

**Transcript Episode Nineteen : I'm Just a Kid (Don't Make Me Feel Like a Man)**

**Out of Touch: A Hall and Oates Podcast**

**Naomi Schoenfeld + Mary Kay Holmes**

00;00;05;26 - 00;00;07;25

Speaker 1

Little girl. What's your name?

00;00;12;08 - 00;00;19;09

Speaker 1

And don't you go get a meal like that. You might say shame. What's your name?

00;00;22;10 - 00;00;24;03

Speaker 1

Juice time.

00;00;25;04 - 00;00;29;03

Speaker 2

So I just got back from L.A., where I did not see here Okay.

00;00;29;12 - 00;00;32;24

Speaker 1

Yeah. I'm a little sad about it. I'm not gonna lie to you, but I'm recovering.

00;00;32;29 - 00;00;34;17

Speaker 2

I'm a little sad about it, too.

00;00;35;26 - 00;00;38;00

Speaker 1

So you were here for, like, 25 hours.

00;00;38;04 - 00;00;54;18

Speaker 2

I basically had one full day in L.A., like a day and a day and a minute, like I was. We got in Friday night. Little something Friday night. The Saturday day. And pretty much left at 8 a.m. today. Case in L.A. is real big.

00;00;55;17 - 00;01;01;22

Speaker 1

Yeah, L.A. is big. L.A. is big. But it's great. Uh, next time. Hopefully.

00;01;02;12 - 00;01;10;08

Speaker 2

Next time. Definitely next time. Definitely. There were some Holly next moments.

00;01;11;04 - 00;01;12;16

Speaker 1

Really? Well.

00;01;13;20 - 00;01;38;14

Speaker 2

So we were staying at the house of Laughing Boys. Former writing partner Josh Kaminski, who is a seems to have some holiday mojo. Um, yeah, I don't know, like, what his official status is, but, like. And I don't know. You know, I think that some of this was just, like, for my benefit, but, like, he was wearing a shirt, this sort of rich girl when I got there.

00;01;38;20 - 00;01;39;14

Speaker 1

Oh.

00;01;39;28 - 00;01;54;07

Speaker 2

And, you know, he offered me. He was like, oh, I have more of these letters, if you like. I guess he had letters that would spell out Rich Girl. And I'm like, Well, that sounds okay. But, like, if it were, then you have to like a get a t shirt. B, find a place that does, like, the print.

00;01;54;07 - 00;01;56;23

Speaker 2

I'm like, that. That sounds like a lot of work.

00;01;57;01 - 00;01;59;14

Speaker 1

Did he make the shirt? Is that he.

00;01;59;14 - 00;02;02;00

Speaker 2

Made the shirt? He made the shirt.

00;02;02;04 - 00;02;04;18

Speaker 1

Wow. Okay, well, that's a very cool energy.

00;02;05;01 - 00;02;22;23

Speaker 2

Yes. He had had a I think you've had it for quite some time. And he also had a man eater one. And then just like casually, casually. And this is before I even mentioned anything about doing the song just casually. Yesterday, we were hanging out and I'm like, is this abandoned luncheonette.

00;02;26;08 - 00;02;27;22

Speaker 1

And he was listening to it.

00;02;28;18 - 00;02;47;16

Speaker 2

I'm sure he put it on for my benefit, but he didn't, like, make a production of it. It was just like, we're just hanging out and there's a record. I'm like, Wait a second, like, wait a second. It's like, fall in Philadelphia and like, maybe you don't know. I don't know, but she's gone I was playing and then that was on eBay.

00;02;47;22 - 00;02;51;20

Speaker 2

I mean, I know she's Gone is one of those ones. It's on, like, multiple albums. Yeah.

00;02;53;29 - 00;02;57;13

Speaker 1

Silently gunning to have an invite to come on the podcast.

00;02;57;25 - 00;03;13;17

Speaker 2

I think so. I think so. And then yesterday, so we were at the wedding and Francesca and Matt, and it was definitely the funniest wedding I've ever been to. Funniest so funny.

00;03;14;00 - 00;03;16;22

Speaker 1

Why? It's funny because people were like making buddies, bitches and.

00;03;16;22 - 00;03;26;25

Speaker 2

Stuff and funny, funny, funny. It was the funniest ceremony. Oh, the vows and the officiant who's not a comedian was hilarious.

00;03;27;02 - 00;03;35;27

Speaker 1

It wasn't like our marriage is bringing us together. Like it was a one of those, like, did they do, like, movie bits or was it just people were funny.

00;03;37;25 - 00;03;59;16

Speaker 2

I mean, there were some bits, but it was also just like legit funny or just legit funny. That's nice. And one of our former well, I guess two, I mean, laughing boy was obviously there, but our former guest on the podcast, Kevin Avery, was also in in effect. Oh, did you? And well, of course, like, we hung out like you were we don't know that many don't, I don't know, a ton of their friends.

00;03;59;16 - 00;04;17;15

Speaker 2

So we were like in a small little, small little bubble with I mean, I talk to a lot of people that were very cool but I have to say the DJ was quite good, the dance floor was quite good. And there was one song that when it came out, I had to insist that they come and get on the dance floor and I think you would know what that is.

00;04;18;22 - 00;04;20;07

Speaker 2

That's correct.

00;04;21;04 - 00;04;39;01

Speaker 1

Did they play it? They actually. Yeah, yeah. Oh, oh, yeah. Oh, so good. I love it. There was somebody this week that tagged our Twitter in a poll and it was like a New Kids on

the Block song and Poison, and it was like, Which one? And everyone was like a prank poison.

00;04;39;01 - 00;04;41;14

Speaker 2

That's not even a question. That's not one.

00;04;41;19 - 00;04;53;20

Speaker 1

Hundred percent yeah. So today we're going to talk about a song that honestly I don't know a lot about. So I'm kind of excited to dove into it a little bit.

00;04;54;02 - 00;05;11;24

Speaker 2

Well, yeah, and I want to preface that by saying that like, it's this doesn't need to be like a super long episode. And this is like the song is like sometimes when you're doing deep scholarship, you know, you have to kind of go into these things that they're not necessarily sexy. Okay.

00;05;12;16 - 00;05;19;01

Speaker 1

Or important, but also necessary. That makes sense, I guess.

