



Edward Murray
Magnolias
Charleston, South Carolina

Date: August 12, 2019
Location: Charleston, South Carolina
Interviewer: Annemarie Anderson
Transcription: Diana Dombrowski
Length: One hour and ten minutes
Project: Career Servers

[00:00:00.00]

Annemarie A.: Okay. Today is August 12. It is the morning—it's 11 o'clock in the morning.

And I am at Magnolias with Mr. Ed Murray. Mr. Murray, would you go ahead and introduce yourself for the recorder?

[00:00:15.06]

Edward M.: Okay. I'm Edward Murray. I was born in 1955 in Charleston, South Carolina. I've been married to my wonderful wife, Barbara, for thirty-three years. We have two incredible children, Trevor and Penelope, and I been working here at Magnolias for twenty-nine years.

[00:00:36.28]

Annemarie A.: That's great. What month and day were you born?

[00:00:41.16]

Edward M.: I was born December 20, 1955, at Roper Hospital on Calhoun Street. I'm a Roper baby. [Laughter]

[00:00:50.22]

Annemarie A.: That's great. So start off by telling me about . . . where you grew up. Tell me a little bit about your parents.

[00:00:56.14]

Edward M.: I grew up, my parents are Edward Murray, Senior, and he was a welder at the Charleston Naval Shipyard. He served in World War II. He attended Peabody Conservatory of Music on the G.I. Bill. He was brought up in Charleston. He sang at all the churches—a lot of churches downtown, at the River Dog Games and the Charleston Stingrays. They were married—my mother and him were married for fifty-nine years. My mother is from Loris, South Carolina, and she . . . she was a retired third grade teacher, St. Andrew's Elementary School. She played on her championship high school basketball team for three years at Loris High School. She was an incredible cook and an incredible mother, too, just like my father was an incredible father.

[00:02:10.01]

Annemarie A.: That's great. Do you have any siblings?

[00:02:12.00]

Edward M.: I have one.

[00:02:14.29]

Annemarie A.: Okay. That's nice. [Laughter] So, you were talkin' about your mom bein' an incredible cook, and I'm totally clueless. Could you talk a little bit about the food that was on your table when you were growing up?

[00:02:29.01]

Edward M.: Oh, gracious, yeah. My mother would—I loved my mother's stewed tomatoes with grits. She made stewed tomatoes with grits and liver puddin'. I loved her chicken livers, her liver puddin'. She'd have, on Sundays, she'd always have a roast beef with rice. She cooked rice with everything. She had her carrots. She cooked a lot of carrots, brussels sprouts, broccoli, just all the vegetables you could imagine—corn. She loved her ears of corn. She'd do that, too. She loved her snap beans. She loved those, too. So, we had these big dinners when I was comin' up. And fried chicken, yes. Had a lotta fried chicken, also.

[00:03:19.26]

Annemarie A.: That's great. Well, tell me a little bit about the Charleston of your youth, because I know that it has changed a lot.

[00:03:25.01]

Edward M.: It's changed a lot.

[00:03:26.22]

Annemarie A.: In the past fifty years.

[00:03:27.19]

Edward M.: Oh, my gracious, yeah. When I was growin' up, it was very simple. I mean, it really was. You played outdoors, you loved to go out—you played your sports, your baseball, your football, your basketball. You just had a good time. You had your friends, next door friends, and your . . . the back doors were open. You didn't have to lock your doors,

anything like that. Everybody knew each other. But today, it's just totally different. You gotta be more secure with everything. Everything's gotta be secure and . . . it's just not as safe as it was, I felt, back then.

[00:04:14.04]

Annemarie A.: What street did you grow up on? What part of town?

[00:04:16.11]

Edward M.: I grew up—when I was born, we lived on Suffolk Street. It's now North Charleston.

It was Charleston. We moved in 1963—Daddy built a house on Fruitwood Avenue, West Ashley. So, I was brought up in West Ashley and I went to the school system in West Ashley. I went to Oakland Elementary, to Springfield Elementary, to Sanders Junior High, to Middleton High School, where I graduated from. Then I graduated B.A. from University of South Carolina in [19]79. So, yeah.

[00:04:55.03]

Annemarie A.: That's great. So growin' up, what did you want to be?

[00:04:59.26]

Edward M.: I wanted to play for the Atlanta Braves. That's what I wanted to do. I thought about baseball—my favorite baseball player of all time was Hank Aaron. I go by 44 on everything. He's just—I just love him. His character, the way he played and everything, there's no marks against this guy. Everybody loves him. And I did, too. That's why— I

wanted to play for the Atlanta Braves. [Laughter] But I wasn't that great! I wasn't that good in baseball, but that was my dream. I wanted to play. I used to have fantasies about that.

[00:05:36.28]

Annemarie A.: I think that's great. [Laughter] Well, tell me a little about moving to and going to school in Columbia, right?

[00:05:46.11]

Edward M.: Right. I graduated from South Carolina.

[00:05:52.07]

Annemarie A.: What did you major in?

[00:05:52.12]

Edward M.: I majored in Media Arts. Yeah, I juggled a lot. I was jugglin' majors. I was goin' from journalism to retail management to whatever, and then I was sittin' down with someone and they said, "Ed, sounds like—" You know, 'cause I liked to act in high school, and so they said, "Well, Media Arts, you deal with word arts, directorial arts, performing arts, you deal with all that and you get a sample of each." It's like a communications degree now, is what it is. I majored in that. I went into radio right when I got out of college. I worked for several radio stations in the area. But I always waited tables. I waited tables in college, and I liked doin' that. I learned a lot from the older

African American waiters. They taught me everything. They taught me how to do steak au poivre, which is pepper steak, tableside with the gueridon richaud. Tableside Caesars, steak tartare, cherries jubilee, bananas fosters, all that stuff. Tableside Irish coffees. I learned so much from them, that when I went through, after I got out of college and during radio, I even waited tables while I was doin' radio 'cause I was workin' midnight to six and I would wait tables, then, too. When I went to New York City to try and be an actor, I waited tables then, too. So, I just liked that connection with people. I just liked that. Waitin' tables is almost like goin' on stage every night, 'cause you perform in front of everybody. You do, consistently, right in front of strangers. It's a small venue, but still, you're tryin' to win them over to believe you, just like an actor does. I think that's why I enjoy it. Plus, I'm kinda nocturnal, too. [Laughter] I like my night, I like workin' nights instead of days. Days and me just never got along, 9 to 5, never got along. [Laughter] So, I like workin' nights. I just do.

[00:08:23.00]

Annemarie A.: That's okay. Well, tell me a little bit more about—

[00:08:23.00]

Edward M.: And I like my sleep, too. [Laughter]

[00:08:26.22]

Annemarie A.: I agree with you. I agree with you. Tell me a little bit more about the first job you had waiting tables.

