

Transcript Episode Six: Syllabus, Whole Oats
Out of Touch: A Hall and Oates Podcast
Naomi Schoenfeld + Mary Kay Holmes

00;00;11;02 - 00;00;14;02

Speaker 1

I should just record everything we say because everything we say is good.

00;00;14;08 - 00;00;25;27

Speaker 2

Pure gold, pure gold. I wanted you to begin recording. This is episode six of Out of Touch, the Hollow Notes podcast. And not that we have sponsors, but.

00;00;26;00 - 00;00;26;18

Speaker 3

Others.

00;00;27;13 - 00;00;40;11

Speaker 2

Planting seeds. If you do any visual, any take talks. This is wild thing overalls and I like don't even have to get paid by them to promote their clothing because they're so good.

00;00;40;18 - 00;00;53;00

Speaker 1

I am obsessed with wild paying and I actually have been looking at their jumpsuits. I think about it like probably once a week. I think I'm going to order myself a wild pink jumpsuit and then I go, I can't pull that off and then I don't. But I think I'm going to.

00;00;53;15 - 00;01;17;08

Speaker 2

Know what I think. You definitely should I. So my twins got wild thing vests for their potato mitzvah, and they're just so awesome. And then our dear friend Becca Weaver, producer of other podcast such as The Situation Room, she got them like a really lovely gift. Like, she got loads of pants and a gift for Chloe gift certificate.

00;01;17;08 - 00;01;22;07

Speaker 2

So I was like, you know what? I'm getting needs. But but anyway, enough about wild saying.

00;01;22;10 - 00;01;24;28

Speaker 3

Product placement is another.

00;01;24;28 - 00;01;28;08

Speaker 1

Product placement we need is Quaker Oats. Put that out there.

00;01;28;19 - 00;01;37;23

Speaker 2

It's actually the focus of today. We are going back to basics you have oats and I have oats notes and.

00;01;39;15 - 00;01;40;13

Speaker 3

Although they're looking at.

00;01;40;28 - 00;01;47;08

Speaker 2

Their fall it oats nuts, but but we're mixing things up again.

00;01;47;23 - 00;01;48;03

Speaker 3

Yeah.

00;01;48;21 - 00;01;52;05

Speaker 2

Because we're going to do a whole entire album.

00;01;52;19 - 00;01;57;09

Speaker 1

A whole album we're going to introduce a new feature on the podcast called The Syllabus.

00;01;57;28 - 00;01;58;14

Speaker 3

Yeah. It's gonna.

00;01;58;14 - 00;02;01;08

Speaker 1

Be the days that it's just the two of us providing.

00;02;01;08 - 00;02;02;00

Speaker 3

Facts.

00;02;02;16 - 00;02;23;26

Speaker 2

That's right. That's right. In fact, I want to dove into the syllabus, but before I do, I'm starving and I have been waiting to get going with my breakfast. And because we've been recording early in the day and it turns out to really messed me up when I start with a hard cocktail at ten in the morning on a Saturday Surprising.

00;02;24;16 - 00;02;49;20

Speaker 2

It's not that I'm not going to do it on some weeks. It's just that for today, I we're just we're switching gears and not doing the cocktail but we have overnight oats and I in the spirit of sharing great recipes, which we have shared some great cocktail recipes this this overnight oats recipe is so good and it's decadent.

00;02;49;21 - 00;03;16;07

Speaker 2

It's not like normal overnight oats just comes to me. Courtesy of Dr. Stephen Chang is a colleague of mine and he has many talents. But chief among them is being just like an incredible foodie. So these are the most decadent overnight oats. And here's the recipe. All right. First of all, you want to use like one of these cute little mason jars, but this one's also I recommend a slightly larger one.

00;03;17;03 - 00;03;27;21

Speaker 2

And then you're going to put in half a cup of oatmeal one tablespoon of chia seeds, a tablespoon of cocoa powder. And I recommend like high quality stuff.

00;03;28;11 - 00;03;28;18

Speaker 3

Course.

00;03;29;15 - 00;03;41;25

Speaker 2

Like one tablespoon of peanut butter, tablespoon of it's all like one tablespoon of just one tablespoon of Greek yogurt, a splash, a generous splash of maple sirup and vanilla.

00;03;42;07 - 00;03;42;17

Speaker 3

Yum.

00;03;42;27 - 00;03;44;07

Speaker 2

I forgot the pinch of salt.

00;03;45;06 - 00;03;49;20

Speaker 3

I forgot a lot of things if you follow this recipe.

00;03;49;20 - 00;03;56;21

Speaker 2

Well, I was like, why is it so thick and dry? Okay. And then a cup of almond milk.

00;03;57;15 - 00;03;58;10

Speaker 3

And then what?

00;03;58;22 - 00;04;06;00

Speaker 2

And you let it sit overnight. And what I'm doing is I've mixed it in a bunch of frozen blueberries, and I'm stir.

00;04;06;20 - 00;04;13;16

Speaker 1

See, now, today, on the podcast, we can do a feature about ASMR, which is Naomi. The sounds of Naomi eating her oatmeal.

00;04;14;21 - 00;04;15;04

Speaker 3

With just.

00;04;19;18 - 00;04;26;14

Speaker 1

Seeing how the kids are like it, because it's as a more So that's good. Got that. Check that off the list like that.

00;04;26;19 - 00;04;28;29

Speaker 2

So now we can dove into the syllabus.

00;04;29;02 - 00;04;30;16

Speaker 3

And I started.

00;04;31;11 - 00;04;51;21

Speaker 2

The hard work of creating the syllabus, but I wanted to just, like, zoom out and say that we're already kind of into the syllabus because we've already been starting we are scholars of Daryl Hall and John Oates. And I think, you know, we are really at week six of the syllabus, but in some ways we're going back to basics.

00;04;51;21 - 00;05;16;13

Speaker 2

So there's I'm an anthropologist. That's part of the approach to this podcast. And, you know, my training was here in San Francisco at Berkeley and UCSF. So there is an anthropologist, the person who first taught me my theory class in my anthropology training as a Dr. Lawrence Cohen, who's very brilliant, and I'd love to have him on the podcast at some point.

00;05;16;22 - 00;05;17;22

Speaker 1

Yeah, absolutely.

00;05;18;10 - 00;05;38;20

Speaker 2

If you're thinking about this, Professor Cohen, think about it. What about it? He has an approach to syllabi that I'd like to copy, which is like what he did. If he kind of like plunged us into this really intense, like, contemporary theoretical stuff, that was super confusing. Then we began to go back to basics, you know, like after a week or so.

00;05;39;13 - 00;05;45;10

Speaker 1

So it's kind of like what we did with diving into something like Laughing Boy and then rolling backwards from there.

00;05;45;26 - 00;06;08;01

Speaker 2

That's I mean, that's it. You know, we kind of we dove in, you know, with our first we're going to contemporary, like, what are we even doing here? It's all crazy. But now we're kind of going to square one, which is 1972, which is the album Hall Oates and I have a lot of notes and bots, but I just like to just to hear, you know, your initial impressions.

00;06;08;05 - 00;06;09;01

Speaker 3

Well, I.

00;06;09;23 - 00;06;36;28

Speaker 1

When we first started doing this, we and we discovered Hall Oates, I was genuinely surprised that I had never heard of this album because A it's their first one be it's got a

genius title And so and see it's like such a vibe like it's that whole 1972 vibe and I and I do have some comments as we go through the songs about a few very specific things that it brought up for me as I was listening to it.

00;06;38;03 - 00;06;50;26

Speaker 1

But I would say as a whole I listened to it multiple times this week while I was working and, and as a whole it's, it's, it's a pretty satisfying vibe. What do you think Well.

00;06;51;28 - 00;07;06;27

Speaker 2

I'm not precisely on the same page as you, but there are things that I appreciate about this album. But let's back up for a second to the title as one of the most surprising things about the title is why it's spelled like the food and not like the man's name.

