

Transcription Episode Seven: I Can't Go For That (No Can Do)

Out of Touch: A Hall and Oates Podcast

Naomi Schoenfeld, Mary Kay Holmes, Jen Kash

00;00;19;27 - 00;00;23;04

Speaker 1

So here we are. Hall and Oates Podcast Episode.

00;00;23;23 - 00;00;25;12

Speaker 2

Seven. Siete.

00;00;27;13 - 00;00;33;24

Speaker 3

Rock focusing on the song. I can't go for that parentheses.

00;00;34;15 - 00;00;37;10

Speaker 2

No can do And.

00;00;37;10 - 00;00;45;20

Speaker 1

I'm actually really excited about the song for many reasons, and I'm going to kick it off with something that I did not know.

00;00;46;19 - 00;00;47;14

Speaker 2

Was that.

00;00;48;08 - 00;01;14;04

Speaker 1

So No Can Do was obviously written by Holland Oates and co-written by Sara Allen who helped write a bunch of their songs and it came out in 1981. Now according to Daryl Hall, Michael Jackson was such a big fan of this song that he borrowed the groove for Billie Jean. Now I this morning listened to I can't go for that.

00;01;14;04 - 00;01;19;17

Speaker 1

No can do. Followed immediately by Billie Jean. And I highly recommend that you do it yourself.

00;01;19;24 - 00;01;24;03

Speaker 3

Oh wow. I'm going to definitely do that.

00;01;24;03 - 00;01;26;15

Speaker 2

Thing and yeah, yeah, yeah, yeah.

00;01;26;21 - 00;01;30;24

Speaker 1

It's crazy. I never would have ever put the two together if I hadn't.

00;01;30;24 - 00;01;31;12

Speaker 4

Read that quote.

00;01;32;25 - 00;01;55;02

Speaker 1

So yeah. So I highly recommend that everybody check that out because that's pretty interesting and I haven't had time to Google it, but I almost wonder if there's like a mash up somewhere that kind of shows the comparison because, um, because Billie

Jean came out two years later in 83. So yeah, I also just like the idea of Michael Jackson and Daryl Hall, like hanging out and having a conversation.

00;01;55;10 - 00;02;03;06

Speaker 3

Me too. And it sounds like there's sort of like no beef, no legal hassles, anything like that.

00;02;03;09 - 00;02;23;26

Speaker 1

No, which is great. And that's a great actually intro to what we're going to talk about today, which is, you know, intellectual property having to do with this song. But it's interesting because so far everything that I've read about Hall and Oates basically makes them seem like they're pretty chill when it comes to sharing their songs. Like that, you know?

00;02;23;26 - 00;02;37;10

Speaker 1

I mean, obviously they're not like, Here, take it for free. But, you know, you hear that someone was influenced by something or someone did something or someone did a remake or whatever. And and then there's always some cool quote from one of them is like, Yeah, man, it's great.

00;02;37;19 - 00;02;39;21

Speaker 2

Like, yeah.

00;02;40;00 - 00;02;54;05

Speaker 3

I went down a different rabbit hole, but I'm going to save that for when our guest is on who will be introducing shortly. But before before she comes on. Do you want to orient us to the cocktail?

00;02;55;07 - 00;02;58;06

Speaker 2

I yes. Well, today.

00;02;58;26 - 00;03;23;25

Speaker 1

You know, the thing about podcasting is no one ever knows what time of day it is when you're recording this. So today we're recording this at lunchtime on a school day, as I would call it, on a workday. So today, our cocktail is the no can do parentheses work day drinking. So we're keeping it kind of light. We're keeping it in the vibe of like back in the day, like I imagine us being like, you know, seventies moms and this was what we would drink for lunch.

00;03;24;25 - 00;03;34;11

Speaker 1

It is Pinot Grigio, elderflower liqueur soda and some fresh citrus you know, lemons, oranges, limes, whatever we have lying around. And it's.

00;03;34;11 - 00;03;35;26

Speaker 2

Fresh. That's just like a.

00;03;35;26 - 00;03;40;00

Speaker 3

Perfect weekday lunchtime spritz or cocktail.

00;03;40;07 - 00;04;09;03

Speaker 1

And I feel like this week, especially with the whole daylight savings nonsense that's happening, it's lighter later in. You can sit out on your patio after work in the sunshine have a little no can do parentheses work day drinking cocktail and and just like a fresh little fresh little something and it actually is very it reminds me of this weekend I was drinking Aperol Spritz at a friend's house this weekend and I was reminded of how much I do love spritzes spritz.

00;04;09;03 - 00;04;10;07

Speaker 2

I spritz.

00;04;10;16 - 00;04;11;05

Speaker 3

If someone's.

00;04;11;07 - 00;04;15;28

Speaker 2

Personal or it's a bit well, I.

00;04;15;28 - 00;04;27;17

Speaker 3

Have something I want to show you real quick before Jen comes on because this is like a departure and yet there is a tie in so first of all, this is a t shirt.

00;04;28;07 - 00;04;29;03

Speaker 2

From the band's.

00;04;29;17 - 00;04;34;06

Speaker 3

Well-Known garage band in Petaluma known as the Night Leeches.

00;04;34;06 - 00;04;35;24

Speaker 1

Night Leeches.

00;04;35;27 - 00;05;07;14

Speaker 3

And I have the distinct privilege of being in a garage with these gentlemen and being a backup singer in the night. Leeches rehearsal last night and here's the connection to to our to our buddies. But the problem is, I think I think I think okay, I think I've got the last name here. Okay. So I can't really remember everybody's name.

00;05;07;29 - 00;05;26;20

Speaker 3

This is a problem. But what I can say is that one of the guys, one of the very talented musicians. Well, first of all, let me just say my my friend is Kiani, you and he's a great and super talented musician, and he has invited me to be a little backup singer. But his buddy, his name is Clayton.

00;05;26;26 - 00;05;44;25

Speaker 3

His last name may possibly be Workman but don't quote me on that. But at any rate, his claim to fame is that he used to tour with and and perform with Keb Mo, who has appeared on Live at Daryl's. So that is. Oh, it's all coming full circle.

00;05;44;28 - 00;06;12;08

Speaker 1

I love that so much. And the next time you sing backup for them, you have to take some video so we can share with the people. Because for those of you who don't know at home, Naomi, aside from being a genius doctor and medical professional, is a

fantastic musician, plays many instruments and has a great voice. I, on the other hand, can't sing and don't really play any instruments other than the flute, which I played in elementary middle school with.

00;06;12;08 - 00;06;30;28

Speaker 3

We were talking about how Lizzo made the flute cool again. Not that I was ever not cool, but I will just modify that. I play a few instruments, none of them well, and I do like my strength is really not as any kind of lead singer. But but I can do like a reasonable job as a backup singer in someone's garage.

00;06;31;12 - 00;06;33;11

Speaker 2

Hey, there were a.

00;06;33;11 - 00;06;41;23

Speaker 3

Lot of songs they wrote a lot of original songs about murdering, and it did make me feel a little bit nervous, although you probably would have liked it because you were really into the murdering.

00;06;42;03 - 00;06;44;07

Speaker 1

Eminem murdering. I mean, not myself.

00;06;44;17 - 00;06;47;12

Speaker 3

But that's about suicide. My friend.

00;06;47;24 - 00;06;48;08

Speaker 2

No, I mean.

00;06;48;08 - 00;06;48;29

Speaker 1

Murdering people.

00;06;49;00 - 00;06;52;17

Speaker 3

I knew that kids know.

00;06;52;29 - 00;06;58;00

Speaker 1

Yeah. And I'm a big true crime nerd, so yeah, I probably would actually absolutely love that. But you have.

00;06;58;00 - 00;07;01;13

Speaker 3

To bring true crime. We're like bringing true crime into almost every episode.

00;07;01;13 - 00;07;24;01

Speaker 1

Somehow. Yeah. I feel like as we were talking about the other day, the Venn diagram of like, Hall and Oates meets something. I feel like the Venn diagram of Hall Oates meets true crime fans has got to be a fascinating one. So we might have to dove into that at some point because it's definitely women of a certain age that are really into that are just, I guess women in general so which would fall into our demographic.

00;07;25;02 - 00;07;27;04

Speaker 1

Oh, but Naomi, we have someone in the waiting room.

00;07;27;09 - 00;07;29;25

Speaker 3

Oh, let's let her. And so exciting.

00;07;30;00 - 00;07;31;05

Speaker 1

Her in.

00;07;32;27 - 00;07;35;16

Speaker 3

And let's see if she's going to be able to pull off the video.

00;07;36;13 - 00;07;42;09

Speaker 2

See if she can do a connected audio video Hi.

00;07;42;12 - 00;07;44;00

Speaker 3

I hear you.

00;07;44;08 - 00;07;47;09

Speaker 4

Hold on. I can see a video I put on. Hey, yo.

00;07;47;09 - 00;07;51;15

Speaker 2

Hi. Hi. Hi. Hi. Oh, no, well.

00;07;51;23 - 00;08;04;25

Speaker 3

You're out of touch off our notes podcast. We're very delighted to have you here. We're going to introduce you. I never really got, like, the full bio, but I'm going to do a little mini introduction, and then you can elaborate on that, and then we're.

00;08;05;02 - 00;08;05;11

Speaker 4

Going.

00;08;05;18 - 00;08;34;05

Speaker 3

Right in. So I'm Josh, a friend of mine, and a friend of her sister of a dear friend and went to nurse practitioner school with and is a fierce and fantastic intellectual property lawyer has been living in Saint Lucia, is that right? That's right. In the Caribbean for some time and has a really amazing new nonprofit organization called Virgin.