[00:08:33.16]

Edward M.: Oh, well. That was in college. I remember I was just like, I was nervous, so nervous about doing it. We had tuxedos on. We had to be fancy. We had to be proper. We had to . . . just follow everything. It was like I was tellin' you not long ago what was my attention to detail and a sense of urgency. You have to have that when you wait tables. What kind of waiter—you know, when I wait on people, what kind of waiter? You have to treat them like I'm sitting there. That's me sittin' at the table. What kind of waiter do I want waitin' on me? That's the way I treat 'em. I always have. So, yeah, I had a good experience that first time that I waited tables. It was . . . it was really good. And I waited on a lot of celebrities, too. So, I enjoyed doing that, too. [Laughter] I remember one time, one of the waiters told me he was in law school, and goes, "Ed," he says, "You have a single guy out on your table." And says, "I don't feel like goin' out to him. You want to take him?" I said, "I don't feel like takin' him either. Why don't you take him?" And he says, "Aw, come on." I says, "No, you go ahead, you take him." And you know who it was? He came back and turned white as a sheet. He says, "You know who that is out there?" I said, "Who?" He goes, "That's Steve Martin out there." And he decided he's gonna take the table. I said, "Aw, shucks!" I'd missed an opportunity there. He'd just started his comedy stuff, he just sold out the Coliseum, the Carolina Coliseum for that show. That made me so mad. I was like upsellin' him, waitin' on Steve Martin. So . . . but yeah, I had a lotta celebrities. That's probably what— the most famous ones I've waited on here was probably Sidney Poitier. I waited on him. And Cleavon Little, who played the sheriff in *Blazing Saddles*. But I remember waitin' on Jimmy Buffet one night, and he

was wearin' glasses. I didn't recognize him. I'd waited on him, like, two or three times before, but I didn't recognize him 'till he took his glasses off. That was almost toward the end of dinner! I was like, "What in the world?" Yeah, so, I had little things like that happened.

[00:11:09.25]

Annemarie A.: That's pretty great.

[00:11:10.06]

Edward M.: Yeah.

[00:11:11.17]

Annemarie A.: So, the first place you worked, what was the name and what year did you start?

[00:11:15.04]

Edward M.: [19]77. Let's see, I graduated in [19]79, so [19]77 is when I started. It was called The Four Flames Restaurant. It was at the Carolina Inn on Assembly Street. How I can remember that . . . [Laughter] That was a . . . so, yeah. I don't think the hotel's there anymore. They might have renamed it or redid it or whatever, but I don't think it's there anymore. I did that, and then my next restaurant I worked at was in . . . it was . . . in New York. When I went to New York, well, I take that back. When I went to L.A., I went to L.A. and I worked at a place called Bobby McGee's Entertainment Conglomeration. That's where we dressed up as characters and performed at the tables. They had me do Lil

Abner because of my Southern accent. I did another character called Dr. Quackenbush. I did those characters for a while. Then my mother called and she said, "Edward, why don't you come closer in? Why are you all the way out there in that California?" My beautiful Southern mother. She says, "Why don't you come in closer? So, why don't you come to Atlanta or New York?" So, I went to New York City and the first restaurant I worked at was a place called George Martin. It was owned by David deBusschere, the basketball great for the Knicks, and John Bruno, who owned the Pen & Pencil, which was a restaurant on 45th between Lex and 3rd. So, I got the job there as an assistant manager/waiter. So, the nights I wasn't managing I could wait tables. That was a big celebrity hangout there. We had a lotta New York Yankees comin' in, New York Knicks, a lotta celebrities and that sort of thing. It was a great place to work, but it was late, late nights. There were nights I would get outta there and the sun would be comin' up.

[00:13:26.19]

Annemarie A.: Wow.

[00:13:27.25]

Edward M.: It would be risin' and I'd have to go straight to bed right when I got home. They'd lock up the restaurant and the sun would be up. So, those were late nights there. After I worked at George Martin's, I went to . . . Tavern on the Green. I worked at Tavern on the Green, so I worked at the outdoor cafe there. So, if you failed in the cafe, they would just fire you. So, if you're really good, they would move you up to the green room. From the green room, they would move you to the crystal room. So, I move really fast. I went from

the outdoor cafe to the green room and then the crystal room, probably in less than six months. Probably less than that. I was workin' there, but the tips weren't as good as I thought they would be. I mean, they were good, they weren't . . . so, my future brother-in-law was workin' at the Rainbow Room then. He called me up and he says, "Eddie, they got a place here for you if you want to come. You just gotta go through a couple interviews." So, when I went into the interview, I went into Brian and Patrick Daly, who at the time, was runnin' the Rainbow Room, and they loved George Martin's, where I used to work. They said, "You got the job." I said, "Great." Boom. And I worked there for a long time. I remember that. At the same time I was workin' there, I was workin' at an advertising company. I was doin' four-color and black-and-white print ads. So, I wasn't makin' much money doin' that, so I just officially said, "I'm not gonna do this anymore." And stayed on the restaurant thing. So, after I got out of the Rainbow Room, there was an opening at the Pen & Pencil, which John Bruno, he owned the Pen & Pencil. And he used to own George Martin's. Well, I had the connection to go work for him, and that was a steakhouse. It was like a sixty-five-year-old steakhouse. There, I learned so much more through the old Italian waiters, the older Italian waiters. They used to tell me, said, "Don't do as I do. Do as I say." [Laughter] They used to tell me that all the time. "Don't do as I do. Do as I say." And I did that for a long time. I got married in 1986, June 14, 1986, and I took time off. Then I continued workin' there at the time until my wife got pregnant with our first one, Trevor, and when . . . when she got pregnant, she goes, "Sweetheart, let's move back to Charleston. I cannot take New York and bein' pregnant." I said, "You got it." So, I mean, comin' from Ipoh, Malaysia, where she's from, she liked the weather in Charleston. I mean, it reminded her of home, too. So, we moved down

here and then Trevor was born in [19]88. I worked out at Kiawah at the time, so, I was managin' out at Kiawah. So I worked for the Kiawah Resort Associates, Oak Tree, and then a private restaurant. I worked there, but I was puttin' in so many hours. I was puttin' in, like, seventy-five hours a week there. I was, like, "I can't even see my son grow up." Every time I get up, I have to get up early in the mornin', I don't come back till late at night. I remember comin' home when he was two years old and I came home and—no, it wasn't two. Yeah, it was two. That was when he started walkin'. I think it was about one and a half, and I just started cryin', because I'd missed all that time with him. I was like, "Oh, gosh!" So I said, "I gotta quit this." So, my wife—who suggested, my wife, she said, "Why don't you get a waiter gig?" [Laughter] She said, "You were so good at it." I said, "You know what?" I said, "I am." So, I thought, "Well, maybe I should check out and look for a concierge job first, maybe just try that." So, nothin' was comin' up and then I went . . . I went to a, there was a phone stand, a pay phone right here at the corner of Vendue and East Bay Street. So, she says, "Call—" Didn't have a cell phone, so she says, "Call me and check and . . . call me, see how you're doin'." So, I was out most of the day. She says, I called her, and she says, "Sweetheart, I just looked in the paper." Hang on one second.

