we have passion about something we're not passionate about, just because the conventional wisdom is that you have to cover Band A, Band B, Band C in order to give a comprehensive history, because it's not a comprehensive history. It's our history.

CH : Check out the books, we always mention the books. Check out the sources. This is just our version of these accounts. If you want to get a really well-rounded version, then do some other digging, add on to it. Listen to more music, check out more documentaries, read more books.

I think that's the whole point, right? To get you excited to go listen to those albums and appreciate this music on a much deeper level than before you listened to these episodes.

CH : Then make a better podcast, please.

MP : Yeah, and if you see what we do and think we're fucking this up, if you think we're skipping over bands that you personally think are very important, then go make a podcast. Go make a podcast that you want to make, just like we did. That's what we always encouraged people to do.

CH : There's plenty for everyone, yeah.

MP : Because that's what most of these bands were doing. They didn't like what was out there, they didn't like the music that was being made, so they made their own. So if you don't like the podcast that we make, go make your own, please. We encourage you.

Have you ever considered doing video content? You're so funny and you two have great chemistry, so I can't help but wonder.

CH : Oh we haven't even thought about [it], we've just been working. We've been thinking about maybe doing something live, obviously in the very far future we've been talking about that, so maybe start with that.

MP : Yeah. Video content would be great if only we had the time. We're full to the brim at the moment.

CH : Maybe between seasons.

Is there anyone outside of the bands you said are just not your cup of tea that you've decided, "This is the No List, we are not covering A B or C," or is everyone fair game in music?

CH : I think everyone I guess, I suppose? I haven't really thought about that actually.

MP : Yeah. I haven't really thought about it. We don't have enough time to think about 'no'. We have to focus on 'yes'.

CH : We want to have fun while we're doing this because we're not going through

a vetting process, other than just liking the music and having at least somewhat understanding of the history and stuff like that. But other than that, no, not really.

MP : The only band that we've abandoned so far was the Sex Pistols, because originally our series was going to be the Sex Pistols because we both love the album, and it's a good story, but you know, as we were going into it, it would be one of those check-ins, like, "Do you hate everyone in this band? Yeah, so do I." It was not fun.

CH : There's the Sid and Nancy [episode] and then I think we've told the Sex Pistols story throughout other series.

MP : What ended up happening with that is, at the time we were ahead. We were so far, like four or five episodes ahead, and that's how we were going to do this thing where we would stay ahead and not have to miss weeks and not kill ourselves on this show. So we're going into the Sex Pistols, we're working on it for a few days and I ended up having a sick day and watching every documentary on British punk from that era that I could find. I came across The Damned documentary, and fifteen, twenty minutes into the documentary I text her and it's like, "We have to do the The Damned. It's such a better story, they're such better people, they're more fun, the music's better, there's more music." Unfortunately, in doing that, we erased our head start. We sacrificed our head start and we could have gone for the Sex Pistols and be like well we need to make sure we stay ahead and all that. But we've sacrificed all that because The Damned is a better story.

CH : Oh yeah. We want to do the best job we possibly can. Sometimes we re-record an episode because if you wanted to redo it and if you could, would you do it?

We're always looking to each other like, yeah, let's make it the best we possibly can. MP : If there is a question of 'can we do better', can we do a lot better, we'll always do that. With the Stooges series when we first did it, we recorded the first four episodes and then when we got to episode four, looked at each other and said, "That's what the show is. That's how we should do this show," and so we went back to re-record it. We started all over and we re-recorded and we again re-edited the first three episodes.

CH : That seemed like weeks.

MP : Yeah, it was weeks. That was a process that started in June 2019 and finally came to fruition in late January because we spent seven months developing it and making sure that we came out of the gate with the best possible product, like the best possible thing that we could give to people and say, "Look, this is something that we made that we're proud of, please enjoy it."