00;08;34;06 - 00;08;34;28

Speaker 3

Wait a second.

00;08;35;11 - 00;08;36;14

Speaker 1

Virgin Independence.

00;08;36;14 - 00;08;49;00

Speaker 3

Virgin Independence. She'll tell us more about sustainable development in the Caribbean. And she's just a fierce presence and also a tarot card reader, I do believe, Greg.

00;08;49;02 - 00;08;50;22

Speaker 2

That's correct. Yeah.

00;08;51;01 - 00;08;52;22

Speaker 3

Did I leave anything out?

00;08;53;12 - 00;08;55;22

Speaker 4

I mean, I think that's probably enough for our our we have.

00;08;57;19 - 00;08;58;10

Speaker 1

You know, it's a lot to.

00;08;58;10 - 00;09;01;06

Speaker 4

Contaminate. So it's a lot. It's a lot. A lot.

00;09;01;06 - 00;09;01;26

Speaker 3

It's a lot.

00;09;02;16 - 00;09;03;01

Speaker 2

Well.

00;09;04;00 - 00;09;19;14

Speaker 3

So we want to just kind of first I told you a little bit in the text, but the fundamental reason we wanted to do this episode was the burning question that we had to ask as

soon as we thought about doing a holiday. It's podcast, which is are we going to get in trouble because I can't go for them.

00;09;19;28 - 00;09;23;23

Speaker 2

So I can't do. Yeah, okay, we're going to talk.

00;09;23;23 - 00;09;33;05

Speaker 3

About that song. But just right out of the gate you know, and I know this is not like your exact area, but I just want to hear your thoughts right out the gate on that. Well.

00;09;33;14 - 00;09;55;04

Speaker 4

Well, the first question you're burning question is actually within my area. So I know copyright generally and I can tell you 100% that what you're doing is called fair use. So what you're doing is, is you're not actually trying to reproduce or print the, the, the artistic element for your personal gain. So it's not a situation where you're playing a, say, a song and you're just using it as a background for your advertisement without any pain.

00;09;55;15 - 00;10;15;00

Speaker 4

Right? So what you're doing here is an intellectual discourse, just like any type of literary criticism of the book. For example, a New York Times book review doesn't get accused of copyright infringement. So, you know, that's that's essentially what you're doing here is you're taking a copyrighted project product and you're talking about it plus you're attributing it to the actual owners, meaning your product refers to it as being a hollow notes work.

00;10;15;00 - 00;10;19;07

Speaker 4

So it's no issue there for you. You have no you have no legal issues whatsoever. And I can promise you that.

00;10;19;16 - 00;10;23;12

Speaker 3

I love that. Oh, my God. I feel like we just got like a free legal counsel.

00;10;24;08 - 00;10;27;08

Speaker 2

All right. You did this so she's off.

00;10;27;08 - 00;10;28;11

Speaker 1

Of our shoulders for sure.

00;10;28;11 - 00;10;33;06

Speaker 3

And she also recognized our endeavor as a scholarly endeavor, which it.

00;10;33;09 - 00;10;33;27

Speaker 2

Is.

00;10;34;13 - 00;10;38;16

Speaker 3

In the syllabus last week. So thank you for that. That's exciting.

00;10;38;23 - 00;10;39;10

Speaker 2

Yes, it.

00;10;39;10 - 00;10;57;15

Speaker 1

Is. It's funny. I mean, the reality is, is we're doing it all out of a place of love, right? We're not just on here trashing their work, trashing them as human beings. There's you know, so I think that I would like to believe that if and when they found out that we were doing this, they would feel flattered as opposed to horrified.

00;10;58;08 - 00;11;03;10

Speaker 4

Yeah. I mean, even just to be clear, though, from a lawyer's perspective, even if you were trashing their work, it would still be fashionable.

00;11;04;10 - 00;11;05;07

Speaker 2

Even though.

00;11;06;11 - 00;11;32;14

Speaker 3

You know, the R ground rule here, we do have a ground rule in and respect, respecting all the notes, even while we reexamine some of the themes and may even sort of critically analyze and reconsider some things we might have taken for granted, you know, 20, 30, 40 years ago. But I did, I did. I think before we go into the legal age, because I do have a few questions, legal weeds here, we ought to just like talk about the song.

00;11;32;14 - 00;11;35;27

Speaker 3

Did you get a chance to watch the video and to listen to the song recently?

00;11;36;01 - 00;11;45;00

Speaker 4

I haven't seen the song recently. I did not watch the video. Sometimes my feed here is a little bit slow, so I did not watch the video, so I apologize for doing that. I can do it now if we want, but otherwise or we could just, you could tell me about it, but.

00;11;45;00 - 00;11;49;06

Speaker 2

It's I'll tell you about I think that's fine.

00;11;49;17 - 00;11;51;01

Speaker 1

Moment by moment. Go now.

00;11;51;04 - 00;11;52;00

Speaker 4

Go. All right.

00;11;52;17 - 00;11;56;09

Speaker 3

Starts with close up, slow motion snapping.

00;11;57;04 - 00;11;57;29

Speaker 2

No, no. Okay.

00;11;58;00 - 00;12;04;08

Speaker 3

That's what you have to know, is it? There's Daryl Hall's hand, and he is snapping with just.

00;12;04;08 - 00;12;05;08

Speaker 4

I think I remember this.

00;12;05;21 - 00;12;06;00

Speaker 2

Yeah.

00;12;06;13 - 00;12;12;08

Speaker 3

You can see the cuff, and then it cuts into this. So this is 1981. This is like.

00;12;12;10 - 00;12;14;06

Speaker 4

It's minimalist MTV at its finest.

00;12;14;06 - 00;12;41;06

Speaker 3

Exact this is long before the high tech videos of songs like Family Man, which we've looked at. Yeah. So this is like then the next scene and I'm not going to go through the whole thing, but the next scene is the Close-Up of the keyboard and I find listing for a couple of reasons. First of all, you get to see this hand at work, and I do believe it's the hand of Daryl Hall because later on he is seen at the keyboard, but just like the way he takes one hand and he's like.

00;12;41;06 - 00;12;42;25

Speaker 2

Doo doo doo doo.

00;12;42;26 - 00;12;48;13

Speaker 3

No, he has two hands. He's like a little do, which is a weird way to play the keyboard. But then he's got to do all these knobs.

00;12;48;27 - 00;12;50;29

Speaker 4

Yeah, yeah, yeah.

00;12;51;15 - 00;12;51;29

Speaker 1

Yeah. No, this.

00;12;52;11 - 00;13;01;02

Speaker 4

An exaggerated right for the video. I'm sure it's an exaggerated, minimalist attempt to show, though, the musicians life hostage essentially.

00;13;01;24 - 00;13;02;04

Speaker 2

Is not.

00;13;02;04 - 00;13;06;15

Speaker 3

Really is like Kabuki theater. Is that like what it is, like a little bit exaggerated?

00;13;07;00 - 00;13;25;12

Speaker 4

Well, don't you think? 1981 MTV was all like that. I mean video killed the radio star was the first video I mean like the queen introduced, you know, so it's like all of it is a little bit I think it's like over-the-top like trying to like show like the you know the musician and spotlight and the first time because they've been so I don't know, innocuous I guess in the past in terms of their faces.

00;13;25;12 - 00;13;29;24

Speaker 4

I mean certainly like a band like calling on MTV gave them faces. Right.

00;13;30;00 - 00;13;56;24

Speaker 1

Yeah. Well, that actually brings up a good point about videos that I read that MTV kind of opened up this new realm of musicians where people suddenly cared what they looked like which wasn't really an issue before. And so suddenly, you know, the people with the prettier faces, quote unquote, were, you know, more featured than some of the other or those who are willing to be crazy like Cyndi Lauper or, you know, Billy.

00;13;56;24 - 00;14;06;12

Speaker 4

Idol either had to be alternative in some way and take your look in that direction. Or you had to be attractive naturally or, you know, or you butchered yourself like Elton John to a certain extent.

00;14;06;12 - 00;14;09;11

Speaker 2

You know, I basically physically. Yeah.

00;14;09;19 - 00;14;10;07

Speaker 4

You know, I mean.

00;14;10;20 - 00;14;15;15

Speaker 1

Michael Jackson was theatrical. He started getting theatrical, but that wasn't even until later. So.

00;14;15;26 - 00;14;16;24

Speaker 2

Yeah, that's true.

00;14;17;01 - 00;14;36;00

Speaker 4

I mean, it makes it interesting thing because like you have musicians like Darryl Holland on tour who are very talented musicians and write really good songs. And I think that article that you sent me about John Oates as a songwriter primarily and how he identified not as a performer necessarily is an interesting one to juxtapose against the song that we're talking about today, which is like the idea that you can't have my soul.

00;14;36;08 - 00;14;46;14

Speaker 4

And I think sort of the soul of many performers and musicians in the actual songwriting, which is what gets sort of like, excuse my language, which should, upon the mind say that on your podcast, but you does.

00;14;46;14 - 00;14;51;20

Speaker 2

Leave that out. Yeah, sorry. I had only get my own.

00;14;51;20 - 00;15;10;02

Speaker 4

Voice, my bio noise. I'm usually the F word users. I'm trying to be good, but the buddy, you know, for me like that, that's a really interesting question is is how much he sees the issue of these of of what's happening in the world of like music royalties as being an imposition on the songwriter as opposed to performer because the performer has all sorts of different avenues.