00;05;19;04 - 00;05;41;26

Speaker 2

Well, you know, this the, the process of pursuing a doctorate in all of those studies does require that you get into the weeds sometimes. And sometimes, you know, weeds aren't, you know, sometimes weeds are weeds. I'm not saying this is a weed, but but we are going to talk about the song from a band luncheonette. And it's, you know, you can blame me.

00;05;41;26 - 00;05;49;19

Speaker 2

I'll take the blame. But it's not like it's it's definitely I want to say it's a better song than Laughing Boy.

00;05;50;10 - 00;05;56;16

Speaker 1

Oh, it's a better song. Love it. And I'm here to tell you, like, if you just listen to it, it's a groove. Like it's got a groove to it.

00;05;56;19 - 00;06;16;04

Speaker 2

There's a really, really good moment here. Like, towards the end, you know how they this is how they do the ends. But okay, so I, I've been talking about and we keep talking about Abandoned Luncheonette as like this album that's like, it requires attention. And I thought we could do for it. What we did with Hall Oates was to do, like, the whole album in one episode.

00;06;16;04 - 00;06;21;17

Speaker 2

But honestly, we can't, we can't. We just some things need more time.

00;06;21;27 - 00;06;26;17

Speaker 1

This one needs more time. And this one, honestly, as we've said before, is a lot of people's favorite album.

00;06;27;00 - 00;06;33;00

Speaker 2

It really is. But we do have to raise a question like, are we going to really do every single song from About an Luncheonette?

00;06;33;14 - 00;06;36;10

Speaker 1

Probably over time. Yeah, I think so.

00;06;36;10 - 00;06;37;23

Speaker 2

But maybe not consecutively.

00;06;37;23 - 00;06;40;14

Speaker 1

I want to get into the Las Vegas song at some point. Oh, that's.

00;06;40;14 - 00;06;55;11

Speaker 2

Vegas turnaround, but that's a whole thing. But we're not even ready for that. This is sort of like, let's be honest, this is a I'm at a gas station. I five. Are we really doing this we're doing this. Which one is it? Hey, parenthetical, let's do this one because the title of it bugged me.

00;06;55;24 - 00;06;56;19

Speaker 1

All right. What's the title?

00;06;57;06 - 00;07;07;14

Speaker 2

Well, the title of the song is I'm Just a Kid Parentheses Don't Make Me Feel Like a Man. Parentheses just like that.

00;07;08;16 - 00;07;10;17

Speaker 1



Just the title of the title means.

00;07;12;13 - 00;07;16;22

Speaker 2

I mean, if you just take the title by itself, it's very humbling because it's like.

00;07;17;09 - 00;07;18;01

Speaker 1

Oh.

00;07;18;13 - 00;07;24;20

Speaker 2

Man, child. Like, I don't want to do the chores. And I did this the kid.

00;07;25;02 - 00;07;28;28

Speaker 1

You can't even be responsible for anything like my choices are things I say.

00;07;29;02 - 00;07;45;27

Speaker 2

But then if you also think about it in another way, which is the way it's actually closer to the intention of the actual song, you know, it's like it's just sort of like either an immature man, a pedophile, or a coming of age. So it's hard to say.

00;07;46;06 - 00;07;52;11

Speaker 1

Yeah, I have the same thought because, you know, at one point I was like, Okay, you know what? This isn't so bad that I was like, oh, eight, 08. Hold on.

00;07;52;11 - 00;07;54;02

Speaker 2

That line was a hold on that line.

00;07;54;15 - 00;08;18;10

Speaker 1

Oh, wait, hold on. Oh, wait. Also, I have to say the first two words, little girl. Now, these are two words that are highly, highly, highly debated by many people in my life, often, especially in writing classes. Is it okay for men to call women girls, especially little girls, good girls and whatnot? Now, granted, this was 1976 different time.

00;08;19;16 - 00;08;34;22

Speaker 2

But what do we do? We do apply our 2020 vision or 2022 vision to the seventies and eighties. That's part of what we do on this podcast. Right now. Little girl with your baby hair, you know, like we can just like start collecting all of these like, you know.

00;08;35;05 - 00;08;38;17

Speaker 1

Either a like, hey, little girl, what's your name? I'd be like, oh.

00;08;38;25 - 00;08;50;12

Speaker 2

Well so either she is a little girl, in which case, you know, it's like statutory rape or pedophilia or whatever, or she's a woman and he is, you know, he is like infantilizing her, which I.

00;08;51;04 - 00;08;52;26

Speaker 1

I think that's what's happening. I feel like.

00;08;52;28 - 00;08;54;08

Speaker 2

Really hard to tell though.

00;08;54;08 - 00;09;11;07

Speaker 1

I feel like it's like a little sexy banter supposed to be, but also like, look, okay, I'm going to be totally honest. It's just like when people call someone that they're in a relationship with Daddy. I always have issues. It always makes me very uncomfortable. Because I feel like I don't want to be in a romantic situation with someone that I'm calling daddy.

00;09;11;07 - 00;09;31;25

Speaker 1

It's just not my jam. It makes me very uncomfortable. It's not my thing. So sometimes I feel like maybe this is the reverse of that, right? Like, Hey, little girl, come on over here. Come over and sit on daddy's lap. Like, there's that whole thing that's like a like a play thing for some people. It doesn't really work for me, but I know that it's a common thing that people do.

00;09;32;14 - 00;09;46;01

Speaker 2

They do before we go, like, too far down on the lyrics. So it is. I just want to say, like, the harmonies are pretty kickass in the song. Like, yeah, it's just pure. I mean, it's just like nonstop harmonize thing.

00;09;46;09 - 00;09;46;18

Speaker 1

Yeah.

00;09;46;24 - 00;09;48;09

Speaker 2

Like, it's just so much harmonizing.

00;09;48;09 - 00;10;09;02

Speaker 1

And I watched a live performance video. I don't know if you watched that. And in the live performance video, I mean, need to watch about seven more times. I tried to actually Google it, but there's, there's like these lights in the back and it looks like a man karate kicking a crucifix so I can't tell what these lights are supposed to be that are happening in the back of them.

00;10;09;08 - 00;10;15;28

Speaker 1

But I'm going to guess that it's like whatever club or bar or TV station they recorded this live performance in.