[00:18:04.02]

Annemarie A.: It's okay.

[00:18:04.17]

Edward M.: She says, "Sweetheart, I just looked in the paper. There's an opening at a place. It just says 185 East Bay Street, now hiring. But it was in the restaurant section of the newspaper." I went, "What?" She says, "Go check it out." I was lookin' right at it. From the phone. I was on the pay phone, goin', "There it is, right there." But it had a big yellow tape around it, like a construction or one of those police, yellow tapes or whatever. And I said, "Oh, my gosh." I said, "Okay." She says, "Well, call me back. Let me know what's goin' on." So, I hung the phone up. I walked across the street and I peered in, went behind the yellow tape and I was peerin' into the windows this. I was goin', "This place isn't gonna be open for a long time." Says, "Now hiring upstairs." They said go up the stairs, the side stairs, on the alley here, on Lodge Alley, go upstairs to the third floor. So I wasn't look like that and I said, "This place isn't gonna be open for a long time." And had boards all over the place, just didn't look like a restaurant. So I went upstairs and there was a girl sittin' behind a computer and that was it. I said, "Hi!" Said, "I'm here for an application." She says, "Oh, sure, hang on." So, I had my resume and all with me and I had my letters of commendation, had everything with me. She looked at it, one look at it, she goes, "Hang on a second." She ran down the stairs and got this big, tall guy. His name was Chris Goss. I'll never forget it. He walked in, he's all dressed up, and he goes, "Oh, my gosh." And he says, "Come on downstairs with me." So we went down on the second floor, which is this floor we're on right now. And he used to have his offices in the back here. So, we went in and we sat down. He pulled out this blueprint of Magnolias, and he says, he goes, "This is the layout here." He gave me this big, long scenario on how Magnolias was gonna be. And how we were gonna run it and everything. And I said, you know me, I wanted to just get a waiter job. It wasn't—"Just give me a . . ." So he says, "I

tell you what." He goes, "Let me call your boss and talk to him." He says, "I'll get back to you." I said, "Okay." He says, it wasn't even 24 hours, the phone rang when I answered it. He goes, "Ed, I just got off the phone with your boss and he spoke about you and the restaurant business for forty-five minutes." [Laughter] I said, "What?" He says, "Yeah." I said, "Unbelievable." He says, "You're hired! But you have to promise me you're gonna be here for at least a year." I said, "Okay, sure. I'll be here a year." I outlasted him. I think he lasted about a year and a half, and I been through . . . let's see, eight G.M.s—wait. Two restaurant operations managers, eight G.M.s, probably over forty or fifty assistant managers, and then probably about four hundred waiters. [Laughter] And also probably six generations of cooks. [Laughter] Probably about six generations of cooks, and bartenders, too. So, I've seen it all. I've seen it all.

[00:21:49.14]

Annemarie A.: You really have.

[00:21:51.18]

Edward M.: I've seen it all. But it's been a great experience. Magnolias has never slowed down since I been here. The first night, we did a hundred and seventy-eight covers our first night here. We weren't sure if we were gonna be able to work the kinks out, but we always seem to work the kinks out, every facet of the restaurant. So, yeah. You know, when I think about what you have to go through, you have to deal with the customers. You have to deal with the staff you work with: bartenders, waiters, cooks, dishwashers,

preps. Anybody the waiter has to deal with. That can be a little tense, that can be a little tense at times, but you gotta work it like a family. You really do. So.

[00:22:38.13]

Annemarie A.: That's great. I have a question. So, you've seen kind of a pretty broad span of time working in this industry. How has service—how has your job as a waiter changed over that time? Like start off—

[00:22:54.25]

Edward M.: I don't think it has. I think, once you . . . I'm still . . . I'm still the same guy. You know? I haven't changed. I try, when I wait on tables, I try not to be robotic. They say there's a time where—I try to change it up every table, 'cause I don't want the next table to go, "He said the same thing to us." You know? You'll get that. Some people want you to talk. They really do. They want you to get personable with 'em. But if you're gonna move the table and make money, you have to make it short and sweet with 'em. But that's been constant with me. I mean, the food and beverage industry is the biggest industry in the world, and it spreads—it's all over the world. So, there's a big need for it. Especially in Charleston right now with all the restaurants openin' up. They're short-staffed. People with no, hardly any experience, are gettin' hired. So, I mean, it's not as . . . you had to have experience to go into these restaurants that I worked at. You really did. You had to have some type of knowledge of it. So, that's where I came in. I've trained a lot of people here. [Laughter] A ton.

[00:24:18.02]

Annemarie A.: Well, could you talk a little bit about that? How you train people?

[00:24:22.21]

Edward M.: Oh, gosh. Well . . . don't do as I do, just do as I say. [Laughter] Well, you get 'em, and when they're green, you just try to cover as much of the bases as there is. Management's done a good job here by puttin' out their tests. You get tested a lot. You don't pass the test, you don't get on the floor. I remember years ago, I remember tryin' to get a job at Magnolias was like tryin' to break into Fort Knox. You had to go through six or seven interviews just to get a job here. But now, it's not quite as hard to get in, but when you train the individual, you want to make sure that you're thorough and they know the wine lists, they know the bar lists. They know the lunch, brunch, dinner menus. You gotta go through ingredients with them, too. You always—I always ask somebody a question. I always throw 'em on the floor and I say, "Okay, what's an egg roll? What's in the shellfish over grits?" You know. The whole thing. Or no, "What's in the bouillabaisse?" So, you just pop the questions to them, make sure they know it. 'Cause that's embarrassing, if they get on the floor and they don't know. It's like not knowin' your lines during a play. It's like you're fumblin' your lines. So, I'll never forget, the owner one night—I was waitin' on him, God rest his soul, Tom Parsell. And I remember I was givin' the specials at the table with him and Susie, his wife. I was givin' the specials, and this is a long time ago. This was back in the [19]90s or whatever. We had not been open that long. And I fumbled on one of the specials, and I kinda like, stopped and went back. I pulled out a pad that their specials were on, and he reached out and grabbed the pad out

of my hand. [Laughter] He smiled about it. The next day when I saw him, he says, "Learn those specials, Ed! Learn those specials." [Laughter] So he's got a restaurant to sell, you know what I mean? He's got a business to run, he hired you to help do it. So, when I train somebody, I try to . . . we have the little special sheets now that help us out. So, people won't keep asking you questions. I remember Johnny Carson one time said, he said, he says, "Every time a waiter comes over and gives me the specials, it's like he's—" And I'm not pickin' any certain ethnicity here, but he says, "It sounds like you're speakin' Japanese." He says, "You go, 'What did he just say?'" And they walk away and he has to repeat it and repeat it and repeat it. So, if you got other tables and you've got to keep repeatin' to people, it's just—it doesn't get it. So Tom, Tom and Susie went to a restaurant in Dallas, Texas, I think that's where they went. In a really nice restaurant, I think it was the Mansion at Turtle Creek. I think that's the one it was. He saw all these waiters puttin' down these specials sheets and thought, "What a great idea." It helps them and it helps you to turn your tables and all. You know, you don't have to be sittin' there at the tables the whole time, explainin' specials to them. So that was a good idea.

