

Transcript Episode Fifteen : Sara Smile
Out of Touch: A Hall and Oates Podcast
Naomi Schoenfeld + Mary Kay Holmes + Sarah Wilson

00;00;14;15 - 00;00;18;11

Speaker 1

Baby here with the warm.

00;00;21;04 - 00;00;25;05

Speaker 1

I can feel you watching inside.

00;00;27;07 - 00;00;28;20

Speaker 2

All alone with me.

00;00;29;08 - 00;00;35;13

Speaker 1

I'm waiting for the sunlight.

00;00;36;03 - 00;00;40;11

Speaker 3

I yeah. Cause I can't drink.

00;00;41;18 - 00;00;44;03

Speaker 4

Hootie, who told you you can't drink?

00;00;44;14 - 00;00;48;12

Speaker 3

You told me I can't drink. Yeah, I can't even eat.

00;00;48;24 - 00;01;01;24

Speaker 4

This is actually, like, would be the worst possible drink for you. Yeah. This okay. We're just diving in, and I know we're recording, so this is exciting. We're going to hear all about your ulcer.

00;01;04;18 - 00;01;23;07

Speaker 4

This is episode 15, 15, 15. And we are going to talk about Sarah Smile. And there is so much to talk about, and we have an exciting guest who is already with us in the room. And guess what? Her name is?

00;01;24;14 - 00;01;25;19

Speaker 3

I can't. Can't even.

00;01;26;00 - 00;01;31;10

Speaker 4

Possibly get. Well, it's Sarah and looking like she's smiling. Yeah.

00;01;31;26 - 00;01;33;04

Speaker 3

Sarah's always smiling.

00;01;33;10 - 00;01;52;26

Speaker 4

Sarah. Sarah has a great smile, and she is one of my close friends. And she. Sarah Wilson is a researcher for SEIU Local. Ten to one. Am I getting this right? And she is also unofficially a researcher for Out of Touch, a hollow notes podcast.

00;01;52;27 - 00;01;54;21

Speaker 3

Absolutely. I would say officially.

00;01;55;07 - 00;02;04;08

Speaker 5

I would say an official Googler like, you know, in large part, yes. These days, that's.

00;02;04;16 - 00;02;23;25

Speaker 4

What you're getting. She has. She has brought many many interesting facts to light and has raised many interesting points along the way. And this is what the first of of what I hope is a longstanding communications from the field. Sarah. Yeah.

00;02;24;04 - 00;02;25;25

Speaker 5

I get my Google game then.

00;02;27;03 - 00;02;31;18

Speaker 4

I don't even think so. I think we actually have so much better that we have even dealt with.

00;02;32;13 - 00;02;32;25

Speaker 3

Oh, yeah.

00;02;33;01 - 00;02;41;21

Speaker 4

That's exciting. And then we were just about to talk about the cocktail we're drinking called Sara Smile. But but first, let's let's see if Mary Kay wants to talk about why she stopped drinking a cocktail.

00;02;42;09 - 00;02;57;28

Speaker 3

Well, I'm not drinking a cocktail because I'm having some stomach issues that are hopefully only an ulcer, but potentially many other things. So I am drinking sparkling water today while you guys are drinking. Sara, smile. What are you drinking? Tell me all about it.

00;02;58;11 - 00;02;59;10

Speaker 4

Tell us about the cocktail.

00;02;59;11 - 00;03;10;13

Speaker 5

Let's see. So the cocktail is it's it's the first vodka cocktail I've drunk in a while. On purpose. I mean, not that I know, but I.

00;03;10;13 - 00;03;11;15

Speaker 3

Usually like vodka.

00;03;11;18 - 00;03;30;09

Speaker 5

Anymore. Vodka and ruby red grapefruit. Juice, but not the, like, sugary kind. It's not the kind where they had all this corn sirup or whatever. It's grapefruit juice and Aperol and Saint Germain and lemon juice.

00;03;30;16 - 00;03;31;11

Speaker 4

Simple Sirup and.

00;03;31;11 - 00;03;34;13

Speaker 5

Simple sirup to balance out the lemon juice. And I haven't tried it yet.

00;03;34;16 - 00;03;36;04

Speaker 4

Here we go. Let's try this low taste.

00;03;36;04 - 00;03;38;12

Speaker 3

It looks beautiful. Representation.

00;03;38;20 - 00;03;39;27

Speaker 4

Remember these glasses, though?

00;03;40;08 - 00;03;41;19

Speaker 3

Yep, I do.

00;03;43;25 - 00;03;50;27

Speaker 4

And it's good. I'm really glad that there's, like, a pitcher because I'm going around every cell.

00;03;51;16 - 00;03;51;23

Speaker 3

Yeah.

00;03;51;28 - 00;03;57;11

Speaker 5

Stopping it is good. That wasn't really a response. The drink, just a response to it.

00;03;57;27 - 00;04;00;29

Speaker 4

But I got a lot of alcohol in it, though.

00;04;01;10 - 00;04;07;29

Speaker 3

Have you guys noticed that now? We are women of a certain age. Everything makes you choke. Or is it just me? Like my water?

00;04;09;10 - 00;04;23;06

Speaker 5

I have that response more often. Yes. And I just have to say that I have had remembering the times that I've had stuff with my stomach, this would be pure hell. So don't be jealous. At all, right?

00;04;23;07 - 00;04;42;24

Speaker 4

Yeah. No, this drink is like the epitome of what you should not drink when you have any kind of stomach thing because it's got, like, the harshness of a vodka which is like the most harsh of any alcohol. And then the harsh acid of grapefruit juice and lemon juice. I mean, I think the Saint Germain would have a little bit of a calming factor.

00;04;43;00 - 00;04;45;10

Speaker 4

I feel like it would. I feel like it's a help.

00;04;45;11 - 00;04;47;00

Speaker 3

It could be a health elixir.

00;04;47;10 - 00;04;59;11

Speaker 4

I mean, in solidarity with your stomach. The other night, I had a white Russian when we were on. What is what is that crushing that set lasting? Bruce.

00;05;00;20 - 00;05;21;03

Speaker 3

We were we were guests on a Bruce Springsteen podcast, which I could not possibly know less about Bruce Springsteen. That I do. But I have to say, the host, Jesse Jackson. No, not that Jesse Jackson was amazing. He was super duper nice. It was a really fun chat. So I hope that we're going to have him on our podcast very soon.

00;05;21;05 - 00;05;42;18

Speaker 4

I think we will he also has a Doctor Who podcast. And so I'm trying to angle to get myself on that podcast because I'm a big Doctor Who nerd over here. And that's actually why I was like, that's how I decided to I could go on his podcast because I was like, Okay, Bruce Springsteen in Dallas, Texas. Like, I don't know, I don't have time to research this guy, but he likes Doctor Who.

00;05;42;18 - 00;05;50;14

Speaker 4

So I feel like that is like it's just a really good screener. If you like it, you know, you're not going to be horrible.

00;05;50;22 - 00;06;07;14

Speaker 3

But I have to say I not only did he say a few things that I very much appreciated to ensure us of his liberal ness, but he actually had one of the cutest phrases I've heard in a very long time. He Labrie. Yeah. He said he and his wife are a couple blueberries in a field full of strawberries.

00;06;07;25 - 00;06;13;10

Speaker 5

He's super country about.

00;06;14;08 - 00;06;20;26

Speaker 3

Sweet, you know. Yeah, I've used that several times this week. I've told people that because I really enjoyed that sense.

00;06;22;03 - 00;06;27;04

Speaker 4

Well, we have so much to talk about with Sara. Smile. I don't even know where to start.

00;06;27;27 - 00;06;30;10

Speaker 3

I think we should start with the notes.

00;06;30;10 - 00;06;32;04

Speaker 4

Quote Oh, it's always good.

00;06;32;05 - 00;06;36;28

Speaker 3

I think we should kick it off the notes. Quote, How did you guys look at the album cover.

00;06;37;19 - 00;06;38;17

Speaker 4

That did not.

00;06;38;17 - 00;06;42;10

Speaker 5

I should just from the silver album, which is a smile.

00;06;42;17 - 00;06;47;27

Speaker 3

Google sara smile album cover. Naomi this is the album cover. You and i have talked about this a couple times.