00;10;17;05 - 00;10;38;16

Speaker 2

Oh, yeah. I mean, the one I was watching, it said, what did it say? Like whiskey. What was it? Oh, here it is. Hang on, hang on. Yeah, I don't think it was that, but it was like the whiskey tap room or something. I just go back here No, no, no, no. Wait a second. This is something I should know.

00;10;38;16 - 00;10;43;28

Speaker 2

I have to Google it if I say to you, old gray whistle test, what does that mean to you?

00;10;44;07 - 00;10;46;12

Speaker 1

It's nothing to me. Why should it be sold?

00;10;46;28 - 00;10;53;22

Speaker 2

It's supposed to. Oh. Oh, it's a British television music show.

00;10;53;23 - 00;10;56;13

Speaker 1

Oh. Hence the karate and the crucifix. That makes sense.

00;10;56;13 - 00;11;00;26

Speaker 2

But what? I'm not sure if that has anything to do with the karate and the crucifix.

00;11;01;07 - 00;11;05;26

Speaker 1

So I think it's just me watching the video. Going, What is that? I'll need to figure out what that is.

00;11;05;26 - 00;11;25;04

Speaker 2

It's going to be great. It is what's definite. I see. As soon as I look it up, I see a man. I see like a light, bright figure of of a of a person with a teeny bootie, right along with God posture. What could be a cross, a crucifix, what could just be a shining star, but that is.

00;11;25;13 - 00;11;28;15

Speaker 1

No longer on the bottom. That looks like a cross.

00;11;29;00 - 00;11;41;18

Speaker 2

So the. Okay, so what is this all too? Great. Hey, man. Old gray whistle test. Bob Marley perform their Siouxsie and the Banshees. Oh, Randy Newman.

00;11;42;15 - 00;11;43;15

Speaker 1

Really?

00;11;44;06 - 00;11;54;20

Speaker 2

This is a very legit thing, and I don't know about the kicking. We'll have to look into that. But I think we. We did see the same thing.

00;11;54;21 - 00;12;08;24

Speaker 1

Do I see it? Yep, I see the kicking. And, yeah, I got to figure out what that logo is all about because that is a crazy crazy logo. I need it on a t shirt. There is a t shirt. I'm going to buy that t shirt anyway.

00;12;08;24 - 00;12;10;14

Speaker 2

But don't you like the light bright booty?

00;12;10;24 - 00;12;33;17

Speaker 1

I do. It's like a light, and it's a tiny little booty, but it's just enough of a little pop to show you that he has a really it's really not necessary, but. Oh, and here, look, it's on a drum that says bad company Fleetwood Mac, Doobie Brothers, Eric Clapton, Eric Clapton, Dick Clapton, Television. Oh, okay. You know, we need to do a whole show on the old Gray was the best.

00;12;34;12 - 00;12;35;20

Speaker 2

So many rabbit holes.

00;12;35;26 - 00;12;41;27

Speaker 1

So many rabbit holes. But what I what? You know, what's interesting about the song is it's another Oates lead.

00;12;42;18 - 00;12;44;03

Speaker 2

Oates wrote Oates wrote it.

00;12;44;11 - 00;13;09;26

Speaker 1

Wrote her I go through. It's yeah, it's it's an Oates one, and I'm starting to really appreciate the difference in their voices more than I ever did before when I would listen to songs because they do so much harmonizing, you know, you never really spent too much time concerning yourself with who was singing lead. I mean, I didn't when I was younger, I was like, it's a hard song.

00;13;09;26 - 00;13;13;01

Speaker 1

There's harmonizing. Different people are singing. It's one of the two of them.

00;13;13;01 - 00;13;15;20

Speaker 2

They're hauling, they're watching. They're just. Yeah, but.

00;13;15;20 - 00;13;48;18

Speaker 1

Now it's like the song started, and I was like, oh, yeah. That's like, I got it. Like, this is one of his it's his vibe. It's his whole thing that he does and for some reason, the mustache watch, watching a man with a mustache sing a little girl. What's your name? Somehow makes it a little bit weirder, but that's what made me think also that maybe it was more of like a like a banter situation than an actual or a child situation.

00;13;48;18 - 00;13;52;10

Speaker 2

But you think it's banter? I do think it's banter.

00;13;52;19 - 00;14;14;24

Speaker 1

Banter. I really I don't really think honestly on a deep, deep level. And we said it once. I'll say it again, I don't think these dudes had creepy intentions with anything that they wrote. I don't think that they were like hiding some secret something in their songs. Like, you know, I know that there are people out there who do that, but I think these guys just really tried to keep it genuine and like, he's like, I got banter with this lady.

00;14;14;24 - 00;14;15;22

Speaker 1

And this is how we do it.

00;14;16;00 - 00;14;39;23

Speaker 2

But but let's just remember the times, and it wasn't any kind of, you know, a man could be like, you know, no picking up on a teenager. And that was just that was nothing that you needed to be sneaky about. And you could go following them around and harassing them and saying such things as, silly girl, I'm just playing, damn, you talk to me.

00;14;39;23 - 00;14;44;05

Speaker 2

Damn you talk to me. What kind of lines are these? Oh, I don't know. Who wrote these lines.

00;14;44;17 - 00;14;45;26



Speaker 1

It's a little weird. How about.

00;14;46;13 - 00;14;48;07

Speaker 2

This? Is the cradle cradle safe?

00;14;48;20 - 00;14;57;16

Speaker 1

This is staying so cradle thief and insisting in one line together a little concerning. A little bit. I think you better let me have it my way.

00;14;58;19 - 00;15;03;10

Speaker 2

Yeah. You know, its questions are questionable. Like, those lines aren't going to hold up in court.

00;15;04;06 - 00;15;15;13

Speaker 1

No, I mean, if something happened, they could pretty much pull this out and go. Here's the thing, guys, will you survive? And learn to drive? She doesn't know how to drive.

00;15;15;13 - 00;15;16;20

Speaker 2

Doesn't know how to drive.

00;15;16;27 - 00;15;40;16

Speaker 1

And I'm here to tell you, in New Mexico, we could drive at 15. So how old? Although in New York, a lot of people don't learn how to drive. So if they're in New York, which is where he was during Abandoned Luncheonette, because that's where he met Sara on

the streets of New York it's possible that it was a New York person, woman, human, and that they didn't drive yet.