[00:27:58.02]

Annemarie A.: Definitely. It sounds like it. So, this is goin' way back, but you were talkin' about the African American and Italian American servers. Do you remember specifically anybody who stuck out who taught you? Can you tell me who their names are—

[00:28:13.16]

Edward M.: His name was, I'm pretty sure if I can remember this, his name was Smiley. He was a driver's ed teacher during the day. He must have been in his mid-fifties, I think he was, and here I was, green as a greenhorn could be at twenty-years old—well, [19]77 when I started, I was born in [19]55—oh, I was almost twenty-one, twenty-two years old. I remember he would . . . he didn't smile that much but his name was Smiley. [Laughter] He would go through every, he would even repeat things for you. So if you did the steak tartare, you had to make sure the worcestershire sauce was in there. You had to put the coddled egg, everything. You had the minced anchovies. You had the whole thing, put everything in there, you know? Or the tableside Caesar. I meant to say the anchovies on the Caesar, but I got those mixed up here on the steak. Then when you did the cherries jubilee, you just gotta—you had to make sure put enough, a little bit more of the flour into the pan with the liqueur, make sure it flambéd. Because people came out for show. They wanted to see the flame burst up outta the . . . the pan. Yeah. And even on the steak au poivre, when he did the tableside steaks or the dover sole, they want a show. So, you had to do that in front of 'em. Yeah. I enjoyed doin' that. He was a good influence, he really was.

[00:29:51.25]

Annemarie A.: That's great. Is there anybody else who kinda mentored you or taught you that kind of stick out in your mind?

[00:30:00.05]

Edward M.: No, not really. The Italian waiters I worked with, Johnny Pasinni, Mario Gatte, Antonio Eno. It's amazing I still remember these guys' names. They would always— Mario Perez. They would always teach you just . . . make the customer happy. Make him happy. Just . . . they would help you out, too. They would. They would. Most of 'em would. They would teach you the, just, attention to detail. And having to— get the food out, [claps hands] a sense of urgency. I think that's what we have here at Magnolia's, too.

[00:30:45.16]

Annemarie A.: Definitely. Can you talk about the difference between waiting and serving in New York? As opposed to in Charleston?

[00:30:56.06]

Edward M.: The customer attitude. [Laughter] You can tell when you wait on a New Yorker down here, especially from Long Island. 'Cause my wife's sisters live in Long Island. So you can tell, they're kind of aggressive and they want things done. They're high maintenance. And they're like, they want this here and this. You'll go back in the wait station and you'll complain. You'll say, "Doggone it!" They say the worst thing someone can order from a waiter is a hot tea, 'cause you have to bring everything out, milk, sugar, hot water, get your lemons, get the tea bag, get the tea pot, get the whole thing. You have to set it up. So they say that's one of the—I remember we had French press here. It would drive me crazy. 'Cause if you didn't have the parts for it, the coffee pot, it would drive you crazy. So we got rid of it. We were like, "It takes too much time. People are waitin' too long." Whatever. Yeah, I think it's the attitudes of the customers. I remember one

time, one of the waiters at . . . at the Pen & Pencil told me, says, "You know what people do? They come up in these Mercedes Benz all nicely dressed and all just to come in and give you a hard time." They do that. Some people do take their problems out on ya. They do. You're right there. You're in the wrong place at the wrong time with some tables, 'cause they might be in the middle of a fight or somethin' when they got out of the car. You go, "Let me come back. I'll come back." Or whatever. But now, I think somethin' is slightly rude is when somebody is on the phone and you go to the table and they're on the actual phone, talkin', while you address the table. I say, I tell 'em, I say, "I'll be right back." Sometimes you get people—"No, no, no, no, no. Come back, come back, come back." Well, I can't talk to ya if you're on the phone, doesn't make any sense. So, stuff like that. But yeah, that's a difference between here. Here, everybody's kinda laid back. Most people are laid back here, where they're more aggressive in New York, yeah. They want things like that [snaps fingers]. Here, they're more like that. People want to get served, though. People don't like to wait, though. They don't like to wait for their food for a long time here. Some people up in the North, they like to dine. They just take their time and dine. Here, they want to eat. 'Cause I remember, we used to close here at one o'clock in the mornin' on Thursdays, Fridays, and Saturdays we first opened. And close at midnight Sunday through Wednesday. So, if you closed the restaurant—well, what Mr. Parsell had out on the sign was, "Lunch, dinner, late night." So if you were here Thursday, Friday, and Saturday, there was a chance you're gonna get out, like, two in the mornin' for sure, because you had to be servin' like . . . what did we have? We had poached eggs with beef tenderloin with cornbread, which was like an eggs benedict in some ways. I think maybe we had eggs benedict then, too. I'm not sure. But we'd have things like

bowtie pasta with chicken and bleu cheese. We'd have black bean cakes with a yella— with a tomato sauce or with a yellow pepper coulis. We'd have things like that. For late night, shrimp and sausage over grits is our founding one entree here. It's a appetizer right now, but it's been all over the menu since I've been here, that's andouille sausage from Lee's Brothers in Orangeburg, South Carolina. You've got the tasso, which is a spicy Cajun-cured ham. They put it into, like, a chicken veloute, there, a chicken stock, reduce it down with heavy cream and parsley and put local shrimp in that, and then they pour it over the grits. Now, our grits have come from different places. Our grits come from Grist Mills in Belvidere, Tennessee; Logan Turnpike Farms in Blairsville, Georgia; Adluh Mills in Columbia, South Carolina; Geechie Boy Grits. We got 'em from all over. But they're so good, and just so creamy, the way they're supposed to be.

[00:35:43.19]

Annemarie A.: I agree with you. [Laughter]

[00:35:44.07]

Edward M.: Yeah. They're really good. Yeah, you had 'em with the ribs.