00;15;10;02 - 00;15;26;26

Speaker 4

They have their their products, their face, their selling point. But you know, really a singer songwriter is selling more songs. I mean some people do it both like Dolly Parton, for example, does it beautifully, but you know, to sell themselves as well as their songs. But I think there are people who are truly songwriters and sounds like John Oates primarily sees himself as that.

00;15;26;26 - 00;15;29;27

Speaker 4

And that's maybe one of the reasons the song is so touching on that issue.

00;15;30;06 - 00;15;50;19

Speaker 1

Yeah. And I actually have a quote about this song because this song actually I never knew this until we started diving into it, but this song is actually about the music business. And so there's a quote from John Oates where it says, Speaking about the meaning of the lyrics, John Oates has stated that while many listeners may assume the lyrics are about a relationship, in reality the song is about the music business.

00;15;50;26 - 00;16;08;00

Speaker 1

That song is really about not being pushed around by big labels, managers and agents and being told what to do and being true to yourself creatively. This was done intentionally, he explained to universalize the topic of the song into something that everyone could relate to and ascribe personal meaning to in their own personal way.

00;16;08;29 - 00;16;37;29

Speaker 4

Yeah, I mean, I think that's a really timely line to me. It stands out the most. Even when you guys first mentioned the song we talked about before, I went back and read the

lyrics and detail is like, you know, they've got my body now. They want my soul. And I think to me, like for like that sort of creates a, I think a real discussion point, even for an especially current today for like what is it as disparate, you know, the disconnect between the performer as a performer and what they stand for as terms of their image or their, you know, their, their social media presence or even their videos versus the actual heart and

00;16;37;29 - 00;16;54;25

Speaker 4

the songwriting that goes underneath it. I mean, there's some as I said before, I'd say I teach my part, but some people who are good at both, but it sounds to me like John Oates is saying, oh, you can have my, my, my, my image. You can have me as a performer, but like you can't have my creative energy and my muse and my soul.

00;16;55;01 - 00;17;10;08

Speaker 4

And by forcing us into this current situation, like a 2015 article would be a mind that you that you sent me, forcing it into a situation where there's a limitation on what rights you can receive from a song or restricting who you could work with is a real limitation on the ability to express yourself freely. And I think that's interesting.

00;17;10;08 - 00;17;12;20

Speaker 4

That dynamic is an interesting one that he's dealing with. Sounds like.

00;17;13;16 - 00;17;30;28

Speaker 1

Yeah. No, absolutely. And they're they're very you know, we've got into this a lot to where they talk about soul. They talk about how important the song is to them, what it means to them. And they do genuinely seem, from everything that I've read, much less concerned with the other stuff, like what the students do, the other stuff.

00;17;31;03 - 00;17;40;22

Speaker 1

We want to make our music, let us make our music, let us be ourselves and express ourselves creatively. And the suits can be the suits, and let's keep those as separate as possible.

00;17;41;10 - 00;17;55;13

Speaker 4

Absolutely. And I think it's a really interesting it's funny to me because, I mean, as I said, wedding artists are a different issue. But the biggest thing that I think that musicians don't talk about really and this is more sort of like I think maybe more sort of like iconic figures talk about it is the right to publicity of yourself.

00;17;55;27 - 00;18;12;22

Speaker 4

So when you get so famous, there's that there's another IP area that isn't trademark, isn't trade secrets, isn't copyright is important. It's called it's right to publicity and big case involving this is when there is that I don't remember Wheel of Fortune game came on a PlayStation and they had an image of a blond woman turning letters and a wheel and.

00;18;12;24 - 00;18;13;06

Speaker 2

All right.

00;18;14;13 - 00;18;38;02

Speaker 4

But she wasn't paid for that so they paid Sony for that. Sony paid for the rights to the game. They didn't pay Vanna White for her like in her image or her. And obviously, everybody's like, oh, that's gone away, the Vanna White suit. And they said, no, no,

that's that's correct. She has a right independent of that to the ability to have anything that has her image or her visage on it, which is an interesting concept when you think about like the high notes stuff we were talking about or do something about the trademark.

00;18;38;22 - 00;18;46;07

Speaker 4

Daryl Hall and John Oates have also rights to their own images and their own, publicize their own names in a way that is also protected.

00;18;46;17 - 00;19;07;08

Speaker 3

So we and we have to introduce this to our listeners. So there I sent you on this. Interesting. Like, I wanted to look up what comes up when you look at Daryl home, John Oates lawsuits and this is like the number one thing that comes up is that they sued the the early bird early.

00;19;07;08 - 00;19;07;20

Speaker 4

Bird.

00;19;07;23 - 00;19;18;05

Speaker 3

Early bird food company who had a type of granola that they called Hall and Oates. And so if you and I couldn't tell you h u.

00;19;18;05 - 00;19;25;01

Speaker 4

L h u l i n apostrophe o. So like obviously, you know, sounds like but not spelled like.

00;19;25;09 - 00;19;46;25

Speaker 3

Exactly. So, okay. So first I think I was like, well, what's the outcome what's the outcome? And actually, I mean, the business owner had some really good zingers. Like, you know, first she was like and so and then, you know, can do but then they ended up changing the name of their granola. So I don't know if that's like that constitutes like the lawsuit got dropped.

00;19;46;25 - 00;19;50;22

Speaker 3

It was subtle. But what do you think about the merits of that search?

00;19;52;15 - 00;19;53;00

Speaker 2

Well, so there's.

00;19;53;00 - 00;20;16;25

Speaker 4

Two ways to look at it. So if it was a lawsuit that was just involving like Daryl Hall and John Oates, the singers in the band that was out there and it was named L.A., it potentially has a fair use element to it that would exist, that because Daryl Hall and John, again, limiting it to the situation because there's another situation is in reality, what occurred is using this place names and sort of making it you know, they could have another brand that was using another planet of their eighties music band name and it could make them all like that and be funny names.

00;20;17;05 - 00;20;34;19

Speaker 4

So for trademark purposes, if they didn't opponents and have their own product which was second there's really nothing they could have done except for as a name for the right publicity, which means that they have the right to exploit their own images and

their own celebrity in their own media. So it'd be a very close case if that was all it was limited to.

00;20;34;19 - 00;20;42;25

Speaker 4

Meaning does a company have the right to profit on a B use of the reference to an iconic music group in some way? You know, like if you had a purely.

00;20;42;25 - 00;20;46;22

Speaker 3

Electronic reference because like if you look at it, it is not it is not their names right.

00;20;47;10 - 00;21;08;02

Speaker 4

Now. It's a song quite simply called Something Rollin Stones or something like, you know, like is something you know, there's other ways you could do it. Like that would be potentially like do the same thing here. However, and the reason why I believe this lawsuit was ultimately dismissed is they have their own food brand. And the issue and this is getting into trademark law, which I do know a lot about as opposed to copyright, which I'm much more or less experienced than is that trademark law.

00;21;08;03 - 00;21;20;19

Speaker 4

The issue is the likelihood of confusion. And so the argument there is, is that if you have a product like zero call and it's claimed a pad, which is in the food business that they had separately if you read the article, they had their own food products. It somebody.

00;21;20;19 - 00;21;21;22

Speaker 2

Could confuse.

00;21;22;00 - 00;21;35;07

Speaker 4

Holland Oats with their food product brand. And that's what Trademark seeks to protect. It seeks to protect the right to be able to use a reference to your product without the confusion on the part of the customers. So people calling up Darryl Hung Donuts and they're like, this all tastes like crap.

00;21;36;22 - 00;21;40;00

Speaker 2

And they're like, what granola? And it's true.

00;21;40;00 - 00;21;53;25

Speaker 4

It's like what Nike swoosh issue is all about. If you think about it like the swoosh somebody, you're like, Oh, that's a Nike product. You're expecting a certain level of quality of the Nike product for all the soul store calls out, and they call it somebody calls up Nike and says, Hey, about this product, the swoosh on it, they're like, That's not mine.

00;21;53;25 - 00;22;12;10

Speaker 4

That's a problem. Yeah. So that's why trademarks and important. So I believe this case was dismissed, not because, you know, it was resolved because of the fact that they had a competing type of product. And you got a much more interesting case. Honestly, if they didn't have any competing products or competing trademarks that they'd registered, including Holiday Oats, which it seems they've actually registered, uses a name.

00;22;12;21 - 00;22;22;12

Speaker 4

If that had been the case, and we were just talking about whether or not this food company had the right to publicize or use the name of the artists or any references to their music to be a much harder call.

00;22;22;24 - 00;22;25;02

Speaker 1

Yeah. Yeah. Well, it's very interesting.

00;22;25;07 - 00;22;33;21

Speaker 3

I missed that detail about how they had their own food company and so what are their what were Drill Hall and John Oates trying to sell?

00;22;34;18 - 00;22;42;18

Speaker 4

So if you read the article sorry, I read the article pretty quickly, but I have a borderline photographic memory, so how do I make sure I have it? It's it's a it's a burden and a curse.

00;22;42;27 - 00;22;45;17

Speaker 1

I thought it was Hall and Oates meal. Was it Hall and Oates knows.

00;22;45;17 - 00;22;46;07

Speaker 2

That there's.

00;22;46;28 - 00;22;53;25

Speaker 4

Yeah. I don't know if it's real, but I think that that's why they actually I mean, they could have just used it as a reason for suing. I'm not quite sure how much it goes into if I don't really mean that.

00;22;55;01 - 00;22;57;19

Speaker 2

Yes. The same to a Hall Oates Enterprises.

00;22;58;03 - 00;23;00;29

Speaker 4

So they they have a company called Hall Oates Enterprises.

00;23;01;25 - 00;23;03;20

Speaker 2

You know, as a result of that.

00;23;04;14 - 00;23;04;28

Speaker 4

And that's.