00;15;40;25 - 00;15;50;16

Speaker 2

Well, but I just did a quick I just did a quick little search. And you should have been able to get that driver's license by age 16.

00;15;52;01 - 00;15;52;12

Speaker 1

Okay.

00;15;52;15 - 00;15;54;25

Speaker 2

I mean, again, you know, she might have chosen not to get the.

00;15;54;25 - 00;16;17;10

Speaker 1

Driver's well, like I know as an adult in the year that it is now people who've moved to L.A. from New York who are adults as in thirties and forties, who've never had a driver's license because the public transportation system in New York is such that, like, if you live in Manhattan, you really don't need it. Yeah. And actually, it's interesting because you haven't quite gotten here.

00;16;17;10 - 00;16;31;01

Speaker 1

I'll be interested to see what happens when your kids get a little older. But I have one kid that drives and one kid who's in their permit phase right now. Most of my kids friends, I'm going to say, 98% of my kids friends are choosing to not learn how to drive.

00;16;31;09 - 00;16;39;15

Speaker 2

Oh yeah. I'm definitely well, that's another conversation. But especially in San Francisco, I'm in no hurry for my kids to drive because you don't need to drive to live here.

00;16;39;24 - 00;16;53;20

Speaker 1

Right? I am one of those old school parents that I'm like, You will learn how to drive when I'm talking about it. Like I'm going to force my oldest to take stick shift lessons with the people before you leave for college because I want to know how to drive a stick shift. Why? I don't know. It's just one of those dumb things.

00;16;54;21 - 00;16;59;24

Speaker 1

Okay, so anyway, it's possible. So the driving thing doesn't necessarily mean anything.

00;17;00;06 - 00;17;20;12

Speaker 2

I think she's young. I think she's also she also let's see here, there's three things about like, I mean, again, I do think we're overthinking it. Like, like, probably like overthinking these lyrics on Abandoned Luncheonette. You know, it's just normal, masculine stuff.

00;17;21;10 - 00;17;21;19

Speaker 1

Right?

00;17;21;27 - 00;17;22;21

Speaker 2

I don't know.

00;17;23;11 - 00;17;34;04

Speaker 1

This last one. Hey, but what did you say your name was? Walk with me just around the corner, baby. Maybe you could even try to talk to me. Damn, you talk to me. Damn you talk to me.

00;17;34;04 - 00;17;34;17

Speaker 2

Yeah.

00;17;34;24 - 00;17;40;11

Speaker 1

She's like, hey, I'm out. Peace, because you're old. And he's like, hey, hey, baby, baby, Baby.

00;17;40;17 - 00;17;41;28

Speaker 2

Baby, baby, baby.

00;17;42;01 - 00;17;47;02

Speaker 1

And chased down the street with that one. Right, baby, come on, baby, come on, baby, come on.

00;17;47;02 - 00;17;54;24

Speaker 2

We got me a baby. You know, it's just a game. Yeah, exactly. Now, in this video, though, he does look a lot like Prince Oates does.

00;17;55;12 - 00;18;24;12

Speaker 1

You think this was the prince? This was like the Oates prince. Vibe where that picture, that shirtless picture that I sent you, right? Looks like Prince. Yeah. There was, like, a thing happening, and I think that it was, like, them hanging out with Bowie and hanging out with that whole crowd. I would love to find out if there was any sort of crossover with Prince at any point as far as them hanging with or working with or you know, being in the surrounding area of a Prince or vice versa.

00;18;24;12 - 00;18;43;24

Speaker 1

Because, again, they were, you know, back in these days when they were sort of still playing with the whole like leather pantsuit boots wearing like high heels, the makeup, the, you know, the Sarah smile cover, all of that. So there was kind of some fun, you know, I mean, I guess we used to call it gender bending, but I don't think we call it that anymore.

00;18;45;25 - 00;19;03;08

Speaker 1

Back in the day of like playing around with presentation. Right. So I think that could be to why he has a little bit more of a Prince vibe because then he gets that, you know, they go into the eighties where the hair gets bigger and then they go into the nineties where they get into my favorite hair face, which is all the big like crazy rock her hair.

00;19;03;08 - 00;19;05;07

Speaker 1

That's clearly a different thing.

00;19;07;13 - 00;19;24;09

Speaker 1

But yeah, for this song, like, I really I tried to find some gems, I tried to find some, you know, anything that talked about why they wrote it, who it was about, where it came about. And I didn't think I wanted to hit the dark web for that.

00;19;24;25 - 00;19;41;27

Speaker 2

Yeah, this is like a serious going to the archives song. Like going to the archives song. This is probably the song around which one's dissertation could turn you know, because it's so very unexplored, you know? And I could one spend five years just on this song.

00;19;42;17 - 00;19;53;03

Speaker 1

Yeah. I mean, this is much like in Stranger Things when Nancy goes and asks for the key so she can go down to where all the old information is hiding on the microfiche. That's kind of what we need to do for the song.

00;19;53;07 - 00;19;55;12

Speaker 2

I think we might have to go to the microfiche.

00;19;55;12 - 00;20;01;26

Speaker 1

I think we have to go to the microfiche. Like, I think we're going to have to get the card catalog. We're going to have to go like old school like.

00;20;01;29 - 00;20;04;17

Speaker 2

And then we should make some mimeographed.

00;20;05;05 - 00;20;09;07

Speaker 1

Mix. And then B, across the mimeograph area.

00;20;10;00 - 00;20;12;23

Speaker 2

We're in dire need of a lot of mimeograph, a lot of.

00;20;12;23 - 00;20;27;00

Speaker 1

Mimeographed I said how my kids recently, I was like, Hey, you've got a Xerox that. And my kid went, What? Like, go Xerox it? And they're like, What are you talking about? I'm like, Oh, copy, make a copy. Click. Why did you say Xerox? Like a whole thing.

00;20;27;10 - 00;20;37;29

Speaker 2

I actually heard of an anthropologist who basically like, was employed by Xerox to, like, study the culture of Xerox.

00;20;38;00 - 00;20;38;23

Speaker 1

Really?

00;20;38;25 - 00;20;39;09

Speaker 2

Yeah.