00;06;48;00 - 00;06;49;14

Speaker 5

It's the glam one right?

00;06;50;04 - 00;06;53;12

Speaker 4

Oh, yeah. Yes, exactly. We were talking about. Yes, yes, yes.

00;06;53;19 - 00;06;54;02

Speaker 3

Okay.

00;06;54;20 - 00;06;55;26

Speaker 4

Cheekbones here.

00;06;56;07 - 00;07;18;15

Speaker 3

So that so basically so the album cover was done by Mick Jagger's makeup artist, pierre laroche. And I hope I'm saying that right. And John Oates talked about it in a biography called Dangerous Dances. And the quote is, We decided that if we were going to put our faces on an album cover for the first time, we wanted to do it in a big way.

00;07;18;26 - 00;07;38;14

Speaker 3

Pierre said in that French accent of his eye will immortalize you. And he just did. To this day, it's the only album cover that people ask us about. So it's the first time they ever have their faces on an album cover. And they went they went for it. He's also LaRoche is David Bowie's favorite makeup artist.

00;07;39;03 - 00;07;50;18

Speaker 4

I mean, he's amazing like that. The eyes are so, so good. Actually, look at Otis Brown is like I mean, I want to know how to do my brows. Like.

00;07;52;04 - 00;08;13;09

Speaker 3

It's beautiful. And I have to say, like, you know, it's something that people talk a lot about now. I feel like there was a period of time where mustaches and glam makeup were not happening. Like, I feel like, for example, when you think of a drag queen or you think of someone doing makeup, it's it's tends to be sans facial hair.

00;08;13;10 - 00;08;32;23

Speaker 3

Right. And so but recently we've been seeing more and more of this kind of coming into the culture where people are not shaving facial hair, wearing makeup. It's it's like much more normalized, which I'm loving and and so this was so far ahead of its time in like a million different ways.

00;08;33;13 - 00;08;44;05

Speaker 4

Absolutely. And actually, can I also say this is like but I really like the way that you styled John Otis Hair. Like, it has a lot of lift and body that it doesn't always have.

00;08;45;06 - 00;08;51;04

Speaker 3

He tends to have his forehead covered like the mullet goes from like brows to me, you know, like, yeah.

00;08;51;10 - 00;09;00;07

Speaker 4

This album cover is amazing. So this is so Sara smile is Sara Smile the one that appears on a couple of or that she's gotten she's.

00;09;00;10 - 00;09;00;24

Speaker 3

She's not.

00;09;01;12 - 00;09;10;26

Speaker 4

All right. So that's the album cover really like should we start with Sara Allen? Is that like is that the place to start?

00;09;11;12 - 00;09;14;09

Speaker 3

Yeah, I mean, I think so. I mean, she it's about her.

00;09;14;22 - 00;09;25;25

Speaker 4

Yeah. This the Salma sisters were very much part of the Darrell Hall and John scene, and Sara Allen and Daryl Hall were in a relationship for a while.

00;09;25;25 - 00;09;27;05

Speaker 3

Many years, I think until like two.

00;09;27;10 - 00;09;31;11

Speaker 4

Five years. 25 years. We have a researcher.

00;09;31;11 - 00;09;33;26

Speaker 5

And they split up in around 2000.

00;09;34;04 - 00;09;34;15

Speaker 3

Yeah.

00;09;34;16 - 00;09;38;04

Speaker 4

Oh, long. Yeah. Why they split up.

00;09;38;04 - 00;09;41;24

Speaker 5

I don't know, I, but I was looking, although I didn't do the deep Googling.

00;09;42;29 - 00;09;44;00

Speaker 4

I know, I know.

00;09;44;00 - 00;09;50;29

Speaker 3

I many times and I can't find anything about her. Like, where is Sara Allen now? What is Sarah Allen doing this year?

00;09;50;29 - 00;09;52;00

Speaker 4

Died though, right.

00;09;52;25 - 00;09;55;17

Speaker 3

Of leukemia when she was like 36 or something.

00;09;55;17 - 00;10;01;26

Speaker 4

Yeah, well, that's terrible. Yeah. So. Okay. And did they co-write this song?

00;10;02;27 - 00;10;29;00

Speaker 5

Yes. So the thing I read well, Mary Kay, you may have better information than I do. The thing I read was basically. But actually, I don't think she gets the credit for this song. The thing I read has Daryl Hall talking about it was like an interview where he was talking about how she was there. He wrote it in the house and she was there in the house with them because they lived together her.

00;10;29;00 - 00;10;32;02

Speaker 5

And so she sort of heard it as it developed. I don't think it's like.

00;10;32;20 - 00;10;42;15

Speaker 3

You know, I think this is one of the few songs that John I mean, I'm in not few songs, but it's a song that Hall and Oates wrote together exclusively. I think just the two of them wrote it.

00;10;43;07 - 00;10;43;25

Speaker 4

Black.

00;10;44;03 - 00;10;45;12

Speaker 5

As opposed on.

00;10;45;22 - 00;11;03;03

Speaker 3

Exactly. As opposed to Allen sisters and extra people who are always throwing their \$0.02 in. I mean, she did more than \$0.30. She actually wrote a lot of songs. But yeah. Oh, here it says a couple were together for almost 30 years before breaking up in 2001 wow.

00;11;03;04 - 00;11;04;13

Speaker 4

I mean, gosh.

00;11;04;25 - 00;11;08;05

Speaker 3

That's a long time. And where is that lady now? I really.

00;11;08;12 - 00;11;08;23

Speaker 4

Feel.

00;11;09;01 - 00;11;10;07

Speaker 3

Like she's like.

00;11;10;16 - 00;11;12;21

Speaker 4

There's no Google footprint on Sarah Palin.

00;11;12;28 - 00;11;29;17

Speaker 3

Not that I could find, but you know, I haven't like gone to the dark web yet. I haven't really like gone dark with it. But, but no, like she seems to pretty much have just sort of disappeared, which I mean, the conspiracy theories we could come up with on that one.

00;11;29;17 - 00;11;35;26

Speaker 4

Where was she named the Lenape Regional District Teacher of the Year and the according to the Torontonionian. Yeah.

00;11;36;04 - 00;11;38;16

Speaker 5

There's certainly a lot of Sarah Palin's out there.

00;11;38;16 - 00;11;42;14

Speaker 4

Or is she making needlework and needlework press.

00;11;43;02 - 00;11;45;19

Speaker 5

Etc., etc.. Campbell She could be. We would.

00;11;45;19 - 00;11;46;26

Speaker 3

She could be.

00;11;47;04 - 00;11;53;02

Speaker 5

Politically savvy. So I hope she gets some royalties, which, you know, I'm sure that got dealt with somewhere, right?

00;11;53;12 - 00;11;56;02

Speaker 3

But that's what I'm saying. What if they broke up and what is.

00;11;56;02 - 00;11;59;14

Speaker 4

It fair to tell you? There are so many things.

00;11;59;17 - 00;12;01;09

Speaker 5

That Sarah Palin and how do you.

00;12;01;09 - 00;12;04;04

Speaker 4

Toast at Columbia? Oh, my God.

00;12;04;10 - 00;12;08;01

Speaker 3

She's definitely into the Columbia, that's for sure. The same Sarah Palin.

00;12;08;15 - 00;12;09;28

Speaker 5

There's only one Sarah Palin.

00;12;09;29 - 00;12;17;06

Speaker 4

Yeah, only one. And she is she has done so much. But yeah, she is. She should be set up for life.

00;12;17;19 - 00;12;18;21

Speaker 3

Yeah. Yeah.

00;12;19;13 - 00;12;22;25

Speaker 4

She's not I'm going to be mad as heck. Sure.

00;12;23;07 - 00;12;24;08

Speaker 3

Totally. That is happy.

00;12;24;24 - 00;12;35;02

Speaker 5

I feel like I feel like what word this question is related to some of the things we're going to talk about today and maybe a good one for a follow up this weekend.

00;12;35;02 - 00;12;58;12

Speaker 4

Yep, yep, yep. So so my friend Mike Schrage who is a very important American residing in Stockholm, and he listens to this podcast, make sure he listens to this episode since he's getting a shot up. He a couple of months back, he pointed out he

wanted me to pay special attention to the opening lines. Sara, smile. Don't be problematic.