[00:35:47.12]

Annemarie A.: I did, it was really good.

[00:35:48.06]

Edward M.: Yeah, it was good.

[00:35:50.22]

Annemarie A.: Well, tell me a little bit about . . . walk me through a typical . . . well, no, before this, I want to go back. Because you mentioned that you'd worked at the Carolina Yacht Club as well when you were here, right?

[00:36:01.08]

Edward M.: I didn't work there that long. I didn't work there long at all. I was . . . no. I got out of there because the tips weren't very good. I always left the restaurant if the tips weren't good. I worked at other restaurants, too, but not long. That's why I haven't mentioned any of them, because I didn't work there long, because I wasn't making any money. If I don't make any money, I gotta leave. It was just . . . you know, that's it. But yeah, I didn't work there long at all.

[00:36:29.12]

Annemarie A.: Um-hm. I understand that.

[00:36:30.08]

Edward M.: Yeah, I just . . . I was like, eh . . . I got outta there fast. [Laughter]

[00:36:35.27]

Annemarie A.: That makes sense.

[00:36:35.27]

Edward M.: But I'm gonna tell you who's probably a good cook besides my mother, God rest her soul, is my wife. She's from Malaysia, and you know Malay— she's part Chinese, Filipino, Portuguese. She's got a lot of mixture in her. But she comes from an incredible family, and all her sisters love to cook. My mother-in-law, God rest her soul, she used to cook. She came and stayed with us when my father-in-law died, and she would just—just the aromas in the air, what she was cooking was unbelievable. I mean, the curries and just . . . Barbara cooks this incredible beef and ginger over white rice, which is just, I mean, with oyster sauce and all, just unbelievable. She loves to watch cooking shows. What's the Italian lady on E TV? What's her name? I can't remember her name. Anyway, she likes to watch her. But she's . . . she's an incredible cook. Golly. She just has something. I'm spoiled rotten because she has somethin' in the fridge every time I get off work. There's somethin' there, you know. 'Cause she knows it's a lot of work, especially for somebody my age, now. You know, you gotta keep him goin'. Keep him goin'. Go, go, go. [Claps hands] [Laughter] She gets my energy up when I see what she has. I mean, she just spoils me rotten. She really does. I can't remember what it was called, it was called a shrimp **falia**? Shrimp **falia** with shrimp and bowtie pasta. The sauce looks something like an alfredo sauce, but it's not. But she puts scallions in it and just puts . . . tomatoes, whatever in there, and it's just unbelievable. The shrimp added to it, oh, it's amazing. It was amazing. So, she had two of those. Last night I walked in, I went, "Whoa!" And she got me a lemon meringue pie, which I love lemon meringue pie. She got me a small apple pie on top of that. She gets me my vanilla bean ice cream. [Laughter] It doesn't show like

I eat a lot, I don't, because I run around a lot here. Magnolias, you gotta take off. You're liftin' stuff, it's almost like doin' isometrics. You know how you do isometrics?

[00:39:04.23]

Annemarie A.: [Inaudible 00:39:04:23].

[00:39:13.19]

Edward M.: Right. So, I'm now into the Teeter, do you Teeter?

[00:39:16.17]

Annemarie A.: No.

[00:39:16.17]

Edward M.: That's my new gravity inversion, you hang upside down. You seen those commercials?

[00:39:21.03]

Annemarie A.: No.

[00:39:21.03]

Edward M.: Well, I got a Teeter over Christmas and my son put it together. He came from New York and put it together. I hang upside down when I get off of work and it relieves my

tension. You just stretch, lean back, oh, my gosh. It's amazing. You'll hear your back pop. You'll go, "Ah." It's just amazing. Yeah, so, she spoils me and I do my Teeter. [Laughter]

[00:39:48.29]

Annemarie A.: That works. Well, tell me about—walk me through a typical day here at Magnolias. From start to finish.

[00:39:54.16]

Edward M.: Oh, my gosh. Well, first of all, you come in. You gotta be in full uniform. No, you gotta have your crisp uniform right when you walk in. So, black pants, black socks, and you can't . . . let's see. So, when you walk in, you get dressed first. You fold your napkins. Everybody has that. You fold your napkins, and when you come downstairs, you show your napkins to your manager, you go downstairs, you punch in—punch in, you gotta be in at 3:45. You go out to your station, you check your tables, all your section. You check, first of all you check the chairs, make sure there's no crumbs in it. If there is, you get the crumbs off and then you sweep. You sweep right away. Then after you sweep, you polish your station. Make sure your tablecloth is lined up. Your salt and peppers are filled up. You check all your silverware, make sure there's no fingerprints on the silverware. There's nothing on the backs of your b&bs, like this, you look under that. You make sure your glasses are polished. There's no water spots on 'em. There's no lipstick that somebody put down accidentally, 'cause—there's that. Then we have a thing called line up where the chef takes us in the gallery, puts all the food out, the specials, goes over each of the specials. The manager goes over his notes. He covers—"How many covers

we got? Okay. We got three hundred and fifty covers tonight. We have some special requests, buh-buh-buh." He gives us the whole shebang. Oh, we have duration duties we have to do, too, when we come down the stairs after we punch in. We have to make sure—we have different duration duties like tea, ice. You have . . . just what makes the restaurant run. Everybody's assigned different duration duties. Glassware, that sort of thing. So, you have to do that first. Then we have line up. Then, like I just said, he covers the notes, covers everything. Then [snaps fingers]. . . bam, you start gettin' sat. Right away. Then it's just like an assembly line. It goes and goes and goes and goes. As long as you make your customer happy . . . management's happy, and we get things done. I feel . . . I never wanted to be a cook, but I see what cooks go through, and that's a hard job. I mean, even . . . I mean, you get back there, there's a chance you're movin' that fast that you can burn yourself. You get burns on you. The whole thing. It's a tough job. It really is. I don't see how they do it. There's a book, also, by Anthony Bourdain, called "Kitchen Confidential." Do you know the book? Do you know the book? So, it just, it gives the outline of what goes on in the restaurant business. I don't think it's like totally that. [Laughter] But he gives a pretty good synopsis of what happens in the restaurant business. So . . .

[00:43:36.27]

Annemarie A.: Definitely.

[00:43:38.25]

Edward M.: It's a busy business, 'cause people have to eat! They have to eat. You know? And you want people, for a reason, to return. You want people to come back. That's how you sell the restaurant. That's why I've been here twenty-nine years, 'cause I gave the people a reason to return. I said, I told the front of the house meeting—we had a meeting recently—and I was givin' a speech on a reason to return. I said, "When people leave here at night, what kind of reaction do you want them to have? Or do you really care?" I said, "I care. When I look out and I go, they put their key in the ignition, they turn on the car, and they're leavin', are they gonna say, 'Gosh, that was terrible.' Or, 'Man, that food was amazing. That waiter was incredible!'" So, I always look at Yelp!, Trip Advisor, and Google's reviews, just to see how we're doin'. I always do. I been doin' that for years, just to check, see how we're doin. I keep up on it, too. Like if somebody actually mentions a waiter's name, I'll come in the next day and get that waiter and say, "Hey, go check Yelp!, man, you got a great review." I like to cover the bases on that. I like to keep 'em in touch.