00;20;39;27 - 00;20;42;08

Speaker 1

Interesting. I actually like to know more about that.

00;20;42;27 - 00;20;48;24

Speaker 2

Well, let me see if I can find out anything about this Xerox Xerox.

00;20;49;00 - 00;21;01;12

Speaker 1

I just like the word Xerox. Much like I like the word Kleenex. I don't say tissue. I say Kleenex. And I mean Kleenex is still around. So that works but if Kleenex ever isn't around, it's going to date me. What do you think?

00;21;01;20 - 00;21;04;24

Speaker 2

This is ridiculous. Zena Oh, never mind. Sorry.

00;21;04;29 - 00;21;05;23

Speaker 1

You look at it, Xena.

00;21;06;03 - 00;21;09;15

Speaker 2

I know I was like, Wait.

00;21;09;26 - 00;21;10;19

Speaker 1

What?

00;21;10;27 - 00;21;25;20

Speaker 2

Well, no, it's also an X, but A to Z. I don't even know what this is. Z. I mean, I guess that's all people. But this is unrelated. The rise of corporate anthropology. The first firm I knew of to hire anthropologists was Xerox.

00;21;26;06 - 00;21;30;18

Speaker 1



Oh, really? What for? To get behind. Get into the minds of why people buy things.

00;21;31;16 - 00;21;38;14

Speaker 2

You know, that probably is. Although I don't know if they were trying to do some internal stuff around, like their workplace.

00;21;39;24 - 00;21;40;16

Speaker 1

Interesting.

00;21;40;28 - 00;21;54;06

Speaker 2

Yeah. But at any rate, that's another thing. I mean, I think I do want to say something again. Like this is this I actually like this song, and it's at minute. I was just going back to it for a moment. It's a minute. Hang on a second. Let me.

00;21;54;06 - 00;22;06;11

Speaker 1

But I put the video on it so I can turn the sound off. Okay. Why are you looking for a specific thing?

00;22;08;23 - 00;22;19;29

Speaker 1

Well, I mean, the pants that Oates is wearing, these white trouser pants, they're booty popping starts off in the beginning, shooting from behind. Oh, that did not sound right. Filming him from behind.

00;22;20;27 - 00;22;38;15

Speaker 2

Well, it's actually when the lyrics are pretty much done and they're just kind of getting it are like when the meat of the lyrics are done, and it's just getting into, like, just a groove. It's just the groove and the keyboard and. And pretty good beat, pretty good drumming. It's just a solid jam.

00;22;38;29 - 00;22;55;05

Speaker 1

Yeah, I'm a fan of the song. I would listen to this song while I was doing other things and just try to not pay attention to the lyrics because the lyrics are concerning. They really are. If you especially if you really get into them, it's like there's no use in you resisting. Well.

00;22;56;06 - 00;23;14;04

Speaker 2

I have to tell you that I listen to so much that I like. I listen to so much that I have to ignore so much hip hop, so much metal, so much that far. It's like it's all, like, misogynistic and like I but I just pretend that it's not as if I just have to listen to everything that it's, like, got, like, you know, the work lyrics.

00;23;14;04 - 00;23;17;05

Speaker 2

Then it's a small selection of music.

00;23;17;14 - 00;23;46;07

Speaker 1

That gets into that. We should talk about this at some point, separating the art from the artist. That's that's always an interesting debate to get into with people. There's got to be somebody that is an expert on that that we could talk to because there is a lot of that. I mean, I agree. There's a lot of stuff that I still listen to that I'm like, this is really not the best but we actually there have been a lot of conversations about eighties, like tropes in our house because everyone's watching Stranger Things huh?

00;23;46;24 - 00;24;01;22

Speaker 1

So there's a lot of like, why are they doing this, this and this, this way? And I'm like, well, if you go back and you watch movies like, you know, 16 Candles, you'll see that there's always this guy and there's this character. And, you know, like, they're doing a lot of that stuff, even though it is, you know, kind of tongue in cheek.

00;24;01;22 - 00;24;21;21

Speaker 1

And everyone's understanding that, like, everyone knows better, they're still doing it. What's funny? You know, what's funny is it's like the reverse of what we're talking about here with them singing about a younger girl. I was talking about how David Harbor is a total thirst trap in this season of Stranger Things. I love David Harbor. Anyway, Hopper, the this hopper.

00;24;21;24 - 00;24;22;24

Speaker 2

Oh, yeah, yeah.

00;24;22;24 - 00;24;33;05

Speaker 1

I love that guy so much. But him as like the way he is. I don't want to say too much cause I don't want to spoilers, but him as the way he is this season is just blowing my mind.

00;24;33;14 - 00;24;41;16

Speaker 2

But yeah, well, because you like. You like are you like a man who's rough and who's having difficult, difficult times?

00;24;41;16 - 00;24;43;01

Speaker 1

I like them when they're scruffy and dirty.

00;24;43;01 - 00;24;45;05

Speaker 2

It's they've been beat up and they're dirty and.

00;24;45;06 - 00;24;51;26

Speaker 1

Big and dirty with his head shaved and his scruffy face. It's like, it's it's a lot, but like, a man.

00;24;51;26 - 00;24;54;11

Speaker 2

With bruised ankles cuts.

00;24;54;17 - 00;25;13;15

Speaker 1

I like a man who will fight through the fight the Russians in the eighties to get out of some Siberian prison. That's what I like. But my oldest who's 18, she I was talking about how how I thought David Harbor was really hot. And she's like, yeah, she's like, I would say the same thing, but I kind of feel like it's inappropriate.

00;25;13;15 - 00;25;28;00

Speaker 1

Like he's too old. I probably shouldn't say that. I'm like this the exact like it's okay for you to say it's not okay for him to say it about you, but it's okay for you to say about him. But it's just funny how you know, the kids are so aware of that stuff these days that they're aware of it going both directions.

00;25;28;02 - 00;25;34;16

Speaker 1

You know, she's like, I don't think I, I don't think I should say that, that he's, but she's like, yeah, it's kind of, it works yeah.

00;25;34;16 - 00;25;53;29

Speaker 2

Because it's about power, and that's why she can say it. Right? And, and he can't I don't know. So when Oates is clearly an adult who's writing about being a kid or what's he trying to say.