00;07;07;10 - 00;07;31;07

Speaker 1

Yes, I wondered the exact same thing, and I think that it was probably because the marketing people, considering they were brand new, there's also an ampersand in their name. So that was pre no ampersand. So Daryl, Hall, ampersand John Oates. Hall Oates spelled Oates many confusing things happening in a very few words. My guess would be that the marketing team was like, I don't know who these guys are.

00;07;31;17 - 00;07;41;10

Speaker 1

Let's just make it as easy as possible for people. We're going to call it Hall Oates. We're going to put a picture of oatmeal. We're going to put the word on the oatmeal and we're not there to be any.

00;07;41;10 - 00;07;43;03

Speaker 3

Confusion about what.

00;07;43;03 - 00;07;47;22

Speaker 1

The plot is. For those of you who may not really see what we're going for here.

00;07;47;27 - 00;07;50;19

Speaker 3

Look this is what we're going for.

00;07;53;09 - 00;07;55;02

Speaker 2

There be no mistakes.

00;07;55;08 - 00;07;58;11

Speaker 1

No mistakes. I like maybe the marketing department was.

00;07;58;11 - 00;07;59;28

Speaker 3

Like we.

00;07;59;28 - 00;08;03;28

Speaker 1

Say, oh, yes, everyone's going to be confused.

00;08;07;00 - 00;08;15;24

Speaker 1

And we cannot risk that. And I could just you know, I imagined all these, like, mad men's suits sitting around a table. Like I say, I'll say if we put it in the oats.

00;08;16;04 - 00;08;21;00

Speaker 3

No one's going to know what's happening so we did not have.

00;08;21;08 - 00;08;24;28

Speaker 2

Yeah, the audiences are maybe less sophisticated back then. You really.

00;08;25;23 - 00;08;30;01

Speaker 3

Don't. This is a pun beetle as a pun. Let me show you our way.

00;08;30;14 - 00;08;39;15

Speaker 1

But have you heard of a pun? Let me explain what a pun is. I mean, there's actually this cover is like a visual representation of mansplaining.

00;08;39;15 - 00;08;40;16

Speaker 3

Like you took.

00;08;40;16 - 00;08;50;29

Speaker 1

Mansplaining and made it a picture. It would be this album cover. But, you know, I think it had nothing to do with our gentleman I think it had everything to do with the suits.

00;08;51;15 - 00;08;59;21

Speaker 2

All right, well, I don't know how we're going to do this, but, like, I am hoping that, you know, in you're like high tech editing garage.

00;09;01;05 - 00;09;03;11

Speaker 3

Know editing in clips.

00;09;03;12 - 00;09;04;11

Speaker 2

Everyone will hear.

00;09;04;21 - 00;09;13;08

Speaker 1

Yes, I will edit in some clips. And then high tech is definitely a word that people use to describe me frequently. So we'll see how that works out.

00;09;15;04 - 00;09;15;21

Speaker 3

Well, the.

00;09;15;22 - 00;09;17;24

Speaker 2

I ended up going down a rabbit.

00;09;17;24 - 00;09;19;19

Speaker 3

Hole. Oh, I want to hear about that.

00;09;19;28 - 00;09;30;04

Speaker 2

The biggest gift of what I learned in my exploration of the album, Hall Oates, was actually about a brief madine.

00;09;30;27 - 00;09;32;00

Speaker 3

You know, if you.

00;09;32;00 - 00;09;33;00

Speaker 2

Go down that hall.

00;09;33;06 - 00;09;51;09

Speaker 1

Well, in the very beginning I went into a riff and I think because of Laughing Boy, perhaps but don't quote me on that. But I think that that's I think that was where I started that rabbit hole. But then I stopped myself because I had other rabbit holes to go to So tell me.

00;09;51;20 - 00;10;14;22

Speaker 2

Let me just, you know, share a little bit and I'm just beginning to scratch the surface. But this is like the gift of digging a little bit. So he is an incredible music producer. He is Turkish American or born in Turkey. Turkish. When he came to the he came to the States in the fifties, like maybe 58 he is.

00;10;14;22 - 00;10;16;24

Speaker 2

I'm probably getting all of this wrong immediately.

00;10;18;21 - 00;10;20;23

Speaker 1

That's kind of our jam here on the podcast.

00;10;21;01 - 00;10;51;01

Speaker 2

So he is. So he's like he was called by Bette Midler, the greatest ears in town. But really what amazing about him is he is like the sort of like the sound genius behind so many different musicians, like so many different musicians where he started off, you know, with jazz. But he really like he is like credited with like the sound of like so much of what we think about of like soul, funk, pop, disco.

00;10;51;02 - 00;11;13;15

Speaker 2

So like the big is Hall and Oates, Phil Collins, Aretha Franklin, shock on like there was this interview with Chaka Khan where she was like, I wasn't even thinking about doing anything with like hip hop or like, you know, the sort of mixing and like until a riff Martin and so, you know, I mean, he's also like a scholar, I guess a degree from the London School of Economics.

00;11;13;15 - 00;11;33;17

Speaker 2

Like he what everyone said about him is that like he helped everybody kind of be their best of themselves and like create this sort of like really like long lasting sound. So if you just like just scratching the surface of him and his like his influence is like totally amazing.

00;11;33;18 - 00;11;35;17

Speaker 1

And he did Queen.

00;11;36;05 - 00;11;36;17

Speaker 2

Yeah.

00;11;36;23 - 00;11;42;13

Speaker 1

Phil Collins, Norah Jones, man. A lot of people were incredible.

00;11;42;13 - 00;12;03;07

Speaker 2

And so she was one of the producers and definitely the like. I think the most interesting one. Not that I want to diss Jean Paul. I will mention Jean Paul is another producer and what I immediately thought of which turned out to be true because you know, the industry I think is very incestuous and whatever. But at any rate, you're like, Paul, where do you know music?

00;12;03;07 - 00;12;05;15

Speaker 2

Oh, Les Paul, the you know, the inventor of.

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

Speaker 3

This.

00;12;06;18 - 00;12;19;22

Speaker 2

The solid body electric guitar. So this is his son. And anyway, they are the producers. They're they're on all on all the tracks. And that was really exciting. So I thought that Areva Martin was super interesting.

00;12;20;09 - 00;12;37;06

Speaker 1

Yeah. I started to read a little bit about him before when I was looking at one of the albums. And because I think he did, I think David Foster did one album. I think they've had a couple different producers, but he's the one that everyone really talks about as being kind of the genius behind a lot of the different sounds.

00;12;37;23 - 00;12;38;25

Speaker 3

But I want to say that.

00;12;40;03 - 00;13;00;26

Speaker 2

I mean, I think we're on a slightly different pages with this album. There's some stuff I like about it, so I'm definitely ready to kind of divest track from. And in fact, you know, with the first track, I was like, Oh yeah, this my jam I like this first song. So the first song was I think I was like, I'm, you know.

00;13;00;26 - 00;13;06;11

Speaker 1

Why it's your jam? Because in my opinion, it sounds just like the Golden Girls theme. Song in the beginning.

00;13;07;13 - 00;13;07;21

Speaker 3

I think.

00;13;07;28 - 00;13;08;14

Speaker 2

Not.

00;13;08;21 - 00;13;09;14

Speaker 3

If you listen.

00;13;09;14 - 00;13;12;29

Speaker 1

To it and then stop it and then go listen to the Golden Girls theme song.

00;13;13;11 - 00;13;17;07

Speaker 2

Okay. So with your fancy editing technology, you're going to need you have to do this now.

00;13;17;07 - 00;13;20;26

Speaker 1

I have to do that because immediately I heard it, I was like, Wait a second.

00;13;20;29 - 00;13;21;21

Speaker 3

I'm going to have to put.

00;13;21;22 - 00;13;23;11

Speaker 2

In the golden girl. You're gonna.

00;13;23;11 - 00;13;26;18

Speaker 3

Have to put in this song right Thank you.

00;13;26;18 - 00;13;28;01

Speaker 2

For being a friend.