[00:45:04.24]

Annemarie A.: Definitely. Well, tell me a little bit about your reactions with your guests. I know you've talked a little bit about it, but talk about your philosophy and how you kind of manage tables.

[00:45:19.13]

Edward M.: How do I manage 'em? We are managers of our tables. We are. We've been given that. If somebody doesn't like, say, for instance, their tuna. That's strike one. So you bring it back, say, "Man, let me take care of that for you. I'll be right back." You go to a

manager, you say, "I got a re-cook on table whatever." He goes, "Okay, what position?" Position where they're sitting. And they bring it out again. If they call me over again, if I go—I go right over and I say, "How's this done?" If they go, "Ah, this isn't workin'." I'll take it back to the manager again. Well, that's strike two. Strike three, I get the manager involved. I manage my own tables up until somethin' like that happens, and then I bring a manager over. We have a manager now who likes to . . . if the drink is bad, one of the mixed drinks, he wants to know why they didn't like it. 'Cause you're gonna get somebody goin', "This is too spicy for me," or whatever. He wants to know, so I'll send him directly over to the table and have him take care of that. If he can't win it, he says, "Give 'em what they want." I say, "Okay." So. So that's how we manage it. That's how I manage the tables, I mean, if I'm so-called what they say in the weeds where I get high maintenance tables, if I can't get to my other tables, I'll let the manager know or I'll let a waiter know. I'll say, "I need some help here. I need water poured here. I need some bread service here. I need my food run here." I just let 'em know. We don't have more than four tables. I think that's enough an individual can take. You can't do five or six by yourself. When I was workin' at Tavern on the green, we had a captain, we had a front waiter, we had a back waiter, we had two busboys. So, that's how we manage the tables. But we had, like, eight tables at one time. But that's how you do it.

[00:47:35.11]

Annemarie A.: What's the pros and cons of team service versus single-service?

[00:47:39.12]

Edward M.: Team service is, you have to be competent. [Laughter] You have to have a competent partner. You can't have somebody who doesn't care. Like, "Ah, I don't care about . . ." Like they come in, they don't really care about the job in general, they just want to make their money and go home. If you find somebody who really cares—like I had a really good guy at the Rainbow Grill, which is part of the Rainbow Room. His name was Sebastian, he's from India. I'll never forget this guy. I always make him front wait 'cause he was so good. His personality was so, I mean, I have a good personality, but he was so . . . he'd take the order down, rip the copy off, give it to me, I'd run it downstairs, give it to the kitchen, prep everything up for the appetizers or entrees, boom, bring it up or he would help bring it up, too. He would do the cocktail service. I would do the food service. We had that at several places I worked. But I enjoyed that. When it comes to single service, you have to rely on . . . the people around you, the waiters around you. If you need help, you have to go through them to get it. But I like the front and back service. I really do. The single-service tires you out more. [Laughter] So.

[00:49:05.02]

Annemarie A.: I bet. That's great. So, I know just walkin' around and also bein' in the dining room and kind of seeing . . . tourism is a really big thing, especially in this area.

[00:49:15.01]

Edward M.: Oh, Charleston's huge now.

[00:49:17.20]

Annemarie A.: So, could you talk a little bit about how tourism and the tourism here has impacted your job?

[00:49:22.29]

Edward M.: Well, it's increased. Well, Hugo had a lot to do with the tourism, too, you know. It was already a tourist town, but people found out Charleston was that little diamond in the rough. And they found out after Hugo—"Oh, my gosh!" When they came down to help us, they went, "Oh, my gosh. Look at this place. Oh, my gosh." And people started buying real estate down here afterwards. Them, the Kiawah, they had the Ryder Cup out there in [19]91. And people—Europeans—came in and found out they had relatives in Charleston. So, they started buyin' up a lot of these little mansions downtown, usin' them as for vacation homes. But also, remember the B.P. spill in the Gulf? People had nowhere to vacation, so where'd they come? They came to Charleston. People still—I mean, word of mouth got out, and we had . . . you know I said the reason to return? People had a reason to return. They still came back. So, we've got—plus we're, like, Conde Nast rated us number one for, like, the second or third year in a row. Might be more'n that. Travelers magazine have rated us way up there, even above Florence, Italy. I was like, "Wow." So, a lot of people are comin' in because of that. When people come in, they gotta eat. So, whatcha gonna do? You're gonna open restaurants. But when Mr. Parsell purchased this building, it was empty. He put his executive offices upstairs. He'd never gone into a restaurant business before because he was a auto dealer, and he never put his . . . so, when he opened up Magnolias, it was at the right place, location, location, location, at the time. And we were one of the first restaurants to be open all day. We were open from

11:30 till 1 o'clock in the mornin'. I mean, you could come in here at 3 o'clock in the afternoon or 3:30 and . . . have dinner or lunch. Yeah, so, tourism has really helped us out a lot.

[00:51:36.25]

Annemarie A.: Definitely. So, talk to me a little bit about your regulars. Do you have regulars?

[00:51:43.14]

Edward M.: I used to have a list of 'em. I used to have a list of 'em, I'd put 'em in my wallet. I have a list of 'em, go, "Ed, the Brynberries just came, just got our—" "The Brynberries." So, I'd go down the list and I'd go, "Oh, yeah, I know them." It was about that long. I had both sides of it, I'd put their name down. So, through the years, I've had to mark peoples' off. Their names off. Because they've deceased. But I had a table, there was a table of sixteen one day and I happened to work lunch—I don't work lunches anymore—but I was workin' that lunch. I walked out into the alley, into the front of the restaurant, and they all screamed when they saw me. They said, "Oh, gosh! He's still here!" They started wavin' at me. I said, "Oh, hey! Hey, help me out, I'm sorry." They said, "You've waited on four generations of our family." I waited on the grandmother, I waited on their mother, I waited on their daughter, and I waited on their granddaughter. So, I waited on, like, four generations through the years. I was like, "Wow." I get that all the time. I get people who stop me but I can't make their faces out. I've waited on 'em, but they enjoyed it so much. It's incredible. I had one couple, they were sittin' in the front of the restaurant. They brought their family. They had two teenagers. So, they just stared at me when I came

over. I said, I was givin' my spiel to the table and they said, "Hang on a second. Ed?" And I said, "Yeah?" They said, "You waited on us when we were dating." And I said, "What?" He said, "We were livin' next door right over here in Lodge Alley, right down here, and you waited on us when we were livin' together, dating, or whatever, and we got married. We had these two and here you still are." They were bypassin' and happened to look up and see me in the window waitin' on somebody and they put the brakes on and came in. They said, "Oh, my gosh." I had one lady come in and she went, "Oh, my gosh! Thank God, an original hire!" 'Cause she didn't want to come in and see a bunch of strange faces. She wanted to see me. So now, when you look, you see me. You see Willie. You see Slade. You see Stephen. You see Greg. You see some of the others who were underneath, who've been here maybe ten years or whatever, and they still get a lotta requests, too. It's a reason to return. That's why they come in the way they do.