00;23;04;28 - 00;23;05;27

Speaker 2

Who sued the.

00;23;05;27 - 00;23;27;05

Speaker 4

Earlybird funds for these have read more So the trademark on the service marks the end and the performers. Hall Oates already own the trademark for hauling out hauling out and licensing it last year to another food purveyor So that's the issue really right there. To me, that is what is the reason why that piece went away? Not necessarily

because the fact that they just use the words Hall and Oates because of the reference to them singing it, that.

00;23;27;05 - 00;23;27;10

Speaker 2

Makes.

00;23;27;25 - 00;23;34;05

Speaker 3

And did they end up actually creating any product? Like, can we go out there and buy Darrell Hall and Oates food?

00;23;35;03 - 00;23;45;20

Speaker 4

I think they licensed it to another food purveyor which is licensed. The license might be confidential. I've not I got the article recently, so I have not referenced that. I referenced a recent.

00;23;45;20 - 00;23;46;11

Speaker 3

Product.

00;23;46;11 - 00;23;46;22

Speaker 4

That.

00;23;46;23 - 00;23;57;03

Speaker 1

But I was just doing some Googling and there is a Thrillist article about Hall and Oates meal. But I have to do some more research because I don't know if it's serious or not.

00;23;57;14 - 00;23;57;18

Speaker 2

Even.

00;23;57;22 - 00;24;14;16

Speaker 3

Going back to their roots. I mean, their first album is called Hall Oates. So like, do you think that these visionaries back in 1971 is that when it was like 70 we were there like this picture this here's the album here's the Oates flash forward 50 years we're doing oatmeal right?

00;24;14;16 - 00;24;15;03

Speaker 2

I don't think.

00;24;15;03 - 00;24;16;19

Speaker 3

So. I personally don't think so.

00;24;16;20 - 00;24;39;18

Speaker 4

I mean I think that I think that they just have fun names to play on and they were using their names and creative ways I mean just like my you know so my my brother for example is it is my last name is Cash and my brother is in film school and as soon as like we, we, we went and started a whole bunch of like websites like trailer cash, like, you know, like we could like potentially use down the road if we wanted to create some sort of business or some sort of like.

00;24;39;22 - 00;24;51;22

Speaker 4

So, I mean, people do things like that when you have a fun name to play off of. Sometimes I think when you create a business, one of the things that you can do is register a whole bunch of trademarks and sort of brand and domain names are really a big site right now. It's what, domain names? Yeah.

00;24;52;12 - 00;24;53;21

Speaker 2

Yeah. So I think it's.

00;24;53;21 - 00;24;58;00

Speaker 4

Right, but I don't know, maybe I think around when they come on your show and they talk about it's like, where are you seeing oatmeal in the.

00;24;58;00 - 00;25;01;28

Speaker 2

Future? Yeah, that's my first question, I guess.

00;25;01;28 - 00;25;04;01

Speaker 3

I think that'll certainly be the focus.

00;25;04;09 - 00;25;06;10

Speaker 4

I think so I have a burning about.

00;25;07;11 - 00;25;08;02

Speaker 2

Yeah, exactly.

00;25;08;21 - 00;25;13;15

Speaker 3

Okay, here's so here's what got me sad today, you know, is that like.

00;25;14;00 - 00;25;14;20

Speaker 2

Sometimes.

00;25;15;06 - 00;25;38;02

Speaker 3

Going deep into Hall and Oates research, you know, produces great joy, discovery and happiness. And you just feel like, yeah, like like the stuff you were talking about, about John Oates is like seeing himself as a songwriter and like that kind of like that kind of thing is really great, you know? But then I went down this rabbit hole of like them suing each other, and that was just a huge bummer.

00;25;38;17 - 00;26;01;07

Speaker 3

And it does like that, you know, that was like, you know, they got into some spats, like in the early 2000 just, you know, one thing and I don't know if this is real, but so they ended up going on something have they had a falling out? They ended up going on these separate tours where it was like Daryl Hall's Hall and Oates.

00;26;01;07 - 00;26;06;14

Speaker 3

And then Oates went with the Hall and Oates experience featuring the incomparable John out.

00;26;06;19 - 00;26;08;07

Speaker 2

Wow. Yeah.

00;26;09;03 - 00;26;25;01

Speaker 3

And apparently, okay, this is what I've got to find. John Oates wanted to go on tour. There is a Thai singer. Okay. Who is this guy? There is a Thai singer who is apparently does a really good job of being Daryl Hall.

00;26;25;29 - 00;26;26;10

Speaker 2

And I.

00;26;26;12 - 00;26;27;13

Speaker 1

Really like an.

00;26;27;13 - 00;26;28;05

Speaker 2

Improviser.

00;26;29;14 - 00;26;32;06

Speaker 3

Yeah. What is his? I looked him up earlier.

00;26;32;07 - 00;26;36;11

Speaker 4

Thai and they sued him for doing it. They didn't let him do it.

00;26;37;03 - 00;26;47;02

Speaker 3

You know, they were. I think it ultimately didn't I didn't bring this person along with him. But what if he had tried, like, could he have done this? And I need to find this guy's name.

00;26;48;17 - 00;26;50;15

Speaker 1

He was an impersonator.

00;26;50;19 - 00;26;50;29

Speaker 3

No, he.

00;26;50;29 - 00;26;51;18

Speaker 4

Was no.

00;26;51;27 - 00;26;53;09

Speaker 2

Smarter they're all.

00;26;53;09 - 00;26;54;07

Speaker 1

Impersonator.

00;26;56;02 - 00;26;57;11

Speaker 2

Yeah, I just they.

00;26;57;18 - 00;27;17;13

Speaker 4

I mean, I think, you know, there's a there's a question if people are. It depends. I mean, it depends how the royalties are structured on their performances. So the issue is, is that my understanding would be that and this is again, this this part is actually outside.

I'm just using my best guess is an education that is outside my does not like actual legal advice if Daryl Hall in general chose me for that meditation.

00;27;17;24 - 00;27;29;05

Speaker 4

But I believe as long as there was a representation in the whatever disclosures that it was not actually Daryl Hall. They weren't This is Hall and Oates. And then people came and then it showed up and that was this Thai guy.

00;27;30;13 - 00;27;30;28

Speaker 2

I think that.

00;27;30;28 - 00;27;46;27

Speaker 4

That would be that would be that would be a little bit problematic. But also it depends on the rights that each of them exist or hold to perform the songs independently of one each other as opposed to group. This is a big issue for lots of bands Van Halen suffered through that would when they would David Lee Roth, Sammy Hagar, sort of like all that sort of situation switching.

00;27;47;19 - 00;27;48;09

Speaker 4

But I think.

00;27;48;09 - 00;27;49;28

Speaker 3

They have discovered. Yeah.

00;27;50;00 - 00;28;04;20

Speaker 4

Yeah, they did. And the Grateful Dead had a lot of you know, they have to pay a lot of money to Jerry Garcia State despite the fact that they tour and travel without Jerry Garcia for almost as long as they tour with him. Yeah. So I mean, I think there's definitely references and I would try and think of a more modern one if I could, but I'm just not in a mood.

00;28;04;27 - 00;28;15;18

Speaker 4

So the point is that, you know, so I think that I think that here it would depend on how it was structured. But going back to your sadness about it, I mean, do you really know anybody's marriage, the last in 50 years without disputes? I mean, come on.

00;28;15;26 - 00;28;21;29

Speaker 2

Yeah. I mean, you know, I mean, before, you know, divorce is like a lawsuit.

00;28;22;05 - 00;28;35;11

Speaker 4

I mean, I am saying like, you know, having been there myself, I'm just saying that things relationships get a little bit tortured in life when you're stuck at the same person for a really long time, and especially when you potentially travel and sing the same damn songs for 50 years. My God, I can't even imagine one.

00;28;35;13 - 00;28;43;16

Speaker 1

Wow. I always wonder about lawsuits, too. Like, I don't know. Jen, did you watch the Pam and Tommy show that's out right now about Pamela Anderson?

00;28;43;16 - 00;28;44;24

Speaker 2

And I have no I don't have.

00;28;44;24 - 00;28;48;24

Speaker 4

Hulu, so I can't get Hulu down here. So when I'm back in the States, I will watch it.

00;28;48;24 - 00;29;17;16

Speaker 1

I know it's interesting for like what I one of the things that I got out of it, which is you know, somewhat relevant to this is is one of the things that really kind of destroyed their relationship as well as their presence in the media, as well as Pamela Anderson's reputation as well as everything else was that they were poorly advised to sue Penthouse magazine really early on when Penthouse wanted to write an article about this tape that had been released, obviously illegally.

00;29;18;00 - 00;29;18;04

Speaker 2

And.

00;29;18;13 - 00;29;20;29

Speaker 3

Wanted to engage in scholar and scholarly debate.

00;29;20;29 - 00;29;45;09

Speaker 1

Right? Yes, I wanted to write a highly academic. They were going to bring an anthropologist, of course, you know. Yes. So Penthouse wanted to write an article about this. And they were advised to sue them not to do it. Obviously, Penthouse was allowed to do it. Freedom of speech, blah, blah. Yeah. And so then what happened is they got wrapped up in this back and forth nonsense that really no one wanted to be involved in.

00;29;45;09 - 00;30;03;17

Speaker 1

But the suits had started it. And once the suits had started it, it had to keep going until they sorted it out. And, you know, multiple times, Pamela Anderson is like, I don't care anymore. Like, people can have the tape, people can have the whatever. I don't care. I don't want to any more lawsuits. So I always wonder like it made me think about that.