00;12;58;28 - 00;12;59;11

Speaker 3

Okay?

00;12;59;16 - 00;13;10;12

Speaker 4

And it's true. It's her. I mean, it starts off with a problem and a conundrum. First of all, what as a hairstylist, can you tell me.

00;13;11;02 - 00;13;13;02

Speaker 5

Let me read you something. This is.

00;13;13;15 - 00;13;31;13

Speaker 4

Baby hair. What's he talking about there? Baby hair with a woman's where I need to have the the there. Is it a woman by baby hair with a woman's eyes? Let's just start right there, baby. I do. We talk about these tiny bangs.

00;13;31;20 - 00;13;38;29

Speaker 3

Oh, here's a thing. Like baby hair, like the little hairs around your face. Right? I, I guarantee that's not what he's.

00;13;38;29 - 00;13;41;08

Speaker 4

Talking I'm talking about. Baby, baby. Right now.

00;13;42;03 - 00;13;45;17

Speaker 5

Unless he had a previous career as, like, a stylist or something.

00;13;46;01 - 00;13;46;18

Speaker 3

Maybe he.

00;13;46;18 - 00;13;47;00

Speaker 5

Did.

00;13;47;00 - 00;13;51;24

Speaker 3

But maybe she had a baby and all her hair fell out. Now it's growing back. Maybe she had alopecia. Who knows?

00;13;51;29 - 00;13;57;17

Speaker 4

When you think about starting up a song, like, what are you thinking about when you start off with the words baby hair.

00;13;57;18 - 00;14;01;01

Speaker 5

It sounds like an inside reference to me. I don't know, I.

00;14;01;02 - 00;14;10;22

Speaker 3

Oh, yes. That she has very fine, soft, thin hair. That's going to be my guest. And then somebody who I've been hair.

00;14;10;24 - 00;14;15;06

Speaker 4

That's not a compliment. I don't want people opening their song to me about, like, how thin my hair is.

00;14;16;06 - 00;14;24;19

Speaker 3

Well, like, maybe he calls her baby hair like maybe like he likes to play with her hair and he's like, your hair so soft, like baby hair. And so then he started calling my mom.

00;14;25;03 - 00;14;41;17

Speaker 4

And again, like like you're going to put, like, your patronizing way you describe something I feel insecure about is the opening line to your song where you're telling demanding that I smile like I'm sure. Well, oh, yeah. Hair smile, thinning hair.

00;14;43;14 - 00;14;50;00

Speaker 3

What song is it? Why can I think of what song it is? Where they call her big hands? What is that song? You know what I'm talking about?

00;14;50;05 - 00;14;51;25

Speaker 5

Oh, it's some God.

00;14;51;25 - 00;14;53;03

Speaker 3

It's what I have.

00;14;53;03 - 00;14;54;07

Speaker 4

A Violent Femmes.

00;14;54;13 - 00;14;55;06

Speaker 5

Yes. Oh.

00;14;56;03 - 00;14;59;29

Speaker 3

Okay. He calls it big hands. Like, maybe the one.

00;14;59;29 - 00;15;01;21

Speaker 5

Yeah, but that's a little. I mean.

00;15;02;01 - 00;15;03;27

Speaker 3

Baby hair, big hands. I mean.

00;15;04;17 - 00;15;23;01

Speaker 5

I can. I can picture, you know, like, the whole scene in the first verse that set up. Is there are the first couple verses this? They're, like, basically lying in bed holding, you know, in the night. So, you know, small stroking of the baby hair whenever I'm sitting in.

00;15;23;07 - 00;15;26;19

Speaker 3

Now, why why did your friend think that this was particularly problematic?

00;15;26;19 - 00;15;45;09

Speaker 4

Naomi, did he ever tell you you felt like it was like, how old is she? Why does she have baby hair? Like, this is like like what? Like sexualizing a younger person, like, this is like I was an adolescent, like, oh, baby hair, but, like, you got, like, a mature om daya. So he is thinking this is like a kind of situation.

00;15;45;09 - 00;15;46;03

Speaker 4

It's creepy.

00;15;46;10 - 00;15;59;01

Speaker 3

Now I'm going to guess it's like a we're laying in bed and I'm petting your little baby hairs or your soft hair and I'm calling you baby hair because it's the seventies, and I can you know what I mean? Like, all.

00;15;59;04 - 00;16;04;10

Speaker 5

Right, because it's seventies and I can that's going to be my phrase. I take it.

00;16;04;13 - 00;16;10;02

Speaker 3

Back. Then you could call somebody a good girl. You know, you could like there's all kinds of stuff you could do in the seventies that you can't do now.

00;16;10;02 - 00;16;11;09

Speaker 5

So it's not.

00;16;11;25 - 00;16;13;26

Speaker 3

So tell people to smile.

00;16;14;11 - 00;16;19;21

Speaker 4

But no.

00;16;20;08 - 00;16;24;23

Speaker 3

It wouldn't be an episode if Nader didn't pop in. And then I had to cut it out. And I think, boy.

00;16;26;07 - 00;16;28;03

Speaker 4

Now I didn't lock the door just now.

00;16;29;06 - 00;16;36;10

Speaker 3

Oh, boy. So, yeah, I would say that. I would say that it is not it is not a bad thing. I don't think that we're.

00;16;36;10 - 00;17;04;06

Speaker 4

Talking about your child, I feel. Yeah, but I mean, okay. I mean, before we get into like the message of the song, which I find annoying or problematic, I do want to just say it's it's a lovely song. It's a lovely talk. And I was all prepared to kind of like like kind of cut into it. And then you sent out Smokey Robinson Live at Daryl's House, and I I'm getting like chills and getting all teary and like, that's awesome.

00;17;04;26 - 00;17;23;12

Speaker 3

Yeah. And I have to say, like, I went through these lyrics with a different eye this week, and I think that I think that we're all very triggered by smiling now, right? As women.

Like, I feel like it's one of those things where it's like when someone's like, Oh, but, you know, smile, you're so much prettier.

00;17;23;14 - 00;17;27;00

Speaker 4

For any man trying to tell me what to do with my body.

00;17;27;04 - 00;18;02;02

Speaker 3

Right, right. And for this, though, as I was reading it, I, I feel like it's him telling her that her smile gives his life purpose. Her smile is what lights up his day. Like her smile. And and sure, it's in the same vein, but I don't think it's about her being pretty or her, you know, pretending she's not sad or who you know, I kind of feel like her smile is is one of his favorite things about her instead of, you know what I mean?

00;18;02;02 - 00;18;10;17

Speaker 3

Like, and so it's I don't know if that's true, but when I read it this week, I was like, well, you know what? I actually think this song is a lot sweeter than I used to think it was.

00;18;11;00 - 00;18;12;23

Speaker 4

Or was not sweet.

00;18;13;07 - 00;18;30;25

Speaker 3

No. I mean, I think also I didn't know as much about Sarah Allen as we know now. I didn't know as much about their relationship as I know now. And so I think back in the day meeting, like weeks ago, I thought that it was a song about someone maybe that he didn't know. And it was like, oh, it's this girl that I work with and I want her to smile more.

00;18;30;25 - 00;18;40;05

Speaker 3

And I hadn't really overthought, you know, thought about it that much. But as I kind of went through it, you know, it's like it's kind of a sweet song, you know, it is kind of a love song.

00;18;40;24 - 00;19;08;01

Speaker 5

The thing that as I was reading it and listening to it, also, I want to get into Smokey Robinson because, oh, my God. But like, what occurred to me is that I feel like it's a really I agree. It's a really sweet song. And all this other stuff is wrapped up in it around kind of gender. And like women's bodily autonomy and like, it's all there all at once, this kind of crazy thing, right?

00;19;08;19 - 00;19;18;08

Speaker 3

Yeah. Well, because we look back on these things, I mean, obviously in all of these seventies and eighties songs, the way that women are talked about period is completely different.

00;19;18;17 - 00;19;20;20

Speaker 4

And it's totally different now.

00;19;20;20 - 00;19;27;03

Speaker 5

Though know that's the thing I feel I don't know about you guys. Like, I'm a little bit.

00;19;27;03 - 00;19;27;27

Speaker 4

Older than both of.