00;13;28;02 - 00;13;43;13

Speaker 1

That wasn't that was a rabbit hole I avoided because I was like, Oh, I want to know who wrote the Golden Girls theme song who? Apparently, I do know is a famous

television theme writer whose name I can't think of right now. But I was going to go down that rabbit hole, and then I'm like, No, that's not information that we need today.

00;13;43;13 - 00;13;49;03

Speaker 1

I will do that. Another time. But that was my my primary thought on the first song. I'm sorry.

00;13;50;18 - 00;13;51;24

Speaker 2

I didn't see that coming.

00;13;53;02 - 00;13;53;12

Speaker 3

And that's.

00;13;53;12 - 00;14;01;14

Speaker 2

Fascinating. No, I mean, I just think it's like a this just a good jam. It's just a good jam. Can we just, like, get on for a second so I can remember it?

00;14;01;23 - 00;14;02;23

Speaker 1

Yeah, hold on a second.

00;14;07;21 - 00;14;16;00

Speaker 3

Thank you for being brave and see you at the.

00;14;18;11 - 00;14;19;15

Speaker 1

I mean, that's a gem.

00;14;19;29 - 00;14;20;04

Speaker 3

Of.

00;14;20;19 - 00;14;21;21

Speaker 2

The world. And Back.

00;14;21;27 - 00;14;22;06

Speaker 3

To.

00;14;23;06 - 00;14;26;21

Speaker 2

Your heart is true. You're a pal and an.

00;14;27;02 - 00;14;37;08

Speaker 1

Unpaid I'm telling you right now, I want a deejay because that's going to blend those two songs together for me. Please.

00;14;37;14 - 00;14;43;13

Speaker 2

Okay. Yes. All right. I'm totally okay. I'm there. You convinced me you're coming.

00;14;44;00 - 00;14;54;05

Speaker 1

Yeah, that's all. It's on that. I like that song. I genuinely it's got that, like, seventies, you know, shag carpet hanging out with your friends, doing macramé kind of vibe to it, right?

00;14;54;16 - 00;14;55;28

Speaker 2

That's exactly what they were doing.

00;14;56;13 - 00;14;57;13

Speaker 3

They were doing.

00;14;57;13 - 00;14;58;05

Speaker 2

Macramé.

00;14;59;04 - 00;15;02;11

Speaker 1

You know, I like the visual I had to create. Yeah, I had to create the story.

00;15;02;20 - 00;15;03;15

Speaker 3

Because I.

00;15;03;15 - 00;15;05;11

Speaker 2

Think that's what they were doing on the Golden Girls.

00;15;08;02 - 00;15;09;00

Speaker 3

Was, like a lot of.

00;15;09;16 - 00;15;18;06

Speaker 2

Confusion and confusion here. But anyway, all right, what about all our love? So it definitely didn't leave a big impression on me.

00;15;18;22 - 00;15;30;26

Speaker 1

I took no notes on this song, so it left no impression on me at all. Let's give it a little listen. Hold on I mean, you know.

00;15;31;05 - 00;15;35;23

Speaker 3

It's gonna take in fact, dude.

00;15;36;05 - 00;15;38;16

Speaker 1

It's kind of a road trip song now that I hear it again.

00;15;39;04 - 00;15;39;25

Speaker 3

I like the Muppets.

00;15;39;25 - 00;15;40;05

Speaker 2

On the road.

00;15;40;05 - 00;15;47;25

Speaker 3

Trip. It's just like that was the best road trip of all time. The Muppets.

00;15;47;25 - 00;15;49;24

Speaker 1

Road trip? Are you kidding me?

00;15;50;05 - 00;15;50;22

Speaker 3

Road trip.

00;15;51;05 - 00;16;08;11

Speaker 1

Oh, that's okay. So, yeah, now that I go back and listen to it, I think it didn't make a huge impression on me because the other ones had such bizarre impressions and made me think about very out there things and this one was just like a solid little so little bop. I just kind of got through this.

00;16;08;19 - 00;16;16;00

Speaker 2

Road trip song. Now, the next track is Doom Georgie.

00;16;16;00 - 00;16;18;15

Speaker 1

All I wrote down was Georgie is a total bummer.

00;16;19;01 - 00;16;19;14

Speaker 3

Bummer.

00;16;20;14 - 00;16;23;10

Speaker 2

It starts out. Can we just play a little a moment of it?

00;16;23;17 - 00;16;24;00

Speaker 3

Yeah.

00;16;24;00 - 00;16;29;07

Speaker 1

Hold on. Here we go. A little. Georgie I mean, already.

00;16;35;10 - 00;16;38;28

Speaker 3

Georgie was a skinny kid, so.

00;16;38;28 - 00;16;46;13

Speaker 1

No I mean, leave Georgie alone, okay? Like, some kids are skinny, but then it just gets worse.

00;16;46;13 - 00;16;53;17

Speaker 2

It gets so dark because it's like sitting there with the prettiest daughter, and they're hanging out, and she's like, Oh.

00;16;54;10 - 00;16;55;12

Speaker 3

I have a good idea.

00;16;55;27 - 00;17;08;22

Speaker 2

Well, it's, like, dove into the lake so my dad can't see us or whatever. But her necklace gets caught on a branch you don't like. This is like a left turn that I did not see coming. Yeah, she freaking drowns immediately.

00;17;09;05 - 00;17;18;14

Speaker 1

Yeah, I sent the songs to my husband. I was like, Hey, you should listen to the song. We're listening to it. And he wrote me back, and she died a question mark. I'm like, Yeah.

00;17;18;14 - 00;17;19;03

Speaker 3

Euler's.

00;17;20;29 - 00;17;22;11

Speaker 2

Team dies, he.

00;17;22;11 - 00;17;33;13

Speaker 1

Dies. And yes, that is an actual line in the song. It's a complete bummer. And actually, at some point, we're probably going to need to do more of a deep dove into, like.

00;17;33;18 - 00;17;37;22

Speaker 3

A deep edge, but don't wear a necklace.

00;17;38;20 - 00;17;59;21

Speaker 1

And and find out who the Georgia person was. Because some of these songs, you know, not on this album, but some of the other songs that I got into this week doesn't. Very interesting stories behind them. There's one on this album that I that I searched around for that we'll talk about when we get there. But yeah, Georgie, my only note is that it's a it's a legit bummer.

00;18;00;21 - 00;18;02;27

Speaker 2

Yeah. Learjet bummer. Like.

00;18;03;21 - 00;18;04;15

Speaker 3

Yeah, yeah.

00;18;04;21 - 00;18;07;16

Speaker 1

But it's not melodic and beautiful, but it's just a real downer.

00;18;08;08 - 00;18;15;02

Speaker 2

It's a downer. Now we're getting into another song, the next song Fall in Philadelphia a little bit that I really like this one this.

00;18;15;02 - 00;18;28;10

Speaker 3

Is one of my favorites, Out of Ruin. And today's turn in. Very much to say about whether you.

00;18;29;19 - 00;18;33;25

Speaker 1

Want like how many songs about whether or good you know, like and and this one is.

00;18;35;17 - 00;18;55;03

Speaker 2

Yeah I mean fall in Philadelphia like it's again like kind like Hall Oates. It's like let's just say exactly what I'm going to talk about the fall in Philadelphia, right? I'm talking about,

you know, Georgie, we don't know what we like the title. It leaves a lot of mystery. We know it did not call girl who drowns.

00;18;55;15 - 00;18;57;06

Speaker 3

Right if she.

00;18;57;12 - 00;18;59;07

Speaker 2

Is what it is. What it is.

00;18;59;13 - 00;18;59;21

Speaker 3

Yeah.

00;19;01;11 - 00;19;10;07

Speaker 2

And I just think it's super solid. I like it that was actually that was the only song maybe I liked it because it was the only song on the album I had heard before.

00;19;10;21 - 00;19;15;06

Speaker 1

Yeah. Yeah. And it did make me want to go to Philadelphia on the fall. I've never been to Philadelphia.