00;30;03;17 - 00;30;21;29

Speaker 1

You know, every once in a while, is there something that you have to just file a lawsuit? There's no other way to sort of get it sorted out in a in a legal manner. So you have somebody has to file something, somebody has to counter it, somebody has to do whatever. Or are there I mean, there's probably easier ways to do it, but well.

00;30;22;08 - 00;30;41;23

Speaker 4

I mean, that's that's a that's a really broad but awesome question. I mean, and one that also impacts my livelihood to a certain extent. So, yes, of course, you have to sue in certain instances. You know, I mean, I, I don't really I have a very hard time and I try in my practice to very other than some stuff I do for free or for pro-bono stuff for friends and bicycling.

00;30;41;24 - 00;30;57;10

Speaker 4

But I try not to get involved with people. And I think that is the bottom line. This is going again, to sort of going back to the song that we were discussing is that this goes back to the concept of like having the body and not the soul. And the idea is that there's a separation when you're a company or your an organization or an image or there's a product.

00;30;57;18 - 00;31;01;23

Speaker 4

So there's like in your Pammy and Tommy, Pam and Tommy look, whatever company.

00;31;02;03 - 00;31;02;24

Speaker 2

Whatever it is you.

00;31;03;06 - 00;31;19;29

Speaker 4

Name, their name, those people in those instances, there's a separation from them. Their bodies are the product, right? In in that particular instance, they're very personal, intimate experiences, the product. And so there you have a situation where it really should be something or they should have had a company or something that was formed the company sooner than they stayed out of it.

00;31;20;05 - 00;31;52;05

Speaker 4

Because I think when you're talking about people and individuals, they're, they're, they're so attached to their selves, obviously, that is difficult to sort of take a step back and take the lawsuit in the case of hollow notes. And I don't know the specifics about that particular lawsuit, but in that particular instance, I think that there's probably a breakdown of communication between the various teams My guess is that it because they took some time and had solo careers for a certain period of time and they weren't just always trying as a group that there are people who are representing them in those situations who felt that in order to promote the body of Daryl Hall or the

00;31;52;05 - 00;32;10;25

Speaker 4

body of John Otis and their body music respectively, felt that there was no way to reach reconciliation of those issues, especially when you have two people who are equally contributing to the whole of the product. I do think that there is there are other

ways to handle disputes other than legally, but it's incredibly difficult in society that sees things as black and white.

00;32;11;18 - 00;32;35;11

Speaker 4

It's also very difficult when people see winning as a valued proposition and they see money as the ultimate goal. That's not how I see the world. So for me, a lawsuit is always a last resort, including for my clients that I represent, that I represent. So I think when you're talking about personalities and egos and while we may really like your all in general, we don't know that they're not total douche bag.

00;32;35;11 - 00;32;57;12

Speaker 4

Sorry for myself, we don't know necessarily that they're not, because we only see that. We only see their public persona. Right. Right. And so I think that the lawsuit probably is reflective of people trying to protect whatever public persona they felt would be the most profitable down the line for them. And so lawsuits in general, with the exception of the very few which are, you know, where people are suing, you know, Erin Brockovich type cases or whatever you want to talk on.

00;32;58;02 - 00;33;17;09

Speaker 4

Very few of them are based on anything other than how much money can I obtain for something where I feel that I have been wronged. And very few times as it looked at as something that is going to be more detrimental to your soul as opposed to saying, I can't go for that, essentially, you know, like I can't I can't deal with that particular type of energy.

00;33;17;28 - 00;33;36;02

Speaker 4

I think lawsuits are incredibly difficult and almost impossible to survive if you're I'm not you're still together now or they're doing things together now. That's a testament to their friendship and their skill sets and their ability to put things in their past, because most lawsuits result in lots of bitterness and even to those who win.

00;33;36;26 - 00;33;49;15

Speaker 3

So that's really interesting. And I really like your parallel to just like long term relationships. And this is like, in fact, the fact that they've sued each other and come to the other side of that is actually a testament to the strength and the endurance of their of their partner, apparently.

00;33;49;20 - 00;33;52;26

Speaker 4

Absolutely. Absolutely. Something was or they needed money.

00;33;55;05 - 00;33;56;23

Speaker 2

Well, that wasn't I mean, that actually.

00;33;56;23 - 00;34;06;25

Speaker 3

Was mentioned. It's like they they went apart and they were sort of forced back together to go on tour because of needing to make the payments. I thought I think I saw.

00;34;07;11 - 00;34;07;21

Speaker 2

I mean.

00;34;07;21 - 00;34;21;06

Speaker 4

I think I mean, it's got to be, you know, I mean, look, I mean, you know, when you have an ability to monetize something that you've done in your lifetime and it requires you to work with somebody else, as painful as that may be, there's going to be an incentive to come back to some sort of reconciliation because you want to make that kind of money.

00;34;21;06 - 00;34;30;27

Speaker 4

And, you know, you only have such so much of a window where you can have your revival and your revival money versus your initial money. So, you know, they're in that window now. I mean, they've got to be in the seventies, right?

00;34;31;02 - 00;34;38;03

Speaker 3

So yeah, they're in their mid mid-to-late I mean, Daryl Hall, I think is in his late seventies now because I saw an article being 75 a.

00;34;38;11 - 00;34;39;15

Speaker 2

Couple of minutes early.

00;34;39;16 - 00;34;42;21

Speaker 3

It looks so good, man. I mean, really, really.

00;34;42;22 - 00;34;53;20

Speaker 1

I know we should all be rocking out like that one with our seventies, but I mean, you know, you can be like Mick Jagger. Mick Jagger is just like that dude's bananas and he's mid seventies, late seventies, at this point. So we.

00;34;53;20 - 00;34;54;02

Speaker 2

Have had.

00;34;54;03 - 00;34;56;05

Speaker 3

Some work. I mean, let's just be real here.

00;34;56;06 - 00;35;03;24

Speaker 1

But I just mean like physically like he's agile energetically. He has more energy than I have now. Like, I I don't know how he does it.

00;35;03;24 - 00;35;07;20

Speaker 3

It's probably Pilates or something like that.

00;35;08;01 - 00;35;08;20

Speaker 2

I think he was.

00;35;08;20 - 00;35;24;12

Speaker 4

I think there's a certain people who are born with that type of energy. Like, I definitely have a lot more energy than people. Most people who are at my age, like, I know there's just like I just have a lot of energy, but I think some people just have it like a lot of like that, like sort of like kinetic burning energy that when we're younger makes us like crazy but then as we get older, sort of keeps us propped up.

00;35;25;24 - 00;35;28;03

Speaker 2

Yeah, I mean, I can describe it like you.

00;35;28;04 - 00;35;32;11

Speaker 4

Like your waning energy, like, I mean, it's like, are you cancer peaking overnight?

00;35;32;12 - 00;35;52;14

Speaker 3

I mean, you had you know, you had a sort of a personal connection. I wanted to give you an opportunity to talk about sort of like what the I can't go for that can't meet meant to you in terms of like the trajectory of your of your law school or for your of your legal practice, rather. And then you also had a you wanted to be able to talk about rich for which I want to honor.

00;35;52;14 - 00;35;58;05

Speaker 3

And and I'm interested in just sort of how you put these things together, what they mean to you, what these two things mean to you.

00;35;58;21 - 00;35;58;28

Speaker 2

Well, it's.

00;35;58;28 - 00;36;15;14

Speaker 4

Interesting because I see them as being very interrelated to me, which is like this kind of concept. So for myself, I grew up with resources and then I was a lawyer firm or I'm still a lawyer, but I'm in a very different firm. And I was that I was a lawyer for 20 years at a big law firm and as a partner in a huge law firm making like crazy, awesome money.

00;36;15;14 - 00;36;34;07

Speaker 4

But it was it was I was not happy. And when I was younger, you know, when I had this, I used to sort of like I had this, I lived in this. I realize that for maybe the first 28 to 30 some odd years of my life, I live in this bubble, that money provided. And that's what Rich Girl means to me, which is this concept of being like, You can do whatever you fucking want to my language, but you can do whatever you want.

00;36;34;07 - 00;36;48;07

Speaker 4

But because you have money, so there's nothing, there's no pain that affects you, you can just go through and do everything. And so when I started to have later when I to be like, I can't deal with this fear anymore, that was where I can't go. That was like where it started to really come into like situations was like hurting my soul.

00;36;48;07 - 00;37;12;25

Speaker 4

And there's a few cases that we were apt to take in a few decisions that were being made throughout my career that I just like, like, I can't deal with this. I can't go for that. Those things sort of juxtaposed to me when I decided to take my sabbatical and create the trend of being permanent and then to create the nonprofit, which is and when I came to create a nonprofit in the Caribbean and I saw how much my white privilege and being rich and all these things had created this crazy one way view of the world.

00;37;12;29 - 00;37;33;16

Speaker 4

And when I came down to the Caribbean, I saw this completely different perspective. Like I was just wrong on everything. I was just wrong. And so that to me was like this huge eye opener. And now I come back to practice. It was born LAX, which is more

Mexican. And they are. Yeah, yeah. You should do is the smaller, smaller boutique that does specials and litigation.

00;37;33;16 - 00;37;48;27

Speaker 4

And it's great and very flexible. And I realized there's other ways to do stuff, but you kind of have to go through this epiphany where you're like, Okay, I realized that I was this like, rich girl that had these, like, I couldn't see things the way that people need to see it. And then I realized I was a big firm and like, there was decisions that would be made that were outside of my control.