00;19;27;27 - 00;19;46;08

Speaker 5

You, a few years older, but I just feel like this whole week I've just there's been so many ways I've been knocked back into like my freshman year of college, which was 1989, which now I just totally dated myself but like, you know, which was the year of the women's March on Washington, that was about abortion rights. Right.

00;19;46;23 - 00;20;13;26

Speaker 5

And, and there's just been so many ways this week that I'm like, Whoa, okay, it's much later. But, but here we are again. Yeah. More like this song. Like, I I first encountered Hall and Oates in like the early days of MTV and the early eighties, and it was more like Manateer and stuff that that's H2O and that Berry.

00;20;13;26 - 00;20;25;07

Speaker 5

And then but as I got older people would, you know, you know how it is new. Less so, Naomi, because I don't think there's many songs that have your name in them or that people, you know, there's.

00;20;25;07 - 00;20;34;26

Speaker 4

Not a single song that I can think of. That was my name and it right. But my name. But, but somebody with my name to just die this week. And she was like a Naomi Judd. Naomi.

00;20;34;28 - 00;20;35;21

Speaker 3

Oh, that's.

00;20;35;21 - 00;20;41;02

Speaker 4

Why all of a sudden, I think you should not be that I'm into Naomi's. I used to watch when you were on TV. Yeah, she.

00;20;41;09 - 00;20;41;22

Speaker 5

So this.

00;20;41;22 - 00;20;44;08

Speaker 3

Is what I feel like we could do a whole episode about Naomi.

00;20;45;07 - 00;20;52;07

Speaker 4

Aside, but but yes, that's Naomi Judd is like, the person. Like, the only person I ever heard of with my name when I was small. Right.

00;20;52;08 - 00;20;53;04

Speaker 5

Totally.

00;20;53;10 - 00;20;58;01

Speaker 4

Anyway, so recipes that melt in your mouth, and I need a lot more menthol.

00;20;58;01 - 00;20;59;21

Speaker 5

That's right there. Okay.

00;21;00;03 - 00;21;01;07

Speaker 4

Anyway, but your namesake.

00;21;01;17 - 00;21;02;13

Speaker 3

I mean, point being.

00;21;02;13 - 00;21;14;03

Speaker 5

That, like, people would, like, break out in song, and usually it was, like, really lame songs that with the with my name, and I'm like, the Jefferson Starship. Sarah, you know, so I just don't have it. Right.

00;21;14;08 - 00;21;15;10

Speaker 4

No time.

00;21;16;07 - 00;21;17;19

Speaker 3

Sorry, that doesn't make that song.

00;21;17;20 - 00;21;18;22

Speaker 4

I don't hate. But a lot.

00;21;18;22 - 00;21;39;23

Speaker 5

Of times it would be Sarah Smile and like I, that was before my Hall and Oates like familiarity right now that came before. And I was always like, what song you're singing me? I don't even know when it came across to me, especially because I didn't know.

The song is like, stop telling me to smile. Like, you know, when I was younger and less, sort of had a little less of a feminist like.

00;21;40;05 - 00;21;58;19

Speaker 4

Yeah, how many of us have had some rando tell us to smile? Oh, I mean, with us in high school, that that kind of stuff was like and I mean, even back even to this day. Right. What is a man thinking when he tells a woman to smile right?

00;21;58;19 - 00;21;59;18

Speaker 3

If, I don't know.

00;21;59;25 - 00;22;02;22

Speaker 4

Want to stab. Right. Anyway.

00;22;03;00 - 00;22;03;27

Speaker 5

Right. Right.

00;22;03;28 - 00;22;19;26

Speaker 3

Now, the last time I had somebody said to me, actually was a guy on the street and he's like, what could be so what could possibly be so bad that you don't have enough energy to put a smile on that face? And I looked at him and I was like, do you want me to make you a list?

00;22;20;05 - 00;22;23;08

Speaker 3

Because this sounds like you want me to make you a list.

00;22;23;09 - 00;22;25;05

Speaker 5

And you're the top of that list.

00;22;25;05 - 00;22;41;01

Speaker 3

So there you go. And this is me being kind because I could use many other words in this conversation. But, you know, he's wanted me to go, oh, so, you know, or like, you know, the best is when it's wrapped in the compliment. You'd be so much prettier if you would just smile more.

00;22;41;12 - 00;22;58;23

Speaker 4

Now, here's the thing is it sounds it sounds benign, right? But to me, it is of a piece with with what's happening at the Supreme Court in restricting women's rights over their bodies, because it is it is saying, I don't even you're not even when you look at me, whatever expressions of your face is on pleasing to me.

00;22;59;01 - 00;23;05;05

Speaker 4

Right. You know, I need you to have a different expression on your face. I need you to do something else. Like that's me. What comes.

00;23;05;05 - 00;23;34;02

Speaker 5

From. Well, and it's like who is the important whose subjectivity is important here, right? It is not me. It is whoever's telling you, whatever dude is telling you to smile, right? And like, it's not about how you're feeling. It's about how they're feeling. And to get to feel okay that someone has to not only have a woman smiling at him but be able to tell her to smile, like, is really problematic and makes all of us disappear.

00;23;34;11 - 00;23;35;11

Speaker 5

Yeah. Yes.

00;23;36;11 - 00;23;45;14

Speaker 3

It's interesting, because it all ties in. I just started reading this book. I'm really going to date myself, right? Now, but I just started reading this book about menopause called The Menopause Manifesto.

00;23;45;14 - 00;23;47;07

Speaker 4

I'm going to say that.

00;23;48;24 - 00;23;54;05

Speaker 3

Anyway, I started reading this book and it's amazing, by the way, is super, super great so far. My doctor told me about it.

00;23;54;26 - 00;23;55;26

Speaker 4

But it's called.

00;23;56;27 - 00;24;18;29

Speaker 3

Menopause Manifesto, I think is what it's called. That's what you would really like. It's super gender inclusive. Like, it's very it's like I just started. It is very, very interesting. Anyway, one of the things she talks about is how in American culture a woman's value is wrapped up in how attractive she is and whether or not she can procreate.

00;24;19;10 - 00;24;44;06

Speaker 3

And so that kind of ties into this whole, you know, battling for our reproductive rights and the fact that, like, if you're unattractive, you're kind of not of that much interest to people. If you can't procreate and you're not procreating again, you're really not have that much information, you know, and then once you get through menopause and you are a old and be not procreating you're really of no interest to people in society.

00;24;44;15 - 00;25;02;05

Speaker 3

So it's it's interesting to sort of like tie into all of this go to stuff that's happening, the fact that our value lies in being able to procreate, but also in being beautiful and smiling and happy while we're doing it right It's it's demeaning in a million different ways.

00;25;03;00 - 00;25;25;26

Speaker 5

I mean, the thing about this song because like like I said, I wasn't familiar with it when I first sort of became familiar with all notes and then people would sing it at me and sing snippets of it, you know, like in the copy room or something like, I'm not kidding. Right. Like when you the copy were like at work, you know, like real really like not Brando's people I knew, right.

00;25;25;26 - 00;25;44;08

Speaker 5

And it was like cute, right? And I was like, oh, yeah, hon, my mind, I'm like, I don't even know what song you're singing. But then when I rediscovered Hall and Oates maybe ten years ago, which happened when I was riding around in a car in Las Vegas, with some friends, okay. And it was super fun, a bunch of women friends.

00;25;44;18 - 00;26;00;18

Speaker 5

And they put this CD on and I was like, Oh, my God, Hall and Oates are so amazing, and I forgot, right? Oh, my God, I love that. And I got to like to know in like their earlier stuff, which I actually like better, like Rich Girl, I mean, a few things like Rich Girl, and and she's gone, right?

00;26;00;18 - 00;26;12;10

Speaker 5

And so Sara Smile is like of that era. And I was like, Oh, this is a sweet song. Okay, this is this a good Sara song? I like this better than the Jefferson Starship thing, right? But and so I think it's really.

00;26;12;10 - 00;26;13;04

Speaker 3

Sweet, and.

00;26;13;14 - 00;26;31;05

Speaker 5

Especially if you don't think about it too hard, like, it's super intimate. Yeah, there's a lot of it is intensity like, he starts out and he says, you know, and you start he's talking about you hold me when I feel cold. And then later on, it slips and it's, you know. Yeah, she does that for him or he does that for her.