00;19;15;18 - 00;19;18;15

Speaker 2

But you ever heard any tracks on this album before we did this?

00;19;19;12 - 00;19;24;19

Speaker 1

No. When it first started, I was like, Oh, I've heard this song for I'm sorry. But then I realized it.

00;19;25;06 - 00;19;26;06

Speaker 3

Wasn't broken, so.

00;19;26;29 - 00;19;38;27

Speaker 1

But but no, I had not. And much to my surprise and this song, I feel like I must have heard it, like I don't know how I could have gone through my life without hearing Bell in Philadelphia. So I'm sure I have.

00;19;39;06 - 00;19;40;05

Speaker 3

I know it.

00;19;40;20 - 00;19;46;26

Speaker 2

But recently I only heard it because of listening to, like, Hall and Oates radios on on one of those streaming platform.

00;19;46;29 - 00;19;55;07

Speaker 1

And it does have like a little dash of that Billy Joel vibe in there that like, you know, leather jacket out for a walk in my city kind of vibe.

00;19;55;16 - 00;19;56;00

Speaker 3

Yeah.

00;19;56;16 - 00;20;02;00

Speaker 1

Right. And so I think that maybe if I have heard it in the past, maybe I just didn't know it was hollow notes.

00;20;02;20 - 00;20;03;00

Speaker 3

Yeah.

00;20;03;03 - 00;20;08;12

Speaker 2

Just like a lot of what we're finding of the phenomenon that there are people who think they don't know Hall Oates, but they do.

00;20;09;18 - 00;20;13;00

Speaker 1

He play a song and they go, Oh, this is all the notes. You're like, Yes, this is on us.

00;20;13;02 - 00;20;13;26

Speaker 3

Yeah, yeah.

00;20;14;16 - 00;20;37;02

Speaker 1

And also this album to me, you know, one thing, just a general note that that really occurred to me as I was listening to it is one of the things our guys are so good at is reading the room like this album is 1972, and the guys that wrote this album, if you played Big Bamboo for them, they'd be like, Why we're not going there?

00;20;37;02 - 00;20;39;02

Speaker 1

Like, that's not a direction we're headed in.

00;20;39;06 - 00;20;42;28

Speaker 2

That would be like a master future moment if you like. This is what's happening yeah.

00;20;43;08 - 00;20;54;28

Speaker 1

Right. And they're like, How do we stop that? And we're like, No, don't stop it. But it's, it's interesting because you see like each album is different. They, you know, they evolve in a different way and they kind of like, you know.

00;20;55;19 - 00;21;00;12

Speaker 2

But this is like early seventies, so there's still a lot of sixties lingering around.

00;21;00;19 - 00;21;02;28

Speaker 1

Yeah. Yeah. For sure, for sure.

00;21;04;27 - 00;21;06;20

Speaker 2

The water will.

00;21;07;04 - 00;21;09;17

Speaker 3

But a little bit of the water wheel.

00;21;09;21 - 00;21;10;25

Speaker 1

I have to say something.

00;21;15;00 - 00;21;16;28

Speaker 2

I don't want to play this on the piano. Feel like.

00;21;17;18 - 00;21;17;25

Speaker 3

You.

00;21;17;25 - 00;21;21;06

Speaker 1

Should play this on the piano. I cannot play the piano, but you can.

00;21;23;14 - 00;21;24;29

Speaker 4

I heard your call.

00;21;27;24 - 00;21;30;20

Speaker 3

Oh, wheelspin.

00;21;31;07 - 00;21;50;19

Speaker 1

Okay. Does that not sound like Joni Mitchell? Is it just me? I actually had to stop when I was working and the song came on and I was like, Oh, my computer switched to a different album. Like, I was like, Who? And it up? I'm like, Who is singing the song? They're all home. They're all singing the song.

00;21;51;02 - 00;21;56;10

Speaker 2

There are a whole is a vocal chameleon and he can channel Joni Mitchell.

00;21;56;17 - 00;22;00;05

Speaker 1

Yeah. I mean, just so many Joni Mitchell vibes. I was like, good.

00;22;00;20 - 00;22;03;16

Speaker 2

Bye notes, man. He has got quite the range.

00;22;03;25 - 00;22;04;09

Speaker 3

Well, his.

00;22;04;09 - 00;22;17;29

Speaker 1

Voice is insane. I mean, it's unbelievable. I mean, they both have amazing voices and just the fact that I didn't even recognize, I, I had a completely stop what I was doing and go investigate and it kind of in the mind.

00;22;18;15 - 00;22;20;23

Speaker 2

I want to play that on the piano. That might be a goal.

00;22;21;15 - 00;22;22;18

Speaker 3

Yeah, you should do that.

00;22;23;29 - 00;22;24;17

Speaker 1

Posted on the.

00;22;24;17 - 00;22;24;25

Speaker 3

Steps.

00;22;26;03 - 00;22;27;07

Speaker 2

In learning that song.

00;22;28;19 - 00;22;30;14

Speaker 1

I think you can justify it somehow.

00;22;30;24 - 00;22;31;19

Speaker 2

But maybe I should.

00;22;32;07 - 00;22;33;05

Speaker 1

Know 100%. You should.

00;22;33;14 - 00;22;37;10

Speaker 2

All right. Next, we're getting into one of our favorite tracks, and you put it on.

00;22;37;26 - 00;22;41;11

Speaker 1

I could call this song the husband's anthem.

00;22;43;12 - 00;22;44;13

Speaker 2

Singing Good Song.

00;22;44;29 - 00;22;45;29

Speaker 1

It's a really good song.

00;22;48;29 - 00;23;00;16

Speaker 3

Would you work for a reason? A man do your full time, express your lazy band?

00;23;01;15 - 00;23;05;05

Speaker 1

I mean, lays he man. Yes, please.

00;23;05;19 - 00;23;23;16

Speaker 2

My favorite line from the song I texted it to yesterday let me say my favorite line from the song is, is your ass getting sore or lazy man?

00;23;24;12 - 00;23;28;09

Speaker 3

I love that line. I want to add another T-shirt.

00;23;29;12 - 00;23;46;14

Speaker 1

Not a T-shirt. It is another T-shirt. And so here's what's interesting. So I heard the song and I was like, this song is 100% about husbands. Lazy Husbands. And then I wouldn't read the lyrics. Did you go read the lyrics?

00;23;46;17 - 00;23;49;13

Speaker 2

I didn't. I didn't lay my like on me.

00;23;49;29 - 00;23;57;20

Speaker 1

It's actually comes off as a dig against lazy songwriters.

00;23;57;29 - 00;24;00;11

Speaker 3

Oh, whoa.

00;24;00;17 - 00;24;07;22

Speaker 1

Yeah. See, there's a line in here, and you make a short edit and take all of the credit for the song.

00;24;08;02 - 00;24;12;06

Speaker 3

Oh, Sick Bird, who was talking about?

00;24;12;07 - 00;24;33;03

Speaker 1

Exactly. So this is my rabbit hole. I went down this week because I followed that sick burn, but there was no Internet in the seventies, so these sick burns happened in real life, not on the Internet. And therefore talking about it. But I'm here to tell you, if and when we talk to these people, this is one of my questions who is this lazy man?

00;24;33;10 - 00;24;40;17

Speaker 1

What is his problem? Is he the same suit that made the album cover? Lazy Man, try to.

00;24;42;02 - 00;24;42;04

Speaker 3

For.

00;24;42;05 - 00;24;53;21

Speaker 1

The visuals. But yeah, it's it's interesting because that's when I read that, I was like, Oh, actually, you're content to rely on the talented guy.

00;24;54;02 - 00;24;54;16

Speaker 3

Yeah.

00;24;54;16 - 00;24;55;23

Speaker 2

Oh, yeah. Oh, my.

00;24;55;29 - 00;24;57;21

Speaker 3

God. It's a sick burn copy.