00;37;49;06 - 00;38;05;29

Speaker 4

And once I came to terms with those kinds of things, I think that a lot of things on the other side came open to me to live my life in a different way. And so both of these songs indicate to me a frustration with capitalism and the sort of and the market on human energy, which is, I think, really a problem right now in our world.

00;38;05;29 - 00;38;20;04

Speaker 4

Really big problem right now. In our world, which is the idea that people don't see outside of themselves and which is a rich world means. And they also really, frankly, sell themselves out in ways both in terms of they're like 95 or seven to midnight, whatever your schedule is.

00;38;20;11 - 00;38;20;22

Speaker 2

Yeah.

00;38;21;06 - 00;38;43;20

Speaker 4

And both of those are really a big deal to me. And there are other ways to live, as evidenced by other cultures. And that's what I'm trying to do down here, which is find ways of income where you work smart and not as hard and find ways for the world to support someone like you. More impoverished areas of the world that have just as much creativity and spirituality and interest as the United States but don't and ascribe to want to ascribe to that type of work ethic.

00;38;43;20 - 00;38;44;22

Speaker 4

They can't go for that thing. So.

00;38;45;14 - 00;38;45;22

Speaker 2

I mean.

00;38;46;00 - 00;38;53;14

Speaker 3

You know, maybe we get Daryl Hall and John Oates on this listening to this podcast. Maybe they can help bring some of their resources to the Caribbean.

00;38;53;14 - 00;39;19;29

Speaker 4

Yes, that would be great. If we're actually trying to work. Our biggest issue right now, as I'm trying to create a psychedelic retreat down here, there's this area that we're in, has great psilocybin is one of the things that they've legalized. They've been sitting there looking, doing it in Saint Lucia. They already have cannabis legalized both places. And so what we're trying to look into is using creating retreats for people who are trying to escape the matrix or the capitalist structure within the legal confines and using psilocybin as a result as a way to do that.

00;39;20;00 - 00;39;22;00

Speaker 4

That's one of the biggest projects for ordinary. Now, sign.

00;39;22;00 - 00;39;22;23

Speaker 3

Me up, man.

00;39;22;23 - 00;39;26;00

Speaker 2

That's I mean, I mean.

00;39;26;27 - 00;39;27;24

Speaker 3

All gets done.

00;39;28;27 - 00;39;48;20

Speaker 1

We actually talked about that at one point. We were talking about, you know, how it would be interesting as an adult, as a grown adult, having lived through everything we've been through and having the stresses that we have and kids and all of that, to go to one of, you know, a monitored psilocybin retreat, not a receipt retreat.

00;39;48;22 - 00;39;49;09

Speaker 1

Retreat.

00;39;49;09 - 00;39;49;24

Speaker 4

Yeah.

00;39;50;04 - 00;39;53;20

Speaker 1

And yeah. And how that would be a really interesting the interesting thing to do as an adult.

00;39;54;06 - 00;40;12;15

Speaker 4

And that's that's what it brings out the child that you for sure I mean, that's that's what I really we really want to do and help people with trauma or mental exhaustion or helping people get off of the grid and helping people really relax it's also there's some tools that works really well for couples helping them. Like with maybe Darrell Homes, they have more they could do that instead of giving each other.

00;40;12;15 - 00;40;12;28

Speaker 4

You know what I mean?

00;40;13;21 - 00;40;14;15

Speaker 2

That's I think.

00;40;14;21 - 00;40;20;11

Speaker 3

That's a good honestly, doing this podcast is like for me, a mini psilocybin retreat.

00;40;20;18 - 00;40;21;03

Speaker 2

Because.

00;40;22;03 - 00;40;40;01

Speaker 3

Because it is like it connects me with my inner child and it does bring me some joy, but I definitely am so interested in that. But I want to return for a second to, you know, just kind of I think coming in to wrap up mode like what I what I love about what you described is essentially we can look at, you know, I can't go for that parentheses.

00;40;40;01 - 00;41;03;17

Speaker 3

No can do. And Rich Girl has two different types of critiques of capitalism. You know, the first one is very much central to this sort of existential viewpoint. And the second one is just like capitalism is sort of dehumanizing very much over in Denver. So these are very deep songs. Know and then there's another point that I wanted to make earlier, just about the video and just about musical creativity.

00;41;03;23 - 00;41;13;04

Speaker 3

And was where you can begin because you guys remember like the old Casio keyboards and like how you could like press a button and they would give you like a basic song like.

00;41;13;29 - 00;41;14;11

Speaker 2

That is.

00;41;14;11 - 00;41;28;02

Speaker 3

How this song started is that with a prerecorded thing, the rock one setting on the roll in Kabul. So it all started with rock one with an algorithm, but then the soldier poured in.

00;41;28;22 - 00;41;30;14

Speaker 2

Right, right. I remember that was.

00;41;31;03 - 00;41;33;04

Speaker 1

Like samba or like rumba or.

00;41;33;14 - 00;41;34;27

Speaker 2

Whatever. Yeah. Yep.

00;41;35;19 - 00;41;50;14

Speaker 4

But is it not happening today with more synthetic beats? I mean, like, you can like even down here, like with rappers or people who are sampling and like there's like, you know, you go to like a website and get RGV beats or whatever where they have basic ones that are just they're just not on a keyboard necessarily, but they're just as easy to get on your laptop.

00;41;50;14 - 00;41;52;10

Speaker 4

So I think people quickly, I.

00;41;52;10 - 00;41;54;19

Speaker 2

Mean, this is the basically like the.

00;41;55;01 - 00;42;02;10

Speaker 3

Early iteration, right? It's all electronic now. It's all algorithm now. Maybe it all the whole thing started, you know, maybe he was, you know.

00;42;03;03 - 00;42;05;12

Speaker 2

Is this selling out now?

00;42;05;17 - 00;42;13;28

Speaker 4

No, I think that I think the whole universe should start on one sound anyways. So if you think about it, if you want to get real existential about it, I mean, it's just one iteration of a new form of creation with one beat.

00;42;14;02 - 00;42;14;10

Speaker 2

Right.

00;42;14;19 - 00;42;20;17

Speaker 1

Right. He started all that. Now it's all like, well, it's funny, too, because you were talking about how the exaggerated like, knob turn.

00;42;20;18 - 00;42;20;28

Speaker 4

Yeah.

00;42;20;29 - 00;42;35;21

Speaker 1

Not like now if you've ever seen the DJ perform live, which I have multiple times because I have teenagers, it's just a dude, like, really like turning knobs in a very extreme way and like magic buttons, you know, so that there's something to see. I mean, unless.

00;42;35;21 - 00;42;36;29

Speaker 4

It was just hitting play on their.

00;42;36;29 - 00;42;38;11

Speaker 2

iPhone. Exactly.

00;42;38;11 - 00;42;54;28

Speaker 1

Which is literally what they're doing mostly. I mean, unless you're like LCD Soundsystem or somebody who's doing everything in a different way. But yeah, it's interesting to go back to that was enjoyable. This video, I have to say there wasn't a lot going on. It was just like.

00;42;55;09 - 00;42;58;29

Speaker 2

Kind of like burst out laughing, but with style.

00;43;00;05 - 00;43;16;07

Speaker 4

Say for you, a basic I think. But I think that's why those videos from the eighties, like if you even think like even some of the ones that were like it's like walking in the rain and singing Jersey, you know, like I'm thinking about like, you know, like there's like some old like Devo and we're saying like, don't you want me baby John really waits.

00;43;16;07 - 00;43;24;12

Speaker 4

All those kind of songs about general time who's single, like, missing you. That's the one I'm pictured with. I'm like, walking in the rain. Oh, there's a lot of real simple terror.

00;43;25;15 - 00;43;26;13

Speaker 1

Well, I love Peter.

00;43;26;13 - 00;43;27;09

Speaker 2

Satanic, but.

00;43;27;10 - 00;43;30;16

Speaker 3

That's a myth. You since you've been gone, that one.

00;43;30;26 - 00;43;32;04

Speaker 4

I ain't missing you at all.

00;43;32;15 - 00;43;33;01

Speaker 2

John Wayne.

00;43;33;07 - 00;43;35;18

Speaker 1

You know I'm not Peter Satara.

00;43;35;26 - 00;43;36;21

Speaker 2

Oh, I don't know.

00;43;36;22 - 00;43;39;03

Speaker 1

See you at all. This is new.

00;43;39;06 - 00;43;39;21

Speaker 2

Yeah, that one.

00;43;39;21 - 00;43;42;14

Speaker 1

Yeah, yeah, yeah. Okay, I have to look that up, so I can't remember who's saying that.

00;43;42;25 - 00;43;44;07

Speaker 4

It's John Wayne. So I'm telling you.

00;43;44;17 - 00;43;48;18

Speaker 2

I don't even know John Wayne anyway. W8. Okay, all right.

00;43;48;18 - 00;43;51;03

Speaker 4

I feel like. I feel like if it's not well, I'm not sure. I believe me now.

00;43;51;03 - 00;43;56;23

Speaker 2

I was gonna come back by who is because to Tara.

00;43;56;23 - 00;43;57;09

Speaker 3

And did he do.

00;43;57;09 - 00;43;59;28

Speaker 2

Anything to yeah.

00;44;00;19 - 00;44;03;25

Speaker 1

I love Peter Cetera. Peterson. Yeah. Chicago. Are you kidding me?

00;44;03;27 - 00;44;04;27

Speaker 3

Oh, I suck.

00;44;04;27 - 00;44;08;17

Speaker 2

Okay. All right, all right, all right. That's all. One way is John Wayne.

00;44;08;17 - 00;44;13;08

Speaker 4

I ain't missing John, right, Joe? And I am proud of myself for that.