00;26;32;23 - 00;26;54;12

Speaker 5

There's still, like, no pressure part. Like, if you want to go, just say so be free kind of thing. And like, that happy, that makes you happy. But when I listen to it but you know, and yet right the like smile a while for me I think you said triggered Mary Kay and that is what it is. It's like because we as you know femme identify people as women, whatever.

00;26;54;12 - 00;27;03;04

Speaker 5

Like we get that shit from people on the street and not just from people on the street. Sometimes it's from people that we're like in bed with. I don't know, you know?

00;27;03;25 - 00;27;04;20

Speaker 3

Yeah, yeah.

00;27;05;16 - 00;27;35;26

Speaker 4

Maybe people in bed. Yeah. I think it's as a yes as a both and thing because it is a sweet and intimate song. And I think in the context of that like and it's and it is sweet to think about like this is early in their relationship that went on for a really long time. You know, it's like a very, very deep love and and especially given sort of like the context of like the seventies and sort of like, you know, the kind of masculinity that was sort of like expected.

00;27;35;26 - 00;27;50;26

Speaker 4

Although, you know, I think it's, you know, it's, it's really, really sweet, you know, and as a service that it is like that demand to like to smile and to perform and to do it like Sara smile like, I don't know, the grammar is there, but it does sound like a command.

00;27;52;21 - 00;27;56;11

Speaker 5

Once you smile a while. For me, yeah. For me, I feel like.

00;27;56;11 - 00;27;57;03

Speaker 3

I feel like.

00;27;57;03 - 00;28;07;08

Speaker 5

I hear that and I'm like, he wants her to be happy and, you know, like I feel like that's that's a way you can see it or that's an aspect of it. Yeah. And yeah. Right.

00;28;07;09 - 00;28;29;11

Speaker 3

Interesting that you just mentioned masculinity, too, because if we're talking about Sara Smile as a command, right? And we're thinking about it from like a toxic masculinity perspective, think about the album cover and think about how they went opposite of that with the album cover. And so it's interesting, like, I'm sure, I mean, maybe it all played together.

00;28;29;11 - 00;28;48;24

Speaker 3

It probably did not because they had no way of you know, seeing how the future was going to go. But it's interesting because if you do think of it as sort of like there's a really cliché, toxic, masculine song and then you look at the cover of the album, it's like, oh, wait. I don't think that was the intention at all behind this, clearly.

00;28;48;29 - 00;28;55;05

Speaker 3

Or they were two completely separate things and they just wanted to put on makeup because they loved Bowie. Hard to say. But yeah.

00;28;55;05 - 00;29;19;18

Speaker 4

I mean, there is so much you know, we've mentioned Bowie a couple of times, but like they're like at this point in the 80 is like glam rock and makeup and hair is it's, it is huge and also very much associated with toxic masculine and so just the act of putting on

makeup and sight and blowing out your hair does not mean you're anything other than like, you know, it does not give you any cred at that point.

00;29;19;18 - 00;29;20;01

Speaker 4

I don't.

00;29;20;01 - 00;29;20;08

Speaker 3

Think.

00;29;21;06 - 00;29;39;23

Speaker 4

In the, in the eighties, at least in the early eighties. It's interesting because I think it does at other point to signal something else. Right. Other points, it signals some more open mindedness. This is like a like a blip, I think where it was with a, you know, hair metal or whatever or like or something else is happening.

00;29;39;23 - 00;29;59;02

Speaker 5

It's like stuff that maybe when the people who are first doing it or certain people who are pioneers like Bowie did it, it was kind of, you know, gender bending or questioning or whatever. But then as it became more a part of popular culture, people started doing it without having that and that sort of almost political kind of intention.

00;29;59;02 - 00;29;59;14

Speaker 5

Right.

00;29;59;23 - 00;30;08;29

Speaker 4

Yeah. Yeah. I don't even know. I mean, I like that's it's like almost it's own like I need to do some deep study on I'm on hair metal and rock.

00;30;09;07 - 00;30;19;21

Speaker 3

But not even hair metal like you think about Robert Smith, right? Think about, you know, people who were wearing makeup. I mean, even Depeche Mode and some of these other sort of new wave bands.

00;30;20;02 - 00;30;37;02

Speaker 4

So, I mean, that, again, could be it's our episode if we're not going to talk about like, you know, goth versus hair metal and makeup on men, you know, a makeup on men and like the sort of performance of gender and like and and masculinity or sort of gender like gender bending, you know?

00;30;37;14 - 00;30;38;08

Speaker 3

Yeah. We have to.

00;30;38;08 - 00;30;44;25

Speaker 4

Really need a scholar. We need like a scholar of like eighties men, like gender identity stuff. Like, do we.

00;30;44;25 - 00;30;52;14

Speaker 3

Know anyone that used to be in a hair band? Like, do we know someone? We have to work on putting it out there. If you used to be in a hair band.

00;30;52;26 - 00;30;54;15

Speaker 4

Called Gmail.com.

00;30;54;27 - 00;31;05;12

Speaker 3

Gmail.com, leave a message. We'll call you back if we remember to check the answering machine, what do we want? So yeah. Anyway, it's interesting.

00;31;05;15 - 00;31;10;07

Speaker 4

Just stop. You can stop and press rewind and then we'll listen to the answering machine, listen to the.

00;31;11;26 - 00;31;13;21

Speaker 5

Just don't make sure you don't mess up the tape.

00;31;13;22 - 00;31;15;00

Speaker 4

Don't erase the tape.

00;31;15;02 - 00;31;17;17

Speaker 5

I don't bring it back over there.

00;31;18;00 - 00;31;22;19

Speaker 3

But it raised the tape, so. Okay, so you guys wanted to talk about the Smokey Robinson.

00;31;22;29 - 00;31;25;06

Speaker 4

Oh, so this go for me.

00;31;25;06 - 00;31;35;19

Speaker 5

This goes back to, like, why the song is wonderful and a way. I mean, Smokey Robinson can make any song sound sexy as hell.

00;31;36;01 - 00;31;41;12

Speaker 4

But wait, wait, let's just think about that for a second. What's the least sexy song that that we could think about?

00;31;41;12 - 00;31;44;20

Speaker 5

I was thinking like the Oscar Mayer nurse.

00;31;45;26 - 00;31;47;22

Speaker 4

I know.

00;31;47;22 - 00;31;51;28

Speaker 5

I was thinking about this song. Would you be saying that would.

00;31;51;28 - 00;31;53;17

Speaker 4

Have been like for like some.

00;31;53;18 - 00;31;55;27

Speaker 5

Everything jingle. And, you know.

00;31;56;19 - 00;31;57;26

Speaker 3

I want to hear Smokey.

00;31;57;26 - 00;32;10;16

Speaker 4

Robinson right off the wire with your song Go Again. I want to shower after my I sure there's a better way to improvise.

00;32;10;25 - 00;32;24;24

Speaker 5

David Sedaris singing the the baloney song like Billie Holiday like it would be something like that. But but he could make it sexy. I swear to God. I feel so like him singing that song with Daryl Hall. I was just like.

00;32;25;11 - 00;32;25;27

Speaker 4

Who?

00;32;26;03 - 00;32;27;19

Speaker 5

Okay. Yeah.

00;32;28;02 - 00;32;47;04

Speaker 3

I think I've been replaced, by the way, Sarah, you know, I constantly say I made I'm constantly, but I refer to people often as like, I would watch that person read the phonebook. I think I'm going to replace it with my little cat person sing the Oscar

Mayer wiener song. So that's the real like I would watch Jason Momoa sing the Oscar Mayer Wiener song and be happy about.

00;32;47;05 - 00;32;50;05

Speaker 4

If you watch Jason Momoa, do you, like, take a poop?

00;32;50;06 - 00;33;03;13

Speaker 3

And I be on board, I'd be like, let's go. No problem. Absolutely. Yeah. So I think there's just certain people and Smokey Robinson as well as people, he could probably sing the Oscar Barry Wiener song and we'd be like, Give that guy a Grammy.

00;33;03;23 - 00;33;06;22

Speaker 5

Yes. I just felt like he brought Sara Smile a whole other level.

00;33;06;24 - 00;33;07;07

Speaker 4

Yeah.