00;25;55;04 - 00;26;12;23

Speaker 1

I don't. I mean, I really you might see I'm ashamed. What's your name? Why won't you talk to me? Like, first of all, okay, let's just pretend that this other person is a grown person. Let's pretend this person is like 25.

00;26;12;23 - 00;26;13;13

Speaker 2

Not that.

00;26;14;08 - 00;26;15;14

Speaker 1

I know. So let's pretend.

00;26;15;14 - 00;26;19;19

Speaker 2

She just decided that she didn't feel like driving it or figuring out her life. Right.

00;26;20;00 - 00;26;33;17

Speaker 1

But also, like, clearly she doesn't want to be talking to him. I think every line in this song is him trying to convince her to hang out with or talk to him. And at a certain point is like, bruh like clearly.

00;26;33;17 - 00;26;35;02

Speaker 2

She's just not that into.

00;26;35;18 - 00;26;48;04

Speaker 1

This, not that into you. It should really be what's in parentheses on the song Don't make me feel like a kid parentheses. She's just not that into you cut a girl a break because you know, it's there's no sense in your resisting.

00;26;48;05 - 00;26;57;19

Speaker 2

Don't make me feel like a man. She's not making you feel. She's not doing anything. She's not right. She literally trying to walk by you.

00;26;57;29 - 00;27;21;13

Speaker 1

Yeah, yeah. Either stay or get away. I'm not playing around. Can't you tell by the way I'm squeezing your hand holding her arm and she's trying to go and he's like, Are you leaving her? Are you staying? And she's like, yeah, bro, I'm trying to go. And he's like, no, it's cool. You can stay. Like, it's a little, you know, and then it's like, oh, silly girl.

00;27;21;13 - 00;27;33;01

Speaker 1

I'm just playing, you know? Do you think I'm crazy? Do you think I'd be nuts enough to try to pick you up? Don't you know? It's just a game. It's all a game. I'm playing. It's like, bro, what's happening here?

00;27;33;19 - 00;27;50;27

Speaker 2

So this is a song I'm thinking I'm just, you know, this is just I'm. I'm advancing a hypothesis, but I, you know, this song written in the early part of their career, this is before, you know, it's really how to figure it out with the ladies. I think he's kind of grasping at straws. He's like, it's all kind of hypothetical.

00;27;50;27 - 00;28;04;15

Speaker 2

And he's like, what in the hell? What the heck am I even supposed to do? Right? You know, he's having all these conflicting feelings, and he's like, doesn't really know what to do with them. This is my this is the hypothesis I'm going to work on right now.

00;28;05;17 - 00;28;09;27

Speaker 1

I mean, really, he's only 28 when he said the next song.

00;28;09;29 - 00;28;18;27

Speaker 2

Oh, the wait, that's kind of old for the seventies. 28 in the seventies is like 40 in the tooth in that in 20, 22 like seriously? Yeah.

00;28;18;27 - 00;28;41;21

Speaker 1

No. So he's, I mean it's funny though because I always think of them as like older men. It's always interesting to think like okay, so when he's singing this, he's 28, which means you probably wrote it when he was 26 or 27. So maybe there was a girl when he was 22 that he flirted with who was 17.

00;28;41;21 - 00;28;57;20

Speaker 1

I don't know. I'm not saying any of it's okay, I'm just saying like I need some background information is what I'm saying. Like I, this is one of those situations where like I wish that I had John Oates email address. So you just send him a quick email and be like, Hey, can you just do me a favor?

00;28;57;25 - 00;29;14;21

Speaker 1

Can you tell me what year you wrote the song and can you tell me, did you write it about a real person? Or like because the other thing that they do a lot of is they write songs about hypothetical situations quote unquote. You know, like when they talk about capitalism or they're talking about whatever and they're using metaphors for things and so forth.

00;29;14;21 - 00;29;18;15

Speaker 2

Probably is probably another critique of capitalism right here. We're just not picking up on it.

00;29;18;29 - 00;29;36;12

Speaker 1

Right? Like this could be a critique of something or this could be them. Much like we found out that they wrote a song to murder people to as like a tongue in cheek response to the Son of Sam. Right? They're like, All right, we're going to write a song for people to murder people, too. And on the one hand, you're like, that's really disturbing.

00;29;36;12 - 00;30;04;16

Speaker 1

And on the other hand, you're like, well, there's layers to that. Like, there's a lot of layers. Like, every song is like an onion, and there is the obvious outside. And then



you're like, you know, let's get into this a little bit. So it's possible that this this is some sort of, you know, commentary on something or them writing this in out of disgust for someone they know who's older, who preys on younger women or but either that or it's just that one of them wanted to hook up with the young.

00;30;04;24 - 00;30;07;23

Speaker 1

I don't know. I don't know. It could go many different ways.

00;30;08;04 - 00;30;15;01

Speaker 2

Yeah. Yeah. Well, I think, you know, I think this is a bit this is experimental, but I think, you know.

00;30;17;09 - 00;30;18;00

Speaker 1

I don't want to.

00;30;19;06 - 00;30;23;18

Speaker 2

It is fun to overthink certain things. It's fun. Let's just be real.

00;30;24;00 - 00;30;29;18

Speaker 1

Overthinking is fun. But then also you have to come around back to it's probably so much simpler than we're making it.

00;30;29;21 - 00;30;50;18

Speaker 2

It's simple. It's simple. And what really comes down to is that like it's got a good groove at the end. It's got a real good groove and sweet harmonies. And this is back

when I could really both sing it a good high pitch. And and they were rocking it. They were rocking it. And again, once again, it's better than laughing boy.

00;30;51;02 - 00;30;56;21

Speaker 2

I don't think I'll ever hear a song from Holland that I think is worse than Laughing Boy.

00;30;56;26 - 00;31;17;12

Speaker 1

Yeah, Laughing Boy, it's a rough song. And I, I, I would love to think that, like, someday we'll be sitting around drinking wine with Holland Oates and they'll be saying, you know, we listen to the podcast and we notice that you guys really aren't a fan of Laughing Boy. Let me break it down for you, and we'll have some, like, really great conversation over two bottles of wine about Laughing Boy.

00;31;17;27 - 00;31;20;24

Speaker 1

But until that happens.