00;24;57;21 - 00;25;01;14

Speaker 2

But whoever was his collaborator before DOP, before John Oates.

00;25;01;19 - 00;25;02;13

Speaker 3

Has to be right.

00;25;02;24 - 00;25;10;15

Speaker 2

I mean, it's obvious, like, he had some lazy man, and he was like, guess what? I'm moving into a whole new terrain now.

00;25;10;15 - 00;25;12;06

Speaker 1

And now I got a new friend.

00;25;12;07 - 00;25;14;09

Speaker 2

Buddy, who's going to actually do stuff.

00;25;14;11 - 00;25;21;13

Speaker 1

And yeah, he found himself a doer. And now he and Hal were off to the races where that lazy man is. Where's that guy? What's he doing?

00;25;22;08 - 00;25;22;18

Speaker 3

Well.

00;25;23;02 - 00;25;35;15

Speaker 2

Being lazy, you know what? You're making me think about something which I forgot to mention earlier in our scholarly syllabus discussion, which is about the Daryl Hall and John Oates archives.

00;25;35;29 - 00;25;36;06

Speaker 3

Yeah.

00;25;36;24 - 00;25;55;21

Speaker 2

A, I don't know if they exist, but I think they do exist. Those are that's not really a list. And then, see, we're adding to it. But this is the kind of thing like, is there, you know, is there an archive of should part of our scholarship involve going to the archives? I'm guessing it's in Philly. We do need to take it.

00;25;55;21 - 00;25;56;29

Speaker 2

We will need to take a walk.

00;25;57;11 - 00;26;13;20

Speaker 1

100%. We have to go to some point. Yeah. And we need to records Memphis nodes there. We need to do nightlife. We need to go. I want to like go to Philly and like go to some clubs and hear some local music. Like I want to go hear what's happening in the town. I want to eat the food.

00;26;13;20 - 00;26;19;15

Speaker 1

I want to do the stuff like, you know, the whole vibe of live a Daryl is the whole drinking wine with musicians and listening to good music.

00;26;19;15 - 00;26;23;14

Speaker 2

I'm so like when you go to Philly, you think I'm I drink wine.

00;26;24;14 - 00;26;27;22

Speaker 1

They drink wine. That's going out to bars.

00;26;28;24 - 00;26;29;02

Speaker 3

Yeah.

00;26;29;08 - 00;26;31;10

Speaker 2

Or No, it's a beer. I don't know. All East Coast.

00;26;31;22 - 00;26;32;00

Speaker 1

I don't.

00;26;32;00 - 00;26;33;04

Speaker 3

Know if it is.

00;26;33;04 - 00;26;34;12

Speaker 1

On the other side, that's all.

00;26;34;13 - 00;26;35;04

Speaker 3

But this is the kind.

00;26;35;04 - 00;27;04;24

Speaker 2

Of thing that, you know, if, if I'm with forethought, you know, if there were like, you would hope that one of the entourage was jotting all of this down in like, you know, on a scroll so that when we go to the archives, we can, like, unroll the scroll and see what was going on in 1972 and, and see the notes or the notes in the march and see here's more likely there might be books right where they were jotting down and like oh I'm going to write this song about Joe Schmo because he's total lazy man.

00;27;05;17 - 00;27;12;07

Speaker 2

He didn't write you know, he just let me, he let me do all the hard work Right. Right. We've got more songs to get through here with you.

00;27;12;19 - 00;27;20;03

Speaker 1

But that reminds me that I need to go to the Grammy Museum here. I haven't been yet and it'll be amazing. And I'm sure there's all kinds of all the notes stuff there for me to see.

00;27;20;05 - 00;27;21;24

Speaker 3

Through for probably.

00;27;22;10 - 00;27;22;27

Speaker 2

Your field trip.

00;27;23;18 - 00;27;31;28

Speaker 1

Yeah, much easier. Okay. Next song, goodnight and good morning. Like this one. I like this one a lot.

00;27;36;21 - 00;27;39;19

Speaker 1

I feel like this one could come into like a rom com at some point.

00;27;42;20 - 00;27;45;23

Speaker 3

From time to time. That is fast.

00;27;45;23 - 00;27;59;09

Speaker 1

Enough. We can go like, you know, the part where like, the guy's in bed and he didn't go to the girls show the night before. And so she thinks he doesn't like her. He or she doesn't like them anymore.

00;27;59;20 - 00;28;00;05

Speaker 3

And I don't know.

00;28;00;05 - 00;28;05;18

Speaker 2

If it is rom com but it is like every great seventies TV show and really all put together into that.

00;28;05;19 - 00;28;07;09

Speaker 3

Song. That song is.

00;28;07;09 - 00;28;25;04

Speaker 2

Great and it's like that moment of transition, like, you know, it could be the laying about that you didn't get to. It could be like the friends they're having, they're or the duo, they're having their time apart and they're kind of coming to their moment of like the way we want to do this together.

00;28;25;10 - 00;28;37;29

Speaker 1

This is the song before the writing in the airport scene. This is the song where they they get up and they're like, Oh, just what did I do? And then they're like, No, they put their pants on, you know, and they run down the street like that. It's before that scene.

00;28;38;09 - 00;28;39;00

Speaker 3

Yes.

00;28;39;00 - 00;28;49;18

Speaker 2

Yeah. This song like, makes me want to make me want to be in and like, walking outside in an urban area in the seventies, like.

00;28;50;04 - 00;28;50;20

Speaker 1

Oh, man.

00;28;50;27 - 00;28;53;20

Speaker 2

Either it's transporting me there. It's a really just.

00;28;54;03 - 00;28;54;05

Speaker 3

A.

00;28;54;05 - 00;28;55;23

Speaker 2

Solid, solid jam.

00;28;55;28 - 00;29;04;24

Speaker 1

Yeah. Cup of coffee, sunny day walking down the street yeah. It's a good one. Okay.
This one, they needed each other.

00;29;05;02 - 00;29;06;28

Speaker 2

I hate this one, but let's let me remember.

00;29;07;12 - 00;29;09;03

Speaker 3

You think you hate this one?

00;29;09;07 - 00;29;11;16

Speaker 2

Yeah. I put it on the horrible list. Okay.

00;29;15;07 - 00;29;16;00

Speaker 1

Here it comes. Ready?

00;29;16;28 - 00;29;19;03

Speaker 2

You hate it already. What's that instrument?

00;29;20;23 - 00;29;21;18

Speaker 1

Keyboard thing.

00;29;24;23 - 00;29;25;10

Speaker 2

Let it play a little.

00;29;25;10 - 00;29;25;15

Speaker 3

Bit.

00;29;37;27 - 00;29;39;11

Speaker 1

It is just too slow. It starts to.

00;29;39;11 - 00;29;39;21

Speaker 3

Slow.

00;29;45;16 - 00;29;46;11

Speaker 1

Is this the whole song?

00;29;48;04 - 00;29;53;29

Speaker 3

Oh, that's right. To be friend with this.

00;29;54;03 - 00;29;59;14

Speaker 1

Okay. This is my number two Joni Mitchell song on the album Halfway. This is my second one that I wrote Joni Mitchell next to.

00;30;00;00 - 00;30;00;27

Speaker 3

It could be.

00;30;02;10 - 00;30;14;12

Speaker 2

It could be Joni Mitchell. But, you know, no disrespect, but I just thought that song gives me the heebie jeebies I'll give you this. But the heebie jeebies.

00;30;14;18 - 00;30;21;25

Speaker 1

I feel like that's like if you've been smoking a lot of weed and you're laying on like a blanket in a park looking at the sun, maybe that works.

00;30;21;25 - 00;30;27;23

Speaker 2

Maybe that's why I don't like that song I was going to mention. For some reason, I thought it'd be appropriate to mention what my favorite drugs are.

00;30;29;27 - 00;30;30;03

Speaker 3

And I.

00;30;30;03 - 00;30;41;07

Speaker 2

Was thinking about that before. I was like, Oh, I want to make sure I say this on the podcast. You know, the feeling by the end because they're totally PG 13. My favorite drug should be caffeine and alcohol.