00;33;07;08 - 00;33;12;02

Speaker 5

It was like they're all singing it, but like it was a two of them together. It was like, I mean, so.

00;33;12;02 - 00;33;15;05

Speaker 4

Like, that's a yeah. Oh, my gosh. That's amazing.

00;33;15;06 - 00;33;31;07

Speaker 3

Yeah, it was amazing. And I do love it. You know, when that's one thing that's really great about Live from Daryl's House is just bringing people in, bringing, like, the fresh sound to it, you know? And Daryl's, like, open to it. He's open to letting them sing the parts that they want to sing and do it the way that they want to do it.

00;33;31;07 - 00;33;33;16

Speaker 3

And and I like that.

00;33;33;22 - 00;33;36;27

Speaker 4

It was in my imagination or were there like three keyboards on that set?

00;33;37;14 - 00;33;40;14

Speaker 3

There's like a million keyboards and like, a thousand drums.

00;33;41;04 - 00;33;42;07

Speaker 4

Why do.

00;33;42;07 - 00;33;53;19

Speaker 3

They need so many keyboards, guitars and bass guitars? And there's so many instruments happening at all times? On that show? I don't play music, so I don't know.

00;33;53;19 - 00;33;58;14

Speaker 5

But if you can do it, you do it right there. Like the backup.

00;33;58;22 - 00;34;04;23

Speaker 4

Like, if you're like, Oh, if I just Smokey's like, oh, I'm like, no, I just want to get up and like, put on a keyboard.

00;34;05;21 - 00;34;14;03

Speaker 5

Also, if you know Daryl Hall and you're a musician, you're probably like, I want to get in on that, right? So you probably just it's not like it's hard turning people out for that.

00;34;14;03 - 00;34;22;20

Speaker 4

Get it? Oh, yeah. I get he's not like having to like, you know, go pounding pavement I like not, you know, expand our people's doors. And like.

00;34;22;25 - 00;34;39;01

Speaker 3

We know that Daryl Hall is kind of a keyboard nerd, right? Like, then one of the episodes we were talking about how he was like really seeking out this one very special keyboard for this one thing. And actually, it's funny because I was talking about my husband was like, yeah, there was some special keyboard he was looking for was like, oh, it was a blubbery blast at the zoo.

00;34;39;01 - 00;34;43;00

Speaker 3

X, Y, Z for 20. And I'm like, yes, that was it was.

00;34;43;02 - 00;34;52;00

Speaker 4

Like, this is, this is taking me back to that to the last episode though, because that, that was all about a keyboard we were talking to the keyboard in the Tenderloin. Yeah.

00;34;52;12 - 00;35;05;16

Speaker 3

Yeah. No, Daryl Hall loves his keyboards and they're, you know, obviously like you have your different keyboards. They make four different sounds and so that makes sense. So maybe a Live from Daryl's House, he's like, I want every keyboard, all the keyboards.

00;35;05;16 - 00;35;11;08

Speaker 5

Yeah. We all have a specific purpose and like we don't know what they are, what it is, but to someone like him, he's like.

00;35;11;24 - 00;35;22;19

Speaker 4

Absolutely. And you know, when you get to this point in your life and your career, you want to have five keyboards in your in your bar that you have a reality show on. Like you do that, you know, like, right.

00;35;23;12 - 00;35;25;11

Speaker 3

You got to do whatever you want.

00;35;25;20 - 00;35;33;02

Speaker 5

Like 18th century farmhouse and you can, like, film, you know, it's from there and you just do it. You just do.

00;35;33;02 - 00;35;38;12

Speaker 4

It. Oh, so good. I really fell behind. I want to have Daryl Hall's life.

00;35;39;16 - 00;35;51;10

Speaker 3

When you get your farm with your goats and your bees, maybe you can have a farmhouse where we invite musicians to play music for us while we eat honey and play with your goats.

00;35;51;29 - 00;35;57;27

Speaker 4

I think you about if you haven't been a musician for your whole life, but you did a podcast about the musicians for a little bit.

00;35;58;02 - 00;36;01;29

Speaker 5

I mean, that's kind of like the Kim Kardashian way to like get to.

00;36;02;05 - 00;36;07;01

Speaker 4

Just like with me and Kim, I'm just like Kim Kardashian, just me and Kim Kardashian and Kanye.

00;36;07;16 - 00;36;11;29

Speaker 3

Be famous for hanging out with people that are famous who come to our house to like.

00;36;12;11 - 00;36;19;03

Speaker 4

She has with Pete Davidson. I'm with native Green, famous comedian so with a lot of similarities.

00;36;19;08 - 00;36;21;05

Speaker 3

I got to tell you, Naomi, and I'm not going to say.

00;36;21;06 - 00;36;24;06

Speaker 4

I have a large, but so that's also I think that.

00;36;25;15 - 00;36;32;08

Speaker 3

There's a slightly off topic but this is for you to tell laughing boy for me lately. Later we went to a comedy show last night and I'm not going to name any names.

00;36;33;11 - 00;36;33;29

Speaker 4

In the name.

00;36;34;24 - 00;36;35;25

Speaker 3

No, I'm not going to name names.

00;36;36;06 - 00;36;36;29

Speaker 4

Because you're ashamed.

00;36;37;05 - 00;37;01;06

Speaker 3

Because it's not good. We went to a comedy show last night to see a headliner, which we were very excited about, and that person ended up not doing any time, but just hosting and all of the people that came on. We're not we're not great. But there was one story in particular that one of the comedians was telling, and they told it in a way like the material itself was funny, but they told it in a way that was not funny.

00;37;01;15 - 00;37;13;00

Speaker 3

And I was saying to Hazel this morning, I'm like, Naito could have made that funny. If Naito told that it would have been funny and they should have booked Naito and it because it was so right up his alley, like some people.

00;37;13;00 - 00;37;18;14

Speaker 4

Put it in the chat. Now I'm dying to know I just need to know. I was like, Okay.

00;37;19;09 - 00;37;24;03

Speaker 3

I don't want to, you know, I don't wanna be that guy. But because, you know, I have.

00;37;24;16 - 00;37;26;25

Speaker 4

Some serious, like, photographs I'm going on. Yeah.

00;37;26;27 - 00;37;28;27

Speaker 3

What's happening over here? Sarah, are you tired?

00;37;28;27 - 00;37;30;14

Speaker 5

You know, I got some notes last night.

00;37;30;14 - 00;37;33;05

Speaker 4

I don't want you to say everything you have planned. I have.

00;37;33;06 - 00;37;39;03

Speaker 5

Some stuff. You know what this reminded me of? Like, how fun it is to do research when it isn't for work.

00;37;40;26 - 00;37;55;15

Speaker 4

But Sarah is very good at her job and labor the labor movement is so important, and we need unions. And it's so exciting that more like corporations like Amazon and Starbucks. It is. So we are very, very pro-union. About this.

00;37;55;15 - 00;38;07;01

Speaker 5

Researcher. But no, I'm the other thing it reminded me of was like, my problem when I was in college and stuff where it was like looking stuff up and like and like making your notes was fun. But then actually, like, turning that into a written product.

00;38;07;01 - 00;38;09;20

Speaker 4

To third part, it's turning it into a whole another part.

00;38;10;00 - 00;38;18;10

Speaker 3

But that should be open many times when I'm supposed to be working on something, researching something for work, and instead I fall down some hollow notes probably. Yeah.

00;38;18;11 - 00;38;20;21

Speaker 4

Why do you have a rabbit hole? Well, no, it.

00;38;20;21 - 00;38;48;24

Speaker 5

Wasn't a rabbit hole. Exactly. All it's related to this I was just trying to kind of because I remembered that in the last five years, like sort of pre-pandemic MeToo era time wise, that there was kind of more stuff being talked about out there about not why it's not okay to tell women to smile right And so, like, you know, the, the, the kind of like bodily autonomy.

00;38;48;24 - 00;39;14;19

Speaker 5

This is so topical because we have just been told by a bunch of old white men and like a woman who buys into their worldview that like, you know, the having a uterus is a disqualifier for deciding what to do with that uterus. Right. And like, that's so that's what we're living in right now. And so that's the end.