00;31;21;15 - 00;31;41;10

Speaker 2

I think, boy could be like Frank Zappa, you know, like, it's people tell me I know, you know, if anyone, if any one of the like three people who are listening to this would I know I'm going to really deeply offend like one and three of them because I'm just saying that it's like I could be that kind of thing, but there's more to it.

00;31;41;10 - 00;32;01;08

Speaker 2

And I'm not picking up on it because I just don't like the way it sounds. But anyway, we're not talking about life where we talk about a benign song. This is a benign song. I think I've said everything I could say about this song, and I am I am going to like, you

know, when we when we don't continue to dove into Abandoned Luncheonette, you know, we're going to be playing around with, with formats and styles.

00;32;01;08 - 00;32;08;06

Speaker 2

But if we want to know anything else about the song, the only way we can possibly do it is to go to the microfiche.

00;32;09;00 - 00;32;30;18

Speaker 1

Yeah. And I feel like, you know, one of the things that I that I was thinking about the other day is as we sort of break down these albums, I think after we go song by song, it would be interesting to go look at Abandoned Luncheonette as a whole and as a whole story. You know, a lot of musicians that I know, they want you to listen to their album in order, right?

00;32;30;23 - 00;33;04;15

Speaker 1

Beginning to end, like, and, you know, we all like pull from things and make playlists and whatever and listen to things. But a lot of these albums, especially by by truly creative artists who are, like pouring themselves into it, they're meant to be listened to consecutively from beginning to end because there is a story, right? So with Abandoned Luncheonette being one of those albums that people talk about and love, I do wonder if there's an interesting story to be told, you know, beginning to end a little journey, we could go on at some point.

00;33;05;21 - 00;33;06;03

Speaker 1

They could be.

00;33;06;03 - 00;33;15;21

Speaker 2

Just looking at the tracks on an abandoned luncheonette. And I'm just noticing the final track is called Every Time I Look At You. And that is a whopping 7 minutes long.

00;33;15;29 - 00;33;16;10

Speaker 1

Yeah.

00;33;16;14 - 00;33;18;28

Speaker 2

Can you believe it? It's a seven minute long story.

00;33;18;28 - 00;33;36;27

Speaker 1

Nothing is like I just listen to the new Harry Styles album the other day. Every song is like three and a half minutes long. I played a Guns and Roses song for my kids recently. That was like 7 minutes long and I hit play on it. We're in the car, and one of my kids looks at the timer on the thing and they're like, This song is 7 minutes long.

00;33;37;11 - 00;33;45;01

Speaker 1

Like, Yeah, what is the big deal? Like, back in the day, songs were longer, but nowadays you just don't. That doesn't happen very often.

00;33;45;19 - 00;34;01;24

Speaker 2

As long as you say that, you know what that's reminding me of is the song and I had to look it up. It's not as long. Holy crap. You know what I used to think was the longest song ever is Fool's Gold I Stone Roses. It seemed to go on and on and on and be sober and ever.

00;34;01;24 - 00;34;16;10

Speaker 2

And it seemed to never end. It must have been that must have been an extended version of because I just looked it up and it said three and a half minutes. Maybe it's because it's very repetitive and I do like it, but like that this the final song would have been a luncheonette. That's a full twice as long.

00;34;16;25 - 00;34;21;04

Speaker 1

That's true. Is Bohemian Rhapsody. That always seems like a lasting long song.

00;34;21;26 - 00;34;24;04

Speaker 2

For me. And I know.

00;34;24;04 - 00;34;27;08

Speaker 1

How long Bohemian Rhapsody is like. That was one of those songs that was like, This is a.

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

Speaker 2

Long that goes on. But what's cool about Bohemian Rhapsody, I mean, it's a fantastic song it never gets old. There's all these different parts, you know? So it's like if just when you're getting bored of one part, it does something completely different.

00;34;38;14 - 00;34;42;29

Speaker 1

There's actually no Queen song that I won't listen to over and over. I don't care how long it is. I love Queen.

00;34;43;11 - 00;34;53;22

Speaker 2

So, yeah, and again, just as you know, John Otis kind of channeling, he's sort of channeling a across between Freddie Mercury and Prince in this video, don't you think? A little.

00;34;53;22 - 00;35;05;20

Speaker 1

Bit? Definitely has. That makes sense because I was looking at the way his mustache was quaffed going back to mustache styling with his mustaches in this video does have Freddie Mercury vibes.

00;35;05;26 - 00;35;13;04

Speaker 2

It's got Freddie Mercury vibes. I don't know. Can we just have a look at his upper teeth real quick? John, out to you.

00;35;14;11 - 00;35;16;23

Speaker 1

Are you wondering if he has like a grill situation, like.

00;35;16;23 - 00;35;23;09

Speaker 2

Wondering if he's got. Here's a good one. Of him smiling. A toothy smile and toothy grin.

00;35;23;09 - 00;35;44;16

Speaker 1

I mean, even if they were. Oh, here's one. Yeah. No, I mean, yeah. I mean, he's not in this picture I'm looking at right here. He's got Freddie Mercury vibes, but now that he's older, 2000. So I think at some point he must have done something either that or his

like, his head was really small when this picture was taken and he hadn't quite grown into it.

00;35;45;07 - 00;35;52;05

Speaker 1

But yeah, there's definitely some Freddie Mercury teeth. I mean, look, I'm a human with really big teeth, so I can say this. He has big teeth like me.

00;35;52;24 - 00;36;11;21

Speaker 2

So I read this, the one article I did find about this song, and now I'm like, I have not. I only had one paragraph about the song. It was a, it was an article about a band and luncheonette, and it was from somebody who doesn't he fundamentally doesn't really like eighties hall notes, but like they discovered that they liked Hall Oates, an abandoned luncheonette.

00;36;12;11 - 00;36;22;25

Speaker 2

And he had a quote which is really intense. He quoted Daryl Hall as saying of the partnership, It's 90% me.

00;36;24;06 - 00;36;31;06

Speaker 1

Yeah. I have to say, it's really funny. I've read several interviews, especially in the last year with him.

00;36;31;06 - 00;36;33;04

Speaker 2

Wait a second. Is that John Oates? So you just said.