[00:54:30.28]

Annemarie A.: Definitely. So, you've talked a lot about how this job is both physically and kind of mentally, emotionally demanding. [Laughter]

[00:54:39.04]

Edward M.: I had a waiter one time tell me that waitin' tables adds ten years to your life.

They've always said that. It is. It is. It's a hard job. It's a hard job. I had a lady the other night, she wanted to know how much her father-in-law tipped me. She says, "Ed, come here a second." This is, like, a week ago. I said, "Yeah?" She goes, "How much did he leave?" I said, "Why?" She said, "'Cause he's cheap." And I said—and I opened up the

book. I don't think it was, it shouldn't have been her business, you know, even though she was related to him, but she wanted to cover my bases. So I opened it up, it was over 20%. She said, "Oh, my gosh." She looked at her husband, she goes, "He tipped—" He goes, "That's pretty good." He went, "That's pretty good." She goes, "I see you guys and how much—I used to wait tables," she said. "And it is a hard job. Physically tiring job." It is. And she said that she wanted to make sure I was taken care of. It's rare that you find those kinda people that say that to you, but it's kinda like, refreshing to know there's people out there that know, that they're concerned.

[00:55:56.10]

Annemarie A.: Definitely. So, this is kind of a two-part question. I'll start with that, 'cause I'm interested about tipping and how it's kind of changed, especially with the advent of credit cards. How has that changed the way that you've been paid, if that makes sense? 'Cause I know that some people—

[00:56:12.19]

Edward M.: You still don't—waiters, like, you still make \$2.13 an hour. Which I think they should raise that. That was during Ronald Reagan's era, \$2.13 an hour. I think it should be a higher hourly pay for waiters, I really do. The only raise we get is when they raise the price on the menus. Say, for instance, they had the shellfish over grits. It's twenty-five and they raise it to thirty-two. That's your raise right there. There are still people that tip 15%, which I don't, is like 10% years ago. I think they should be tippin' 20, 25%, always.

20-25% automatically. But yeah, it's changin'. I mean, the tips are better than they were ten years ago, I'm feelin' it. So, yeah.

[00:57:08.02]

Annemarie A.: That's really interesting.

[00:57:09.03]

Edward M.: Yeah, so it should be. But there are more people consider it now than there were years ago. I mean, there was a—I was watchin' C.N.N. not long ago and there are people that, like, don't think they should have to tip on wine by the bottle. That doesn't make any sense at all. There's only a fraction of those people still believe that, but everything else is . . . so, I think it's pretty steady. It should be 20-25%.

[00:57:41.16]

Annemarie A.: Definitely. Thanks for your opinion.

[00:57:44.04]

Edward M.: Oh, you're welcome.

[00:57:46.00]

Annemarie A.: I'm findin' that everybody has a different experience, and so it's interesting to kind of get comparisons. Have their own idea about it, so.

[00:57:53.07]

Edward M.: Right, right. Sure.

[00:57:53.24]

Annemarie A.: But it's a complicated subject.

[00:57:56.21]

Edward M.: Like I said, 15% is like 10% years ago. Some old school people—they're like older than me—still tip 15% 'cause they think . . . I don't know if Fodor's still has that in their travelogues, you know, in their books when they travel. "It's customary to leave 15%." I think they should change that, you know? 'Cause Europeans, Europeans still don't tip very well. They never have. I had an American girl with an English boyfriend, and she goes, "Hey, Ed, c'mere a second. Tell him they don't tip." She pointed that out. "Tell him they don't tip." He goes, "Well, we have the additional tip. It comes with in the taxes." And whatever. I go, "Okay. But you're in America, you should know that doesn't happen in America. You should tip accordingly."

[00:58:57.28]

Annemarie A.: That's funny.

[00:58:58.11]

Edward M.: I know. But Europeans, they're getting better. I shouldn't just pick them out, but my wife said the same thing about certain—even when she was an airline, she was a flight

attendant for Cathay Pacific Airlines, my wife was. That's how we met, was in New York. She said the same thing. She said she had people who were different ethnicities or whatever didn't like tippin'. There are some people, just don't like tippin'.

[00:59:29.20]

Annemarie A.: That's interesting.

[00:59:29.20]

Edward M.: Oh, yeah. I had a bad tip the other night, and I just slammed it down when I got it. I slammed it down and I went, "What did I do wrong?" And I brought the waiters over to look at it. I said, "What did I do wrong?" I did nothin' wrong. The lady, she had a birthday for her niece. I went over, wished her happy birthday, brought out a brownie with a candle on it, they had two courses. Their waters were refilled, every single one. I didn't cross over. I went around everybody. And I said, "What happened?" And they said, "They just didn't want to tip. That's all there was to it." And she loved everything. She smiled when she left. But I think I got 'em outta here on the right foot, but she just didn't tip. I mean, to get twenty on two hundred is like [slaps hands together] a slap in the face. You just take it personally. You go, "Why did they leave that?" And it bothers you for a while. You know, I used to take this job home with me, but not anymore. I used to go, "Did I really upset that lady at the table? Did I give this—" You know? The bad stuff. The good stuff kinda like, pushes over to the side. The bad stuff, you're tryin' to concentrate on. So, yeah. That upset me the other night. [Laughter]

[01:00:55.17]

Annemarie A.: I'm sorry that happened.

[01:00:57.05]

Edward M.: That's alright. Remember when you came in? Right after you came in, I got eleven women whose—it was their fiftieth birthdays.

[01:01:07.13]

Annemarie A.: All of them?

[01:01:07.13]

Edward M.: All of them. They had arranged it for two years. It was their birthdays. And I just kinda went, "Everybody?" She said, "Ed, we've been arrangin' this for—" We get a lot of bachelorettes here, too. Lot of bachelorette parties. We're like, I won't hesitate in giving people separate checks. I'd rather have one check to do the table, but I won't hesitate giving separate checks, 'cause that's what we're known for. I mean, if somebody asks, I'm not gonna get upset about it. "Sure. Everybody wants separate checks? Gotcha. No problem at all." Thank God for Aloha, the computer we're on, 'cause it separates 'em like that, so you can have it in and out.