00;39;14;19 - 00;39;40;11

Speaker 5

And just so, like, smile for me to make me feel better as a dude because then if a woman smiling at me and that's like emotional labor or whatever, like, I feel okay. And then there's also like the sort of bigger structural thing of like as a society, women don't get to decide what to do with their own bodies or whether they want to be pregnant or not.

00;39;40;12 - 00;40;04;03

Speaker 5

You know, someone else does. So that's a whole angle. But then the other piece, which is related about the like telling women to smile or not, there are some cool people that have written about this and done art about it. My favorite one last night was I'm looking for my notes on it. Well, one was way back in 1970.

00;40;04;10 - 00;40;12;22

Speaker 5

Okay, so this is like second wave feminism, right? There was this feminist socialist writer named Sheila Firestone who talked about who said I was like.

00;40;12;22 - 00;40;13;15

Speaker 4

A Jewish person.

00;40;13;20 - 00;40;15;05

Speaker 5

Yes, I think so. I'm pretty.

00;40;15;05 - 00;40;16;29

Speaker 4

Sure they were.

00;40;17;02 - 00;40;37;20

Speaker 5

More like the Jews. Yes. Who said that? Her dream action for like the women's at the time was the women's liberation movement was a smile boycott on which she wrote in her blog, all women quote, All women would instantly abandon their pleasing, quote, pleasing smiles, henceforth smiling only when something pleased them.

00;40;37;24 - 00;40;50;24

Speaker 4

Yes. Yeah. I don't want to. I refuse. In fact, I pretty much I think I kind of have developed this habits, but it's taken a while to come around right it's hard.

00;40;51;02 - 00;40;57;09

Speaker 5

I mean, I'm still developing it. And frankly, the masking of the last two years has been frickin great for that. Oh, it's been great.

00;40;57;10 - 00;41;04;27

Speaker 4

But the thing that goes along with that is the I think is corollary. I just was talking to a coworker of mine now. I think apologizing is a thing that.

00;41;05;07 - 00;41;06;29

Speaker 3

I was just about to say that I.

00;41;06;29 - 00;41;11;25

Speaker 4

Feel like we don't need we neither need to smile nor apologize.

00;41;12;12 - 00;41;36;02

Speaker 3

And I catch myself all the time. You know, I, I watched it was actually really interesting. I'm a part of this like online group and and they sent out an email recently that was about how how often do you go through an email and change the way that you're presenting things so that you don't upset anybody or so that you don't make anybody uncomfortable and it feels inclusive, but also like winky faces and like, oh, lol.

00;41;36;02 - 00;41;52;02

Speaker 3

Then you add your little like cute things in there because you don't want to be too aggressive in an email, you know? Meanwhile, you get email, think about all the emails you get from people that are like, Hey, go do this thing right now. No, like salutation. No, like whatever. And we formulate, Oh, good morning, how are you?

00;41;52;02 - 00;42;05;26

Speaker 3

Hope you're doing well. You know, da da da da da. You know, if you could do this thing, that would be great. No worries. If not, you know, and had all these sort of like key phrases that women put in emails. And I was like, I am guilty of every single one of those, like, everything on the list.

00;42;05;26 - 00;42;13;17

Speaker 3

I do all of them. And you don't think about it, but it's kind of like email smiling, right? If you want everybody to like, it's okay. It's cool.

00;42;13;28 - 00;42;14;07

Speaker 4

Smile.

00;42;14;10 - 00;42;26;14

Speaker 5

And yes, the exclamation point. I don't know about you guys but putting exclamation points in emails, especially if you're making a statement that's vaguely, like, opinionated, right? Is like it's part of that to make.

00;42;26;20 - 00;42;49;19

Speaker 3

And I go through and remove exclamation points because I really like to use exclamation point, but I don't want to feel too, like, enthusiastic or too aggressive or too like in your face. That's another thing, right? You want to be too in anybody's face. And I think that the smiling goes along with sort of the calming aspect of like, I'm not aggressive, I'm not a threat, I'm just here, you know, to help you with you're going to.

00;42;49;20 - 00;42;50;13

Speaker 4

Be here.

00;42;54;24 - 00;43;08;27

Speaker 3

Just us and our baby hairs, you know, just baby hanging around. Yeah, the baby here we have to remember, if we ever meet them, we have to ask them. First things first. What's up with the press?

00;43;11;05 - 00;43;21;07

Speaker 4

I don't know. Can you imagine, like, if Daryl Hall and Jonas were smiling their own baby hairs but Sara has more stuff I want to hear.

00;43;21;16 - 00;43;49;28

Speaker 5

Then it's just little pieces. I mean, no, but I think you're 100% right. And the thing that just came to my mind, which is maybe not that relevant, but I think it is. It's like, you know, we as women and you know, femme identifying people like do these we participate in this kind of thing. Maybe it's smiling or putting an exclamation point and then when she faces in the emails, we participate in it.

00;43;51;02 - 00;44;15;01

Speaker 5

But like we do it from a place of less power, right. And a place where like, yeah, we, we, we perpetuate up by doing it sometimes, but also we do it to make our lives easier or to just kind of navigate through the patriarchy or people's bullshit attitudes they're going to throw towards us. So it's kind of it's kind of interesting.

00;44;15;01 - 00;44;37;09

Speaker 5

My favorite thing I found last night when I was noodling around is there is an artist and this is you guys might know about her name, Tatyana. Oh, I'm going to I got her name right earlier. First Lalli Sabay, who is based in Brooklyn. She's an illustrator and painter, and she has an art series and a whole project that's called Stop Telling Women to Smile.

00;44;37;22 - 00;44;47;21

Speaker 5

Oh, so so good because it's it's about street harassment, right? It's not so much about like the Sara smile in the bedroom. Smile for me then. Right?

00;44;48;07 - 00;44;48;16

Speaker 3

Right.

00;44;48;27 - 00;44;50;29

Speaker 5

Which has more nuance but like.

00;44;51;09 - 00;44;55;00

Speaker 3

I've seen her art. I've seen her street art. Yes, yes, yes, yes, yes.

00;44;55;01 - 00;45;24;09

Speaker 5

It's it's a lot of like I'm going to read from the description from her project's website.

The work attempts to address gender based street harassment by placing drawn portraits of women composed with captions that speak directly to offenders outside in public spaces. And like this I think she started in 2012 and she's done this in different cities all around the world and had other people participate in it like a, you know, like an action, a real action kind of thing.

00;45;25;04 - 00;45;34;27

Speaker 5

There was an international wheat pasting night in 20, 20. Right. And like where I don't know if it was in multiple cities or using.

00;45;34;27 - 00;45;38;08

Speaker 4

I love this, I'm just looking at some of the street art so good.

00;45;38;08 - 00;46;01;20

Speaker 3

It's all good yeah. I saw it on Instagram. Somebody was posting about it a while back and I was like, this is beautiful and powerful and oh here you go. Yeah. International we pasting night I see it. 20, 20 yeah. How cool. Yeah. And yeah she did it in Mexico, she done it in France. Very cool.

00;46;02;00 - 00;46;23;00

Speaker 4

Well, you sent a song today. I actually wanted to ask you, America, if you would consider closing out the episode with we always you know, we usually bookend with this with the song and we can still do that. And I definitely think we should open with the song potentially the Smokey Robinson version goes so it's pretty good, but you get a chance to listen to this awesome Aretha Franklin.

00;46;23;22 - 00;46;25;14

Speaker 3

Yes. Yes, sir.

00;46;25;14 - 00;46;31;01

Speaker 5

That's all right. It's called it's kind of like an out. It's on like an album of outtakes, sort of why.

00;46;31;01 - 00;46;33;28

Speaker 4

This is an outtake. This is so funky.

00;46;33;29 - 00;46;43;26

Speaker 5

And she wrote it herself, as is true of many of the best songs that she sang. She wrote itself. It's called Sweetest Smile and the Funkiest Style.

00;46;44;02 - 00;46;45;24

Speaker 4

Oh, it's so good.

00;46;45;24 - 00;46;46;23

Speaker 5

I don't ever, ever.

00;46;46;23 - 00;46;47;27

Speaker 4

Ever heard it before. You know what?

00;46;47;27 - 00;46;56;18

Speaker 3

I have I got to add Sarah to the title, if you'd I don't know if you noticed this, but it's sweet. A smile and the funky style verses.