00;30;41;12 - 00;30;42;29

Speaker 3

So I was going to say.

00;30;42;29 - 00;30;44;26

Speaker 1

Tylenol and ibuprofen.

00;30;46;09 - 00;31;03;14

Speaker 2

Well, no, because I was like, if I'm not having a cocktail what I want to be because I want to be, I want to have some drug in my system to record to record this podcast. And so it's like I got to like pound my second cup of coffee. So this is I am so I love caffeine and alcohol, everything in moderation, people.

00;31;03;14 - 00;31;09;19

Speaker 2

But I don't love the marijuana. And I know that a lot of people will frown on me for saying that.

00;31;10;20 - 00;31;10;28

Speaker 3

They're going.

00;31;10;28 - 00;31;11;10

Speaker 1

To frown.

00;31;11;10 - 00;31;14;20

Speaker 2

On you. Ample, ample, ample, ample tries.

00;31;15;10 - 00;31;19;02

Speaker 1

No, I mean, the way that I described my relationship with smoking marijuana is this.

00;31;19;12 - 00;31;21;23

Speaker 2

I like the word saying the whole thing. Marijuana.

00;31;21;26 - 00;31;42;18

Speaker 1

Marijuana for the children at home. You know, in college when I tried the marijuana, I remember I would smoke. There are marijuana. I would laugh for about 5 minutes. I would get super paranoid that someone was coming to get me like police or there was going to be some sort of horrible accident. So I would like hide in the corner for 15 minutes.

00;31;42;28 - 00;31;56;06

Speaker 1

Then I would eat a jar of peanut butter because I'd be starving. And then I would immediately go to sleep like it made me the least amount of like, those are all the things you don't want to do at a party. None of those things are fun. And that was a lesson that I had to learn.

00;31;56;16 - 00;32;05;22

Speaker 2

So we should find somebody who enjoys cannabinoids and have them comment on the song. They needed each other because I think we're not qualified to comment on it. I'm going to.

00;32;05;22 - 00;32;10;16

Speaker 1

Put out there that I want that person to be Seth Rogen and if Seth Rogen will come away.

00;32;10;26 - 00;32;14;17

Speaker 2

That's hanging fruit. That's low hanging fruit right there. Several.

00;32;14;17 - 00;32;18;11

Speaker 1

Come on. I love Seth Rogen. Are you watching the pan and Tommy movie?

00;32;18;23 - 00;32;19;04

Speaker 3

Which one?

00;32;19;15 - 00;32;21;21

Speaker 1

Pam and Tommy. Pamela Anderson and Tommy.

00;32;22;03 - 00;32;32;16

Speaker 2

I haven't seen it, but I have seen some reason I it and inundated with promotional things. So I've seen so many clips of it that I feel like I've seen it.

00;32;32;23 - 00;32;35;07

Speaker 1

Seth Rogen is so good in that.

00;32;35;10 - 00;32;40;19

Speaker 2

And it is like I probably the thing that Mullet is going to get at me or whatever.

00;32;41;03 - 00;32;45;03

Speaker 1

He's amazing. He's absolutely amazing. Is your egg done boiling? Is that what that was?

00;32;45;09 - 00;32;46;25

Speaker 3

No, I know that.

00;32;47;04 - 00;32;52;21

Speaker 2

We're going to see three hour Batman today, and many, many texts are coming in around three hour about now.

00;32;52;26 - 00;32;59;08

Speaker 1

As a three hour Batman last week. So after you see it, we'll talk about it Okay. So now.

00;33;00;02 - 00;33;01;25

Speaker 2

Yeah, we still have three more tracks.

00;33;02;02 - 00;33;10;18

Speaker 1

Oh, I have one thing to add to the conversation. So no one. Seth Rogen, please come on the podcast because I love you and I love you. Ceramics. Number two.

00;33;10;23 - 00;33;14;01

Speaker 2

If we can't get Seth Rogen, do you think we could get that curly mullet to come on?

00;33;14;15 - 00;33;16;16

Speaker 1

Yes, just the mullet. Alone.

00;33;17;08 - 00;33;18;16

Speaker 3

But I.

00;33;18;16 - 00;33;23;24

Speaker 1

Will also. I'll take James Franco. I'll take James. I mean, you know, I loved him, Franco. Anyway.

00;33;25;08 - 00;33;29;00

Speaker 2

I complicated. And wasn't he taking advantage of his acting students?

00;33;29;08 - 00;33;37;17

Speaker 1

I think that that turned out to be not as bad as it was originally thought. It was a UCLA situation, so I heard a lot about it, but.

00;33;37;27 - 00;33;38;11

Speaker 3

All right.

00;33;38;23 - 00;33;59;28

Speaker 1

I don't know what the end result was, so I will not claim to know, like on the conversation of marijuana, I am a human with chronic illness, and I do have a lot of pain. And CBD is a life saver for life. So if you are a person that does not smoke marijuana, don't don't turn your back on it when it comes to medicinal use.

00;34;01;23 - 00;34;11;13

Speaker 1

Okay. BC So the next song in South is City Window. And I want to know, I really do want to know how you feel about the song because I have a thought on this song.

00;34;12;05 - 00;34;20;29

Speaker 2

Remind me, you know, this point I put this under my favorite list. Okay.

00;34;21;10 - 00;34;27;22

Speaker 3

Yeah. I never ever stop in my car.

00;34;27;22 - 00;34;28;14

Speaker 2

Is so good.

00;34;29;03 - 00;34;29;17

Speaker 3

Right?

00;34;30;08 - 00;34;30;17

Speaker 1

Okay.

00;34;30;17 - 00;34;37;03

Speaker 2

So if song like I want somebody to play the guitar, I want to sing the song, I want to harmonize for this song. I love this song.

00;34;37;16 - 00;34;40;18

Speaker 1

Do you did you see The Royal Tenenbaums, that movie?

00;34;40;18 - 00;34;42;20

Speaker 2

I did. But I felt like when it came out in the nineties.

00;34;42;27 - 00;34;51;26

Speaker 1

There's a song in that movie called These Days by Nico, which I actually think was written by like Jackson Brown or something. I, I'm probably saying that wrong. But anyway.

00;34;52;07 - 00;34;54;23

Speaker 2

Nico mispronouncing Jackson Brown.

00;34;56;21 - 00;34;56;23

Speaker 3

The.

00;34;56;28 - 00;35;13;20

Speaker 1

Person, not Jackson Brown. I feel like it's Jackson Brown. I'm sorry. Person of you wrote this song. If it's not Jackson Brown, I only got the Jackson Brothers on. But these days, by Nico which came out in 1967 by the way. So it was pre this and as soon as I heard this it made me think of that song.

00;35;13;20 - 00;35;31;00

Speaker 1

So I went and looked it up and listened to it and then I googled Nico and, and two interesting things came out of that googling. Number one, Nico is German, much like Daryl Hall is German. So that was an interesting thing that I found. No. Two, did you know how Nico died?

00;35;32;07 - 00;35;33;29

Speaker 2

I have to tell you one thing.

00;35;34;10 - 00;35;35;14

Speaker 3

You don't know who Nico is.

00;35;40;18 - 00;35;40;24

Speaker 3

Okay.

00;35;41;02 - 00;35;42;14

Speaker 1

Anyway, I get to.

00;35;42;14 - 00;35;43;12

Speaker 3

Do it, but.

00;35;43;12 - 00;35;45;04

Speaker 2

Let me just be honest here.

00;35;45;15 - 00;35;51;03

Speaker 1

Nico is a singer from the sixties. Anyway, she was riding a bike in Ibiza.

00;35;51;15 - 00;35;53;01

Speaker 2

If not your case, right?

00;35;53;09 - 00;36;06;14

Speaker 1

She no, she fell off of her bike and she hit her head and a taxi driver found her and took her to the hospital. And the hospital was like, She's fine, and she just has heatstroke. And then she died.