[01:01:55.04]

Annemarie A.: That's nice.

[01:01:55.24]

Edward M.: Yeah. I know. Thank God. Not the old **dew** pad where you had to write everything down, separate it like that. [Laughter] I hated that. Oh, my gosh.

[01:02:07.29]

Annemarie A.: Well, tell me a little bit—so, this is kinda on the flip side, but I think it's pretty remarkable and interesting that there are so many of you guys who work here and have worked here for fifteen or twenty years. What kind of work environment, like what kind of support do you get that makes that happen, if that makes sense?

[01:02:25.22]

Edward M.: It's a good place to work. Everybody likes it. Everybody likes it. It's not easy to . . . well, no job's easy. So, you just come in, you just focus, and you try to win it over and keep the restaurant in good shape. Just keepin' it . . . I mean, all the time. This is an old building, on top of that, so they always have to have repairs. During the summer, since I've been here in 1990, summers here are so hot the air conditioner goes down. I don't know if you experienced that the other night when you came in. It was warm in the restaurant. It was gettin' hot. I mean, I had people goin', "Can you get a manager or somethin'?" We've always had air conditioning problems here. But otherwise, I think what keeps us comin' back is the money. We're just so busy. If you're gonna be a waiter, this is where you wanna be, you know what I mean? I don't know about the other restaurants downtown. I know they do business, but this restaurant's like off the charts when it comes to bein' . . . I mean, we bust at the seams some nights, we're so busy.

That's when I feel sorry for the cooks. Always have. Look back there and go, "How do they do it?" You know? They are. 'Cause if it's not for them, we don't have a job, you know what I mean? I think they should be compensated, definitely. That and dishwashers. I think dishwashers and hostesses, too. Dishwashers are essential to the restaurant business, so they should be paid accordingly. They should be paid good. And the hostesses, I told the hostesses at this meeting, I said, "Hostesses!" And they all looked at me. I said, "You're the first thing that a customer sees when they walk in the door. You're the first thing. You gotta win them over. You gotta make them want to come in here and eat. And treat 'em nice. I mean, how would you want to be treated?" I said, "When you see the customer walk in the door, that's you. That's you walkin' in the door!" So, you gotta always smile. I mean, you know what? I tell people, I tell trainees here, too, leave your personal stuff at the door. Don't bring it in here. You're breakin' it up with your boyfriend? Don't bring it in here. Give us six good hours while you're here, then worry about what's goin' on. I know it's tough, but then worry about it. Somebody has a sick parent or somethin' like that, I can understand. Their parent's in the hospital or whatever and they come in here and they're walkin' on eggshells. My wife had cancer, and durin' those times she was goin' through chemo and all, I was walkin' on eggshells, but I kinda said, "I gotta put it in the back of my mind. Focus on the job. Focus on the job." That's what you have to do.

[01:05:29.00]

Annemarie A.: Yeah. It's a lot of work.

[01:05:29.22]

Edward M.: Yeah. It is.

[01:05:32.13]

Annemarie A.: Well, I have a question, too. I think that I've noticed there's a difference between service and hospitality, and I wonder if you'd give your definitions of service and hospitality.

[01:05:40.28]

Edward M.: Service is pleasin' the customer. That, too. I think both are wrapped up in the same definition. You want to be hospitable. You want to be. It's like them walkin' in to your house. You're like, "You'd like some iced tea?" You know? "You want to have some cake?" [Laughter] That's bein' hospitable. Then servin' them is part of the hospitality. That's the way I look at it.

[01:06:14.28]

Annemarie A.: That's great.

[01:06:16.01]

Edward M.: Um-hm.

[01:06:16.01]

Annemarie A.: And what keeps you comin' back every single day?

[01:06:20.03]

Edward M.: [Laughter] Retirement. I have to save for retirement, oh. I'm sittin' down with financial guys—my wife works at Wells Fargo. She's been with them twenty-four years, and she's been with Bath & Body for, like, twelve years. She doesn't work at Bath & Body that often, but she works at—so, we have, like, a financial consultant, and he's not given us the thumbs up yet. [Laughter] So, we're tryin' to save that nest egg. I mean, my father retired at fifty-two, and I'm goin' on sixty-four. I'll be sixty-four in December. So, you think . . . some people retire early, but what do you do with retirement once you retire? I mean, you play golf every day? Do you walk in the park every day? I mean, what do you do? My dad played golf. He retired, he played golf three times a week. My mother was still teachin' at the time. So, when she retired, she was, like, late-, middle-sixties, late sixties, she retired. That's when, I guess, they spent more time together. You know? They took trips and that sort of thing. But you don't take trips all the time, 365 days, a week. So, I mean, what do you do? So, now you see A.A.R.P.—I get the magazine—you see people . . . you see people goin' back to work now. They're in their seventies, goin' back to work. Now, I don't know if I could do this sort of dining in my seventies. [Laughter] There's no way. There's no way. 'Cause I get tired real easily now. I go, "Oh, man, that was a rough night. Golly." And you have to veg out. So I don't get to bed sometimes till three o'clock in the mornin'. You don't. So, you sleep till what, ten, eleven? And then you get up and, "Uh . . ." You gotta get your stuff together and then you prepare for that night. So, eat, sleep, work. Eat, sleep, work. Or, eat, sleep, work, or somethin'. [Laughter]

[01:08:40.23]

Annemarie A.: That makes sense. Let me see, I'm tryin' to think of other things I was gonna ask you. I think I'm almost done with askin' you questions. Is there anything we haven't talked about that you want to talk about?

[01:08:50.19]

Edward M.: No, no. You covered just about all of it, just about.

[01:08:58.21]

Annemarie A.: I think so.

[01:09:00.17]

Edward M.: Yeah.

[01:09:01.16]

Annemarie A.: Think so. I think, after I get done, I'll probably think . . . I should have asked this question. [Laughter] Well, thank you so much for talkin' with me, Mr. Murray.

[01:09:10.06]

Edward M.: Oh, you're welcome. Yeah, you're so welcome. Yeah, I just want to let you know, my children stayed out of the food and beverage industry. [Laughter] One's a digital engineering director, one's a flight attendant. Well, she kinda, like, waitresses in the sky, but they never got into it. But they love to go out to restaurants. My daughter's datin' this

assistant manager of this restaurant in New York right now, so she gets to experiment with different restaurants in New York. So I think that's good. Yeah, so, this is the largest industry in the world, and it just keeps goin' on and on and on. Well, you're welcome, Annemarie!

[01:09:52.05]

Annemarie A.: Thank you.

[01:09:52.05]

Edward M.: You're so welcome.

[End of interview]