00;46;56;21 - 00;46;57;03

Speaker 5

Yeah.

00;46;57;14 - 00;46;58;05

Speaker 4

Hey, now, hey.

00;46;58;05 - 00;47;01;08

Speaker 3

The Other Side of the sky outtake. Yeah. It's like.

00;47;01;12 - 00;47;02;12

Speaker 5

Oh, yeah.

00;47;02;18 - 00;47;13;12

Speaker 4

It's totally it's that kind of a perfect counterbalance because we have paid much attention to the use of parenthetical, some calling it in politics blog. So this is very, very perfect.

00;47;13;12 - 00;47;37;25

Speaker 5

So the reason this K Okay, so this popped up as I was, I think maybe even looking for Sara smile. And because the first line refers to has the word the title is the word smile. The first line refers to it. But then but Aretha is like I mean, I always used to say like my what I would love to be if I couldn't be what I'm being now is a backup singer for Aretha Franklin.

00;47;39;29 - 00;47;43;20

Speaker 5

Not that I have the vocal chops to do that, but, you know, like, so like.

00;47;43;21 - 00;47;45;18

Speaker 4

My dream of being Weird Al Yankovic for.

00;47;46;01 - 00;47;47;05

Speaker 5

Exactly it's.

00;47;47;10 - 00;47;49;11

Speaker 3

My dream of being a hip hop video dancer.

00;47;49;14 - 00;47;49;23

Speaker 5

Right.

00;47;50;21 - 00;47;52;01

Speaker 4

Now. You could totally do that.

00;47;52;05 - 00;47;54;11

Speaker 3

Oh, yeah. Especially now live.

00;47;55;29 - 00;48;18;07

Speaker 5

But with so the thing but then when I listen to the song, of course, it was super funky and awesome and I love her. But like the thing, the thing I liked about juxtaposing this song with Sara Smile is that as much as I do love Sara Smile because it's a very sweet, tender song, like this song that Sara Smile is about Smile for me a while, Sara.

00;48;18;07 - 00;48;44;20

Speaker 5

All right. And, and like a man saying to his female partner, like, like, you know, sort of smile for me, right? Like, reflect back to me what I, what I want to feel. And she is in this song, Aretha is completely and herself and as a woman, she's like, this is how you make me feel, right? And this is about my subjectivity and and this is what I want from you.

00;48;44;23 - 00;49;02;18

Speaker 5

Like, you know, in a really sweet way also. But it just felt like a really great example of a woman, like, kind of claiming her own place and desires and whatever. Right. Instead of kind of living in that speaking from that framework of the dude putting it on her. So.

00;49;03;00 - 00;49;23;23

Speaker 3

Right. Right. Plus, I mean, that song it's similar. It reminds me like, you know, thinking about telling women to smile. I always think of that Maya Angelou poem to the Phenomenal Woman poem. You know, it's the same thing. It's like this is me and this is what I'm doing and this is how I feel about things. And you're, you know, as opposed to Sara Smile, which is like, do these things make me feel good about myself?

00;49;24;13 - 00;49;56;25

Speaker 3

Which I think is where a lot of that, you know, the smiling and projection comes from is like it's the perception is that women's job is to make men feel good about things. Right to make them feel better about things that are uncomfortable and to absorb, as you said earlier, the emotional labor of any situation and make it as easy for them as possible to cope with something, even though we're maybe under just as much duress

as anyone else, or more so in a lot of situations, especially with what's happening right now politically.

00;49;57;10 - 00;50;17;20

Speaker 4

That's right. I feel really satisfied. I feel like we've been able to really, like, dig into Sara smile, but also like really get into this, you know, like contemporary but also like very, very longstanding issue and and then explore, you know, and get to see sort of the Smokey Robinson thing and then the Aretha Franklin song. That's been a very satisfying upset.

00;50;17;20 - 00;50;19;26

Speaker 4

So thank you so much for being with us.

00;50;20;27 - 00;50;21;10

Speaker 3

Thank you.

00;50;21;10 - 00;50;31;06

Speaker 4

So researcher for the out of Touch podcast, Sara Wilson who is amazing and special place. Come on again and.

00;50;32;07 - 00;50;34;07

Speaker 3

You have to come back for sure. Very soon.

00;50;35;14 - 00;50;42;02

Speaker 4

And you know what is coming up in just a few days. What a little preview of what's coming up. Come on.

00;50;42;22 - 00;50;45;08

Speaker 3

Got I right. What's happening?

00;50;45;12 - 00;50;47;04

Speaker 4

We have in store.

00;50;47;08 - 00;50;51;08

Speaker 3

Oh, man. Oh, that's it. Next week.

00;50;51;10 - 00;50;51;29

Speaker 4

Our town.

00;50;51;29 - 00;50;53;09

Speaker 3

Hall. We're coming you are.

00;50;53;09 - 00;50;54;20

Speaker 4

Seeing Daryl Hall.

00;50;54;20 - 00;50;55;08

Speaker 5

Here is.

00;50;55;17 - 00;50;56;16

Speaker 4

Cisco.

00;50;56;17 - 00;50;58;23

Speaker 3

Yep. I bought my ticket to see about my ticket.

00;50;58;24 - 00;51;07;08

Speaker 4

I have now. You bought your ticket there, is it? It's at. What's that? Theater. The Golden Gate Theater. That's theater, huh? That's the one.

00;51;07;12 - 00;51;12;09

Speaker 5

Oh. Oh, they're good. Going to be able to figure out a way to get you guys backstage.

00;51;12;16 - 00;51;13;13

Speaker 4

Oh, gosh.

00;51;13;22 - 00;51;15;08

Speaker 5

Like, so somebody.

00;51;15;13 - 00;51;19;13

Speaker 3

I literally would not know what to do with myself. I'd be like, it's my favorite.

00;51;19;23 - 00;51;23;25

Speaker 4

What about T-shirts? Oh, my gosh. So much to do.

00;51;23;26 - 00;51;26;26

Speaker 3

But if we just wear mustaches and don't say anything about it, we.

00;51;26;27 - 00;51;33;05

Speaker 4

Just have, like, oh, man, you buy it? I mean, like, oh, maybe help me to step on stage nobody wants.

00;51;33;05 - 00;51;37;17

Speaker 3

Me to come on stage and do anything related to singing or play music, but I could just stand there.

00;51;37;17 - 00;51;38;02

Speaker 4

And be like.

00;51;39;03 - 00;51;42;08

Speaker 3

You could go on stage and play piano, you could play bass, you could play.

00;51;43;00 - 00;51;47;08

Speaker 4

But I don't play any of those things. Well, I'll bring my ukulele just in case for sure.

00;51;47;08 - 00;51;50;02

Speaker 3

Just in case you could sing, though, you could, like, rock out.

00;51;51;05 - 00;51;53;10

Speaker 4

Yeah, but rock out as a backup singer.

00;51;53;11 - 00;51;53;24

Speaker 5

Mm.

00;51;53;28 - 00;51;56;08

Speaker 3

I'll put it on Twitter. I'm sure it'll work out.

00;51;56;08 - 00;52;02;22

Speaker 4

It's going to be really great. It's going to be awesome for sure. We're going to definitely get backstage all things are going to happen.

00;52;03;06 - 00;52;08;05

Speaker 3

And I might have to take a day off from not drinking. I might have to take a day off from not drinking and just pay the price.

00;52;09;05 - 00;52;15;03

Speaker 4

I, you you need a long that strong people proton pump inhibitor if that going on.

00;52;15;09 - 00;52;19;08

Speaker 5

Well let's get that cool say I'll research the like cocktails that are easiest on your tummy.

00;52;19;08 - 00;52;21;14

Speaker 4

I got this one. I got this, I got this one.

00;52;21;14 - 00;52;22;09

Speaker 5

This is good for me.

00;52;22;21 - 00;52;23;24

Speaker 3

Doctor. Naomi's going to hook me up.

00;52;24;14 - 00;52;28;00

Speaker 4

All right. I will be seeing you Thursday here next week.

00;52;28;00 - 00;52;29;19

Speaker 3

And Sarah, thank you again.

00;52;42;01 - 00;53;30;05

Speaker 1

You change, please. And sweet smile and a fucking smile at I was a long time you Jim. That really was so much that I don't think you down have to be come here be healthy and.