00;44;13;08 - 00;44;17;07

Speaker 3

I like that song, and now I know to look for it on me.

00;44;17;11 - 00;44;17;22

Speaker 2

Oh, we.

00;44;17;22 - 00;44;43;11

Speaker 3

Didn't get to. Okay. Do you have any of that? So we will kind of winding down because we're trying to get under an hour of possible. But question about you mentioned kind of the early streaming stuff. Like, I just want to know from your legal perspective, where are we at with music streaming right now? And what do you think about I mean, there's

some stuff going on like some kind of social stuff going on out there about one certain Spotify.

00;44;43;11 - 00;44;43;19

Speaker 4

Yeah.

00;44;43;27 - 00;44;45;14

Speaker 3

Yeah. So I get your thoughts.

00;44;45;24 - 00;45;00;17

Speaker 4

I mean, I don't really know that much about the streaming services from a legal perspective in terms of copyright. Most of that seems to them worked out with subscription services and the fees that are paid. And there's like really small fees paid for downloadable songs. Now, I know that like there's been I mean, do I do work for Google?

00;45;00;17 - 00;45;17;29

Speaker 4

So I can't speak as to what YouTube is doing, so can I represent them? But I do think that in the past it was the case that the problem was the sharing services among individual users. You saw the case in the tala and even Napster, I believe work and or those it was called the one with a bear in the title wasn't called back or something.

00;45;17;29 - 00;45;31;26

Speaker 4

Right. I can't remember till now, but there was like it would be able to you would be able to like actually if I had some songs on my computer that I download, like let's say I

put all my CDs onto my computer, which I don't. So obviously, Beta, you could then log in and borrow a stream from my.

00;45;32;00 - 00;46;03;01

Speaker 4

That was Napster. That was Napster. Right, exactly. And that kind of file sharing was considered to be copyright infringement because there's no royalties being paid to the individual artists who are doing it. So the number of uses could be exponential. So then subscription services were created and so now I believe it's pretty much proscriptive that you have a certain if you are, you know, you can sign up as an artist on Spotify and you get X number of when you do so there's a user, an artists agreement and then what percentage of your streams I think are counted and you get X amount per stream to be sent to your account.

00;46;03;08 - 00;46;22;29

Speaker 4

Small, small and that small amount. And that I think is something where it sort of largely resolved the copyright issue. I mean, the problem is, is that artists now do not make their money off of record but on sales, which is interesting because I think that now not to set wages for the movie industry is facing that a little bit during what happened in COVID where they were not making their money off of people going into theaters any longer.

00;46;22;29 - 00;46;47;08

Speaker 4

And so they had to move to alternative forms of of making their money so I think I think it's it's really forcing again, further forcing musicians into this world of like, what else are you doing with your celebrity? It's not just about the value of a great song. I mean, I'm of the opinion now that you could have a hit song, one hit song, and it's still very hard to make a considerable amount of money on it unless a record company really wants to pick you up and then do your promotion and those kinds of things.

00;46;47;08 - 00;47;06;08

Speaker 4

Because, you know, the number of hits don't add up to a huge amount. Then plus the royalties you have to pay, you have a song that goes after your producer, your mixer and all that kind of stuff. Certainly being the Caribbean and working on music down here. So to link up and see that come along and then see Vince to come and see some music the guys down here that I helped them with.

00;47;06;15 - 00;47;27;11

Speaker 4

But like so that's, you know, I think that down here, for example, to get somebody's attention, even with music, you have to really be already have your own following. You already have your own audience. And so I think what's starting to happen now is the personality is kind of for the arts and that's having unfortunate development. That's my view of it, is that people are like, you have to really actually be a star in order to have a hit.

00;47;27;24 - 00;47;45;22

Speaker 4

And as opposed to just having a hit, that makes you a star. There are exceptions to that. But I think that's generally what the current model has set up so that there's maybe there's a case that once in a blue moon, somebody is found and they are promoted, but usually it has to be, you know, somebody or you you have a series of hits or a series of songs.

00;47;45;22 - 00;48;00;13

Speaker 4

I mean, if you look at a band like Migos, for example, which is a great debut thing, a lot of really good hip hop, and they have like they have a million songs. It feels like

thousands of songs out before any of them were successful. So then they this huge library and this body that was able to support them and their fanbase.

00:48:00;13 - 00:48:17;03

Speaker 4

And so when they didn't get successful and they were able to sort of move forward on that but it took them years and songs to get there. And just like a lot of people don't have that kind of time or resources or faith or commitment. So it's interesting. I think we're getting into World War. There's fewer artists if you've noticed like the top, like there's like sort of the same people over and over year in year.

00:48:17;03 - 00:48:29;26

Speaker 4

I mean, there's some that come in, but we don't really have as many alternative crossovers as we used to have. I don't think there's as many bands that are successful as we used to have. I think if you look at the bands of the eighties or even the early 2000 to really get a smaller group of them.

00:48:30;08 - 00:48:59;11

Speaker 3

What about somebody like Billie Eilish like? And I don't know, I mean, I really don't know this music. I don't know her music, but like the story was that, you know, she put stuff on SoundCloud or something like that and then like that was like not her. I mean, she had like a look that was interesting. But you do hear about this sort of more democratizing of this so there's admittedly maybe it's a myth about like the idea of like democratizing and sort of having it be open to people putting their sound out there for others to discover.

00:48:59;28 - 00:49:20;08

Speaker 4

I don't disagree that people can petition up for others to discover, but I think it's a very rare situation that something like that is picked up. And it's like a cult phenomenon in terms of like the actual like, you know, it has to almost be moved to the level of becoming, what's the word, viral. You know, you really have to get to I think it creates the impression, I think that that anybody can do it.

00;49;20;08 - 00;49;34;23

Speaker 4

And so I think there's this sort of idea that it's easier to be discovered, but it's it's like a tiny needle in a haystack now. It's like so I don't I don't know enough about the actual music and the promotion of songs or those kinds of things to really be able to to know one way or another how that plays out.

00;49;34;23 - 00;49;47;23

Speaker 4

But I think that that's that's that's me as a Billie Eilish, as if that is actually the case that she just was discovered on SoundCloud because she had no followers. And I'm not sure that seems to me to be a very rare instance of that happening.

00;49;48;03 - 00;50;10;26

Speaker 1

She's she's a special I love Billie Eilish. I've seen her live multiple lives that my kids love her. She's amazing. She's very talented, General. They're both super talented. But that reminded me when you said that of Shawn Mendez. And also I think it was Justin Bieber, both of whom came to fame through YouTube. Playing live on YouTube, getting millions and millions of followers, I think with Bieber.

00;50;10;26 - 00;50;15;08

Speaker 1

Then, like Usher swooped in and grabbed him. I'm remembering this correctly or I'm making it up.

00;50;15;08 - 00;50;18;00

Speaker 3

Why did I think Justin Bieber was like on that was like in the dark?

00;50;18;00 - 00;50;19;22

Speaker 4

Yeah, because, like, he was like a missing person.

00;50;19;25 - 00;50;37;12

Speaker 1

I don't think he was. I mean, he could have been maybe. But I feel like, you know, back in the day, he was like a little kid that was singing on on YouTube. And then Shawn Mendez was a big Bieber fan. And then he was singing Justin Bieber songs on YouTube. And got really famous because they were both Canadian.

00;50;37;23 - 00;51;01;07

Speaker 1

And I could be making all of this up. It's entirely possible. I'm making all of this up. But but yeah, but and then Shawn Mendez now is like obviously a huge, huge star all over the world and everybody loves him. But I think that it's one of those things. It's like when you hear the stories about Ashton Kutcher getting discovered late, you know, being a waiter in a diner, and he went straight from like being a waiter to being on that seventies show.

00;51;01;08 - 00;51;04;07

Speaker 3

He was also with Mickey Mouse.

00;51;04;16 - 00;51;06;21

Speaker 2

I I can use a Mickey Mouse.

00;51;06;21 - 00;51;11;08

Speaker 4

So I think what happened was I think you're both great. We're all kind of right. But he why didn't he?

00;51;11;20 - 00;51;13;04

Speaker 2

He was he was he.

00;51;13;04 - 00;51;32;00

Speaker 4

Was discovered on YouTube. By Scooter Braun, who was with RPG records. And he was that he was looking the guy from the record company was looking for different artists and found Justin Bieber was 13 at the time. And stumbled upon him on YouTube. So I don't know that he got famous because he had so many hits, but then they flew him to Atlanta to record something with Usher.

00;51;32;07 - 00;51;56;07

Speaker 4

That's where that came from. So I think that but again, I mean, the idea that somebody and a record industry is gonna be looking for a different act and then finding is also, by the way, 2008 is a very different time in 2022. Yeah. In terms of the volume that is online, I mean I think it's really interesting also like so for me because I follow rap and hip hop so much and that's part of the genre I follow the most is that, you know, for example something like Juice World who I think is fantastic and was like a big loss.

00;51;56;19 - 00;52;11;02

Speaker 4

Yeah. I love his music and so like I don't even know how he was necessarily discovered, but the talent and the quality of his work there has so far and above some things that are out there that it's like, you know, some people are just going to be like that, like Billie Eilish, maybe you're like different, for example, that she's going to be like, they're so good.

00;52;11;13 - 00;52;27;02

Speaker 4

But I think the point is that they also have to have this like accompanying almost like, like persona, you know? I mean, it's so it's it's definitely the case that it's not just about like, I wrote a bunch of really good songs and I'm going to go out there and, you know, but maybe it's never been the case.