00;36;33;09 - 00;36;34;00

Speaker 1

Yeah, I just sent you a.

00;36;34;21 - 00;36;36;20

Speaker 2

Serious Freddie Mercury vibes.

00;36;36;28 - 00;36;39;16

Speaker 1

What I'm talking about massive Freddie Mercury, the.

00;36;39;18 - 00;36;40;24

Speaker 2

On the Instagram.

00;36;40;24 - 00;36;46;16

Speaker 1

I'm going to put that up because that's a good one. Yeah. Major, major Freddie Mercury vibes in this picture.

00;36;46;22 - 00;36;53;06

Speaker 2

Wait. Freddie Mercury plus Prince Equals Jordan. Yeah.

00;36;54;22 - 00;37;08;21

Speaker 1

I love it. No, but I've read several articles by Daryl Hall in the last year since he's been touring on his own, and he often says things like that. He's like, Yeah, you know, like John does stuff, but like, primarily, I did everything.

00;37;08;27 - 00;37;16;24



Speaker 2

Oh, my gosh, that is really rough. You know what? I'm like, no wonder that there's some animosity and some suing each other and whatnot. This is why.

00;37;16;24 - 00;37;21;10

Speaker 1

I'm actually really excited to see them play together in September, because I want to see what the vibe is.

00;37;21;14 - 00;37;24;07

Speaker 2

Is it going to be so much passive aggressiveness?

00;37;24;14 - 00;37;36;15

Speaker 1

Well, you know what I have to say? Some of the passive aggressiveness does lead me to believe that there was some hankie panky going on because it just feels that bitterness that like.

00;37;36;25 - 00;37;37;27

Speaker 2

That's like.

00;37;37;28 - 00;38;06;20

Speaker 1

Tangible. And obviously I'm spreading rumors right now. Like, I have zero proof to say anything that I'm saying, but it could just be creative people that have been together for a long time or drive each other nuts, and they literally could just do that. But yeah, it's interesting. It's interesting. Some of these articles that like Daryl Hall, I think it makes me laugh because I always joke with my husband about how, you know, old people just don't give a crap about the stuff they say.

00;38;06;20 - 00;38;23;02

Speaker 1

Like they get a little more offensive as they get older. They start saying things that are, you know, and the reality is like these dudes are their seventies. And at a certain point, like, maybe they maybe Daryl Hall is like, you know what? I just don't care anymore. I'm just gonna say whatever I think and that's what it's going to be.

00;38;24;18 - 00;38;30;26

Speaker 2

I think that he said this from a while back, though. This is not an old, an older age thing.

00;38;31;08 - 00;38;31;27

Speaker 1

Okay. Well.

00;38;32;11 - 00;38;46;22

Speaker 2

I think he's done been saying this, but I'm not 100%. But, but anyway. Well, I think we've done, I think we've done fair justice to, to this. Ah yeah. And it's going to be a good outro.

00;38;47;02 - 00;39;09;22

Speaker 1

I love to hear from people about what they think about the song, what their vibes are on this song, what the gut is. You know, this is interesting because this, you know, much like Jesse Jackson has on his, you know, where he asks everybody at the end of his podcast if they think that the girl got into the car or not in that Springsteen song, this could be our song like that.

00;39;09;23 - 00;39;14;23

Speaker 1

What do you think No Child or she had grown up? Oh, was.

00;39;14;23 - 00;39;16;23

Speaker 2

Not the question, is she a child or a grown up?

00;39;17;12 - 00;39;25;23

Speaker 1

She's a child. I mean, by child I mean like 17 year old, but also like 17 year olds in the eighties were like 25 year olds.

00;39;25;29 - 00;39;26;11

Speaker 2

Yeah.

00;39;26;25 - 00;39;28;03

Speaker 1

So there's that, too.

00;39;28;27 - 00;39;31;20

Speaker 2

Like is all this 17?

00;39;31;26 - 00;39;51;04

Speaker 1

Yeah. Think about how many songs have been written about 17 year olds. I wanna make a list of all the songs written that mention someone being 17 because there's a million of them. I mean, even the Beatles, right? Talk about like little girls and, you know, 16 year olds and like and everyone was like, oh, cute. It's like, well, was it cute?

00;39;51;27 - 00;39;57;13

Speaker 1

But this isn't a Beatles podcast, so we could talk about that. Just interesting.

00;39;58;00 - 00;40;01;20

Speaker 2

Yes. For sure. And we looked, we learned about the gray whistle test.

00;40;01;20 - 00;40;09;06

Speaker 1

So yeah, I'm going to look into that. That's it. That I feel like there's got to be some great videos from there lingering around that we could get into, so.

00;40;09;06 - 00;40;09;29

Speaker 2

Oh, heck yeah.

00;40;10;00 - 00;40;15;21

Speaker 1

And I definitely need a T-shirt with the dude karate kicking the Jesus Star. That's what I need.

00;40;16;19 - 00;40;19;14

Speaker 2

You see Jesus everywhere I do.

00;40;19;14 - 00;40;25;25

Speaker 1

It's because I need deep in my Jesus book. So everything is like speaking to me these days.

00;40;26;07 - 00;40;28;13

Speaker 2

But what do you have spoken.

00;40;28;21 - 00;40;33;22

Speaker 1

You have spoken. He had spoken to me in many ways on a daily basis. Yeah.

00;40;34;07 - 00;40;41;23

Speaker 2

So that's interesting. Well, abandoned luncheonette studies continue and we got to take this one to the archives, so it's.

00;40;41;24 - 00;40;43;27

Speaker 1

A good one. All right, everybody, we'll see you next week.

00;40;44;03 - 00;40;45;08

Speaker 2

See you next week.

00;40;45;18 - 00;40;48;16

Speaker 1

I oh, yes.

00;40;51;16 - 00;40;53;02

Speaker 1

I know. You can describe.

00;40;53;16 - 00;40;57;07

Speaker 3

Dreams you say can work.

00;40;58;02 - 00;41;00;16

Speaker 1

On not playing around here to tell.

00;41;00;28 - 00;41;06;27

Speaker 3

You stories. You just can't make me feel like I'm just keep.

00;41;09;20 - 00;41;10;10

Speaker 1

Just a kid.

00;41;16;06 - 00;41;16;25

Speaker 3

Just the key.