00;36;07;03 - 00;36;09;23

Speaker 2

What's like Bob Saget? Oh, my gosh.

00;36;10;00 - 00;36;10;08

Speaker 3

Yeah.

00;36;10;24 - 00;36;14;14

Speaker 2

You know, that's how Bob Saget died, right? He hit his head. Yeah, but.

00;36;14;14 - 00;36;15;18

Speaker 3

Like, I.

00;36;16;00 - 00;36;21;03

Speaker 1

I feel weird about Bob Saget. I still feel like there's more to Bob Saget than.

00;36;21;16 - 00;36;23;08

Speaker 2

Hit his head. I don't think there's anything.

00;36;23;08 - 00;36;27;13

Speaker 1

More they need to say back really fast like you do to lay down and hit the back of his head.

00;36;27;21 - 00;36;37;17

Speaker 2

He had. Yeah, he had us up I mean, I think he had a subdural hematoma, you know, like, so hitting your head is no joke. We should probably all be walking around with helmets.

00;36;37;23 - 00;36;43;28

Speaker 1

I feel like someone maybe, like, punched him in the back of the head and then laid him down on his bed, and he went to sleep. You really don't you really think he did that to himself?

00;36;44;18 - 00;36;46;19

Speaker 2

I think Bob Saget was murdered. Anyway, let's.

00;36;47;12 - 00;36;47;16

Speaker 3

Go.

00;36;48;07 - 00;36;49;23

Speaker 2

That's a very good song.

00;36;50;15 - 00;36;50;27

Speaker 1

Yes.

00;36;50;28 - 00;36;59;08

Speaker 2

For all the guitar player, the talented, some talented guitar player that I know should play that song and let me sing along. I dream of being a backup singer.

00;36;59;12 - 00;37;05;16

Speaker 1

We can do that. We can do that. Maybe I can teach, have my kid learn how to play it, and then you can sing along. It's not an.

00;37;05;16 - 00;37;09;16

Speaker 2

Easy jam, though. No ex x song is on.

00;37;09;16 - 00;37;19;27

Speaker 1

My next one, by the way, is called Thank you for hearkening back to the third song I'm just putting it up there.

00;37;20;00 - 00;37;23;26

Speaker 2

Put it on. Put it on a little bit because I can't remember why I hate it, but I don't like it.

00;37;29;05 - 00;37;32;04

Speaker 1

Because it's one of the ones with like a 40 minute intro.

00;37;33;29 - 00;37;44;10

Speaker 3

God, Kermit had Kermit you walk. Thank you for spending one day. It's not.

00;37;44;10 - 00;37;45;10

Speaker 2

Kermit and I don't.

00;37;45;10 - 00;37;46;04

Speaker 3

Like it.

00;37;46;15 - 00;37;50;21

Speaker 1

It's a sad sack. It's a sad sack song. That's why you don't like it. Yeah.

00;37;51;11 - 00;37;53;25

Speaker 3

That sucks. It's a sad sack song.

00;37;53;25 - 00;38;00;05

Speaker 2

And I don't like it. Anyway, much respect to Daryl Hall, John Oates, but that is a song that I don't like.

00;38;02;10 - 00;38;02;17

Speaker 3

I'm going.

00;38;02;17 - 00;38;02;29

Speaker 1

To make it.

00;38;02;29 - 00;38;06;01

Speaker 3

You know, the final.

00;38;06;01 - 00;38;15;16

Speaker 2

Song is exciting because it's the first use of the parenthetical which are a very prominent feature in the song titles for all.

00;38;15;27 - 00;38;17;00

Speaker 3

No, that's true.

00;38;17;08 - 00;38;20;26

Speaker 1

Lilly, are you happy? And who is Lilly? And is she happy?

00;38;21;18 - 00;38;24;00

Speaker 2

And what's on the piano vibe here, even though. Yeah.

00;38;26;02 - 00;38;35;03

Speaker 3

That's a Lilly laugh and.

00;38;35;24 - 00;38;36;24

Speaker 1

She's a laughing lady.

00;38;36;25 - 00;38;40;21

Speaker 3

She smiles for years. And so.

00;38;42;12 - 00;38;47;11

Speaker 1

I mean, like, look at the difference in vocals between that and the other songs. I mean, there's.

00;38;47;11 - 00;38;48;27

Speaker 3

Just really it's to.

00;38;49;00 - 00;38;50;01

Speaker 1

People, and yet.

00;38;50;15 - 00;38;56;11

Speaker 2

He's got the range. We think Lilly is definitely like the companion song to Laughing Boy.

00;38;57;19 - 00;39;01;03

Speaker 1

Oh, you think Lilly is interesting?

00;39;01;06 - 00;39;11;27

Speaker 2

Yeah. Because she's, you know, he's like, oh, she's kind of smiling on the outside, but like, what's really going on? You know, and then group, like, Laughing Boy, I think you're like your last ally, right? There's.

00;39;12;07 - 00;39;14;13

Speaker 1

So they're hanging out the tenderloin together is what you're saying.

00;39;14;17 - 00;39;25;07

Speaker 2

Lilly and Laughing Boy are on Leavenworth and in high Longworth with there. What was that instrument?

00;39;27;05 - 00;39;32;21

Speaker 3

The didgeridoo Know what you're talking about with a keyboard?

00;39;32;21 - 00;39;33;19

Speaker 2

That was like I was supposed to.

00;39;33;23 - 00;39;34;12

Speaker 3

Oh.

00;39;34;27 - 00;39;36;28

Speaker 1

Was it the was it a Wurlitzer.

00;39;38;11 - 00;39;45;22

Speaker 3

Or was it a Yamaha? I don't know anything about what this thing is sideways and.

00;39;45;22 - 00;39;48;08

Speaker 1

They're Yamaha and their Wurlitzer.

00;39;48;09 - 00;39;49;13

Speaker 3

Is I don't know.

00;39;50;14 - 00;39;51;26

Speaker 1

Whether all the keyboard words I know.

00;39;52;07 - 00;39;53;02

Speaker 2

Yeah, he.

00;39;53;03 - 00;39;54;04

Speaker 1

Taught me it was a guitar.

00;39;55;01 - 00;39;55;20

Speaker 2

Keytar.

00;39;55;29 - 00;39;58;10

Speaker 3

Yeah. Ah, yeah. You know.

00;39;59;03 - 00;40;00;08

Speaker 2

Maybe the harmonium.

00;40;00;27 - 00;40;01;24

Speaker 1

Or a harmonium.

00;40;04;14 - 00;40;05;20

Speaker 1

Sticking with didgeridoo.

00;40;06;07 - 00;40;21;21

Speaker 2

Yeah. Okay, we've made it through the album. It's 40 minutes. I think this is like a good, like we reached a good resting point. I don't think, I think we can kind of like think we've like done a good deal. Is there any final commentary that you want? The people know.

00;40;21;29 - 00;40;22;03

Speaker 3

I.

00;40;22;03 - 00;40;45;06

Speaker 1

Want your small I want to make a blanket statement, which is that I enjoyed this album more than I expected to. I can see it as an origin album for sure. Like, I can see where it's I mean, obviously the parenthetical, you know, the puns, you know, at some point the ampersand went away, you know, like it's definitely this is this the foundation album?

00;40;45;17 - 00;40;54;23

Speaker 1

Write this down here. So, yeah, I mean, I would say in general, yes. Like, would it be my Top Dollar Notes album of all time?

00;40;54;23 - 00;40;55;01

Speaker 3

No.

00;40;55;12 - 00;40;59;05

Speaker 2

Why do it? And this album is like it didn't do well. I mean.

00;40;59;16 - 00;40;59;27

Speaker 3

I don't know.

00;40;59;27 - 00;41;17;25

Speaker 1

This album was when they were with Atlantic and then at some point, I think it was a band. Was it Abandoned Luncheonette or what afterwards that they left and went to RCA and then they started doing really well. I think it was after Abandoned Luncheonette that they left, and that's why they released Sara Smile twice, if I remember correctly.