00;52;27;02 - 00;52;36;05

Speaker 4

I don't really know. I think that it's just you definitely are selling yourself in addition to your music in a way that I think possibly I can't go for. That is not a fan of you know.

00;52;36;19 - 00;52;53;07

Speaker 1

What I mean? Like if you look at Beyonce, you know, it's like a she's really talented and amazing and I love her. I'm huge fan. But then she does something like Lemonade, which is I mean, just blew up. And then she did the performance at Coachella, which blew up. And then, you know, she she has you know, she's doing ads and she's doing all this stuff.

00;52;53;07 - 00;53;21;11

Speaker 1

But but she also, of course, is gorgeous. And then she has her, you know, thing that she does with her fashion stuff. So, I mean, I do feel like you almost have to really it's an endurance game for music. It's not just about like writing a great song and getting

on stage and playing it. And then people buy the records and then you make money like I think it's it's so much more complicated now if you're not touring and selling merch and having an album plus series and, you know.

00;53;21;18 - 00;53;23;23

Speaker 3

Hard to Be a Star goes this far into.

00;53;24;00 - 00;53;24;22

Speaker 4

My heart bleeds.

00;53;25;13 - 00;53;27;16

Speaker 2

But I mean, I actually does just.

00;53;27;24 - 00;53;44;01

Speaker 4

I'm actually being sarcastic, but I actually I'm terrified of fame. I hate fame. So like I think that is like really distortion, distorting reality for people. And so I feel like a certain extent, I don't hate it like that. They're serious people. That's fine. That's great for them. But I feel like being a famous person must be an odd surrealistic, crazy universe to live in to you.

00;53;44;01 - 00;53;52;11

Speaker 4

So I don't know necessarily that, but I mean, I mean, yeah, it seems like they're great on the outside, but who knows what they're really feeling? It seems like it's crazy. To show stuff like with Kanye right now.

00;53;52;22 - 00;53;53;04

Speaker 2

Surreal.

00;53;53;11 - 00;53;53;27

Speaker 1

Oh, man.

00;53;54;05 - 00;53;56;01

Speaker 4

I can't watch it just like it's like a train wreck.

00;53;56;07 - 00;54;14;01

Speaker 3

No, not. Yeah, that too. No, I guess not. Good. All right. Well, I want to I want to kind of bring us to our resting point with what I have. Maybe I don't know if you have a final question, but I have like my burning last question, which is a real wildcard for you.

00;54;14;02 - 00;54;15;07

Speaker 2

Okay. All right.

00;54;15;08 - 00;54;34;17

Speaker 3

So you can take a moment, and I don't know if we're going to how are you going to approach this? But, you know, we didn't draw on there's an Expertize area that we didn't draw on yet. And so I want to draw on it now. As much as one might draw a card, I would like you to if you were to think about I can't go for that parentheses.

00;54;34;17 - 00;54;38;15

Speaker 3

No can do as like what tarot card?

00;54;38;15 - 00;54;40;11

Speaker 2

What card oh.

00;54;40;11 - 00;54;41;25

Speaker 3

Is that song.

00;54;42;20 - 00;54;47;22

Speaker 2

And why That's a deep one. They I mean, I know.

00;54;48;08 - 00;54;58;18

Speaker 3

Only the kind of question that you can ask professional and and I think that we know that there is no wrong answer. But there's the answer about that, right? Yeah, there's.

00;54;58;18 - 00;54;59;01

Speaker 4

The answer is.

00;55;02;18 - 00;55;02;24

Speaker 2

Yes.

00;55;03;18 - 00;55;22;21

Speaker 4

I mean it's weird because the line that sticks out for me the most called I want I want my body. They want my soul is a lot me. The double card which is 15 and some of the

higher levels because the card is for me at least largely about addiction and attachment and sort of like unnecessary sort of unhealthy habits a certain extent.

00;55;22;21 - 00;55;35;28

Speaker 4

So there's a little bit of that for me and it comes with anything that has to do with an attachment to fame or money that always raises that. I don't think for me and Hustle Reads and Capricorn, which is the energy of money and sort of groundedness, reality and work in those kinds of things. So that definitely comes up for me.

00;55;36;05 - 00;55;53;12

Speaker 4

But the first part that popped into my mind is one is coming up a lot, which is the is the five discs or pentacles or points, however you want to call it, also reads in Capricorn, Sirius and Taurus which is coming up. And so it's about the earth, it's about the earth and it's about but it's about things being closed off, like saying no to things.

00;55;54;00 - 00;56;07;13

Speaker 4

People often view this card as the part of poverty like things being in fact in the traditional tarot card, the Rider-Waite deck, it's designed as like a sign of like there's like people outside, there's a window in a church and there's like a beggar woman and her child outside. They can't go down and there's a door and it's just snowing.

00;56;07;13 - 00;56;19;22

Speaker 4

It's like it's like the idea of being shut out and impoverished or homeless or something like that. But to me, it's a larger representation of the concept because vibes are always about what you have and what you don't. It's never going to be paired with three. And the two guys are always about what you have, what you don't.

00;56;20;01 - 00;56;36;10

Speaker 4

And so to me, this I can't go for that is a lot about me. The reconciliation between the I'm aware of the fact that I can do almost anything that you want me to write, but I can't go for that. It's like that balance or that juxtaposition between what I'm willing to do and what I'm not, what doors I'm willing to walk, what supposed to me.

00;56;36;28 - 00;56;46;16

Speaker 4

And so that's why I do five sort of like introduces that energy to me. But there's a lot of them, I mean, to make an argument with you. But those are probably the two most that come to my head. And you can, if you want to sign up for reading you can go to the tarot trade.

00;56;46;16 - 00;57;03;18

Speaker 3

That that is amazing. And I'm feeling like that's going to be like a boundary setting mantra for me as well. So I love that. I love everything you brought to this podcast as a, you know, the free legal advice is really great.

00;57;04;09 - 00;57;09;07

Speaker 2

We appreciate. Thanks for those things. But it was positive, right? Because I want to tell you.

00;57;09;07 - 00;57;09;18

Speaker 4

What I want to.

00;57;09;18 - 00;57;10;29

Speaker 2

Hear. Yeah, yeah.

00;57;10;29 - 00;57;31;18

Speaker 3

I really like that. And then just sort of full circle you know, we we can see that I, I got a little bit of a healing because I was in pain of imagining that the lawsuits between Daryl Hall and John Edwards is like a sign of weakness. But so you help me to see this as a sign of their relational strength and then, yeah, the tarot cards is great.

00;57;31;18 - 00;57;32;17

Speaker 3

Thank you so much.

00;57;33;00 - 00;57;41;26

Speaker 4

Well, thanks for having me. This is really interesting, and I think it's cool what you guys are doing and hopefully it continues to grow. And Daryl Hannah join us there on her very soon and we can hear them their perspective on all of it as well.

00;57;42;05 - 00;57;48;13

Speaker 3

Yes. And support Virgin Independence and sustainable development in the Caribbean. We'll put all the info on the website.

00;57;48;23 - 00;57;49;12

Speaker 2

Absolutely.

00;57;49;18 - 00;57;51;23

Speaker 4

It absolutely hate it very much, you guys. All right.

00;57;51;23 - 00;57;55;28

Speaker 2

Thank you. Bye bye. Bye bye. Oh, man.

00;57;55;29 - 00;57;58;03

Speaker 3

That was a fun and wild ride, huh?

00;57;58;14 - 00;58;10;11

Speaker 1

That was I mean, again, I'm going to say something similar. Like I said, with every one of our guests, it's like it's it's everything I wanted it to be and so, so much more.

00;58;11;05 - 00;58;11;10

Speaker 2

Yeah.

00;58;11;12 - 00;58;31;04

Speaker 1

Like I come into these it's funny because I really I really enter into these episodes feeling like, okay, I've got these three things I'm going to talk about. We're going to hit on, you know, these couple things, and then we're going to we're going to bounce. But it always ends up being just this really interesting mind palace, as you said, Las.

00;58;31;04 - 00;58;31;14

Speaker 2

Vegas.

00;58;32;10 - 00;58;47;24

Speaker 1

That like and then I have a million notes. So like, I already right now have like seven rabbit holes I need to go down this week because of stuff that she said. I know thinking about. Yeah. Amazing. And what a great question. You asked about the tarot at the end. That was.

00;58;48;04 - 00;58;48;11

Speaker 2

So.

00;58;48;11 - 00;58;57;20

Speaker 3

Well, I had to I had to throw that in. But yeah, she is I knew she was going to be a great guest, so that was really fun. And and I feel really, really pretty, you know.

00;58;58;07 - 00;59;16;03

Speaker 1

Yeah. Yeah. No, that was fantastic. I feel relieved. I feel like, you know, has someone said to us in the very beginning, if someone ever sues you for something that you're doing, it means you're doing it right or you're doing it well and but I still don't want to be sued by anyone, especially by two of my favorite humans in the entire world.

00;59;16;12 - 00;59;17;21

Speaker 1

It was really bummed out.

00;59;18;06 - 00;59;20;20

Speaker 3

I hear that. Well, it's been another good one.

00;59;21;01 - 00;59;25;06

Speaker 1

Yes, yes. Awesome. Okay, great. Well, we'll see you guys next week.

00;59;25;15 - 00;59;26;22

Speaker 3

All right. Enjoy your spritzer.

00;59;27;01 - 00;59;28;12

Speaker 1

Yes. Yum. Okay.

00;59;28;12 - 00;59;29;27

Speaker 2

Bye bye.

00;59;44;09 - 00;59;49;08

Speaker 5

Oh, God.

01;00;00;26 - 01;00;15;01

Speaker 5

Oh. Oh. Can I get those catch.