I can tell that you two are fans of The Damned. Carolina, you seem like you definitely have them etched on your heart a little bit more. I could hear the reverence in how you were talking about certain albums. As a Damned fan, there's a sense of being overlooked, of The Damned being somehow omitted, "the Curse of the Damned", the mythology of the Damned. It's really interesting that you started with Sex Pistols and ended up with The Damned but ended up having to tell the story of the Sex Pistols to understand The Damned and The Clash, too. It's great to see how these bands were all interconnected but I'm just glad The Damned won out with the series.

CH : They have to win at something, you know?

Yeah, they have to win at something, so thank you for that. How do you deal with trolls, mean music nerds, people that send direct messages and comments like, "You left this out," or, "Why didn't you cover this with five episodes, this band is so amazing they deserve more episodes," or, "You didn't do this or you missed this fact." How do you deal with critics in general?

CH : I don't think we do. I mean, we have critics, of course. I don't know, whenever I read something where someone's like, "Hey you forgot about this," or, "This is actually this instead," and sometimes they write it in a very nice kind of way. I always respond, "Thanks so much man, thank you for that, I appreciate it, we're not perfect, we're just working off the same tools that you have," like a laptop and phone. So I'm always appreciative. But if someone's being all snotty about it, I just ignore it. I don't know, I never thought about it. So we pronounced things wrong. It's fine.

MP : The whole thing's fine.

CH : So then just tell us the right way. Although Marcus keeps correcting me and

I'm working on it.

MP : No it's fine, you ask me to correct you. You want to speak it correctly.

CH : Yeah. Take everything in account, as seriously as you want to, and yes sometimes it just doesn't really matter. Sometimes it's like, no, actually you're wrong.

"It's in this book! I saw it! I read it! I saw it with my own eyes! I double checked five times!" So once in a while they're actually wrong. I'm not going to correct them.

CH : Most of the time if you have a good criticism it's little things, like, "I would have played a different Siouxsie and the Banshees song," they'll say something like that. "I don't think that's indicative of that album," you know it's like, okay. That's totally fine that that's your opinion. But then sometimes we get very nice emails like after we did our Suicide series, where very nice people would say, "Actually, I know you probably don't know the entire discography of The Cars. I do and there's actually a song, there is a Cars song that is pretty much a Suicide song." I guess I missed this one, but I love that. That's fun, that's like a fun record store conversation.

CH : It's easy information, and I think that's great. I have an awful learning disability, so this is like, I have to work twice as hard to get through all these books and everything. I always want to make it as clear as possible. I guess that's what we try to do. This is what we see, this is what we read, we weren't there. Obviously.

MP : We've also had people say "you suck", we don't agree with this, but it's just any time you're going to do anything creative on the internet, the first thousand listeners are all great, but once you pass that first thousand, the community starts to get larger, then you start getting more people that are just out to hurt anybody for any reason.

CH : I think if you're really, really proud of the work that you've done, then they really can't hurt you, because you're like, no actually this is really good.

MP : Yeah, this is great.

No Dogs in Space came out just before pandemic times so there's not a whole lot of going out to shows since the podcast began, but have you been contacted

by anybody that you've covered so far?

CH : Yeah. Well, Allan Arkush, the director of *Rock and Roll High School*, he was like, "Yeah I directed that movie you guys talked about. That was really cool." And we were like, "Oh my God!"

"We're not worthy!" [laughs]

CH : So yeah, that's why we did an interview with him, we were lucky enough to do that. A couple people do write but it's usually somebody like, "I was working at this club," or something like that, "I want to give you my story on what happened," and just sharing their experience with us, which I always think is really great.

MP : We have a lot of listeners like, "I lived next door to Rat Scabies! He's weird!"

CH : Yeah, exactly. Like, "Here's their email!" Oh, thank you.

That's awesome. So you haven't heard from Captain Sensible or Mr. Vanian?

CH : Maybe it wasn't their thing.

MP : I don't think so.

Yeah, I don't think Dave Vanian is listening to podcasts, especially about himself. I can't really see that.

MP : Yeah no, not at all.

CH : "They already worshipped me!"

Yeah right! He has many worshippers.

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