00;41;17;28 - 00;41;20;28

Speaker 2

Oh, that's the mystery of no, I thought it was she's.

00;41;20;28 - 00;41;21;13

Speaker 3

Gone.

00;41;21;19 - 00;41;22;06

Speaker 1

Or She's gone.

00;41;22;12 - 00;41;23;11

Speaker 3

She's just gone.

00;41;24;27 - 00;41;37;09

Speaker 1

Oh, man. Talk about a rabbit hole. I went down this week, but she's gone. I can
another. Am I going to talk about it? I'm just saying, getting people pumped up anyway.
So what are your what are your general thoughts on this album?

00;41;38;21 - 00;41;57;21

Speaker 2

Oh, you know, like I said, for me, like learning about a riff, Martin was like the highlight.
But there are some jams I'm going to come back to, and those jams are I'm sorry, fall in
Philadelphia, southeast city window and good night and good morning. Get going on
the lists and and I'm going to get on my seventies coat and walk around outside and.

00;41;58;07 - 00;42;02;24

Speaker 1

Hundred percent absolutely. I have a couple of good old quotes for you this week.

00;42;03;05 - 00;42;03;19

Speaker 3

Yeah.

00;42;05;14 - 00;42;24;05

Speaker 1

The first one we've been together since we've been teenagers I can go away and
disappear for two years and when we get back together, it's like nothing has ever
changed. And, you know, that made me think of it made me think of my relationship

with you. Because you're one of those people that I always say, like, we can not see each other for six months or a year.

00;42;24;17 - 00;42;26;08

Speaker 1

And then when we see each other, it's like.

00;42;27;11 - 00;42;28;01

Speaker 3

You're gone.

00;42;28;01 - 00;42;29;27

Speaker 2

That long without having contact.

00;42;30;01 - 00;42;35;07

Speaker 1

In college. We did for sure because you were far away and there was no cell phones.

00;42;35;19 - 00;42;37;06

Speaker 2

That's right. Prison cell phones.

00;42;37;10 - 00;42;37;27

Speaker 3

Free cell phone.

00;42;38;14 - 00;42;54;11

Speaker 1

So there were times that we they didn't seem to go well. And and and so I thought that was very sweet. But and and then to go with this album and what I just said, the thing

is we've changed our style, but we've never changed the actual roots of what we've done yet.

00;42;54;28 - 00;42;56;13

Speaker 3

There are roots, whole oats.

00;42;57;04 - 00;43;04;07

Speaker 2

A whole and the roots. Yeah, roots is a word that John Oates comes back to quite a bit.

00;43;04;18 - 00;43;06;17

Speaker 1

Roots and soul. Those are his two favorite words.

00;43;06;27 - 00;43;07;08

Speaker 2

Those are.

00;43;07;08 - 00;43;21;06

Speaker 1

His kinsmen. And then this is my new all time favorite John Oates quote, We need to make merge with it immediately. I don't know where it's from, but I can't wait to find out the origin of it. I am bad at math.

00;43;22;20 - 00;43;23;26

Speaker 2

He said that this is you know, it's.

00;43;23;26 - 00;43;31;11

Speaker 3

Closest to John and it kept coming.

00:43:31;11 - 00:43:35;24

Speaker 1

Up like what I was searching for, like, you know, interviews about Hall Oates and interviews with.

00:43:36;25 - 00:43:37;06

Speaker 3

Brad.

00:43:37;06 - 00:43:37;27

Speaker 2

At MAP.

00:43:38;10 - 00:43:42;02

Speaker 1

I know, but it kept popping up. And so I'm like, okay, you know what it's.

00:43:43;01 - 00:43:44;29

Speaker 2

Is he's talking about being bad at math.

00:43:45;09 - 00:43:45;20

Speaker 3

Yeah.

00:43:46;07 - 00:43:50;27

Speaker 2

But you have zero context for why he keeps saying he's bad and I have zero contacts.

00;43;50;27 - 00;44;02;00

Speaker 1

So I'm sure that there was some conversation that happened about something relevant, and I will find out what that is. But for now, just as a standalone, it's pretty fantastic.

00;44;03;04 - 00;44;04;13

Speaker 3

Yeah, it really is.

00;44;04;20 - 00;44;05;07

Speaker 2

It really.

00;44;05;07 - 00;44;05;19

Speaker 3

Is.

00;44;05;26 - 00;44;07;07

Speaker 1

I'm also bad at math, but.

00;44;09;01 - 00;44;16;12

Speaker 2

You know, I don't think you are, but I want to I want to understand more about why John thinks he's bad at math.

00;44;16;18 - 00;44;22;17

Speaker 1

And I'm going to guess it has something to do with someone probably asked him a question about charts or albums.

00;44;22;17 - 00;44;22;22

Speaker 3

Or.

00;44;23;07 - 00;44;26;23

Speaker 2

I think this is like a tongue in cheek thing. I think he is like.

00;44;27;19 - 00;44;29;24

Speaker 3

Oh, what if he was a cheap temper?

00;44;30;05 - 00;44;31;23

Speaker 2

And then he's like, oh, I'm bad at math.

00;44;31;23 - 00;44;37;13

Speaker 3

Like cheap pepper he's at the strip.

00;44;37;13 - 00;44;42;29

Speaker 1

Club making it rain. And then with like quarters and then he's like, sorry, really bad at math somehow.

00;44;42;29 - 00;45;02;12

Speaker 2

Like, leaves like a 5% chip and is like bad at math, you know? Or it could be a reference to like like contracts, right? Like, he was like, like a deal that he was talking

about where, you know, I get this percentage of that or this percentage of that and like like he made out well or meet up poorly.

00;45;02;12 - 00;45;06;08

Speaker 2

I'm bad at math is like this is my hypothesis.

00;45;06;23 - 00;45;13;19

Speaker 1

Those both make sense. Does both make a lot of sense. I don't think that he was they were probably like, hi, Jonas, how's it going? And he was like, I'm bad at math. Like I.

00;45;15;14 - 00;45;15;19

Speaker 3

Don't.

00;45;15;19 - 00;45;29;06

Speaker 1

Think that's how the how the interview went is a Rolling Stone probably. You know, it's one of those big magazines. But I think that that was a I think that that was a pretty good quote.

00;45;29;22 - 00;45;29;29

Speaker 3

Yeah.

00;45;30;19 - 00;45;31;21

Speaker 2

Solid, solid.

00;45;32;23 - 00;45;33;00

Speaker 3

Well.

00;45;33;13 - 00;45;44;28

Speaker 1

We have some some new guests coming up next time, some exciting guests on the way for the next couple episodes. So that'll be great. But this was fun to get kicking off on our syllabus, on our album syllabus syllabi.

00;45;45;06 - 00;45;48;00

Speaker 2

The syllabus is a mind palace that will keep growing.

00;45;48;13 - 00;45;50;23

Speaker 1

Oh, I love that. It's a mind palace.

00;45;51;08 - 00;45;56;18

Speaker 2

About the Lawrence about the Lawrence Cohen quote. So I can't take.

00;45;56;18 - 00;45;57;05

Speaker 3

Credit that.

00;45;58;08 - 00;45;59;01

Speaker 1

You can today.

00;45;59;24 - 00;46;00;20

Speaker 2

Take it for today.

00;46;01;14 - 00;46;03;14

Speaker 1

All right, everybody. We'll see you later.

00;46;04;16 - 00;46;21;04

Speaker 3

Bye Thank you for being great. Travel down the road, back again. Your heart is true.
Your pal and I come back down.

00;46;22;21 - 00;46;32;18

Speaker 4

And it's hot in here and I need everyone you see, the.

00;46;32;18 - 00;46;36;01

Speaker 3

Biggest gift would be for me and the card.

00;46;36;01 - 00;46;42;12

Speaker 4

Attached to saying thank you. Be baby.

#goldengirls #wildfang #hallandoates #wholeoats #muppets #kermit #fozzy #mustache