

00:00:00	Music	Transition	“Crown Ones” off the album <i>Stepfather</i> by People Under The Stairs. Chill, grooving instrumentals.
00:00:05	Oliver Wang	Host	Hello, I’m Oliver Wang.
00:00:06	Morgan Rhodes	Host	And I’m Morgan Rhodes. You’re listening to <i>Heat Rocks</i> .
00:00:09	Oliver	Host	Every episode we invite a guest to join us to talk about a heat rock. You know, an album just burns, baby, burns. And today, we are returning for a record fifth time, we are heading back to Paisley Park to revisit Prince and The Revolution’s 1985 album, <i>Around The World in a Day</i> .
00:00:26	Music	Music	<p>“Raspberry Beret” off the album <i>Around The World in a Day</i> by Prince and The Revolution. Psychedelic pop with multilayered vocals.</p> <p><i>Raspberry beret I think I love her</i></p> <p><i>Built like she was She had the nerve to ask me If I planned to do her any harm So, look here I put her on the back of my bike And we went riding Down by old man Johnson's farm</i></p> <p><i>I said now, overcast days...</i></p> <p><i>[Music fades out as Morgan speaks]</i></p>
00:00:51	Morgan	Host	<p>It happened real fast. One moment, I felt like I was right at 701 1st Avenue North, at the 1st Avenue club in 1984. I was jamming with the Kid and his cool band. Little more than a year later, I found myself transported to another world. A mystical place called Paisley Park, a place where cymbals, the sitar, the oud, flutes, and what Pitchfork magazine called “sweet psychedelia” was being served.</p> <p>Released on April 22nd, 1985 on Warner Bros. Records, this album was a wee nod to Middle Eastern leaning sounds, and a little unknown band from Liverpool. It was also a look into the condition of the heart of my favorite guitar hero. If you read between the liner notes, you learned what he had to say about unrequited love, musicians loneliness.</p> <p>You’d meet the outliers, Mister McGee, Jimmy, a king, and a subject named Electra. You’d get to know the trifecta of God, sex, and Prince. You’d come away thinking, “Sure, maybe life, it ain’t real funky, unless it’s got that pop.” But also this album ain’t real funky unless it’s got The Revolution. Oh yeah, Wendy, Lisa, Bobby Z, Dr. Fink, Brown Mark. This was bandcamp, band excellence, the band that reigned supreme. We get to meet Prince’s friends. The friends that he doesn’t mention. The friend on tamborine, who was that?</p>

And we learned, most of all, him, his humanity, his loneliness, his spirituality, his objects, and his penchant for referencing modes of transportation at admission prices unlike tears to get into lady cab driver, and desire in international lover. To get around the world, laughter was all you paid, and this is my preferred method of listening to this album. Otherwise the loss of him gets unbearable.

Alice Walker said, "It pisses God off if you walk into a field and don't notice the color purple." It's impossible not to notice the purpleness of Prince, the album, the regalness, the realness, and a man who dared to take us around the world in a day.

00:02:55 Music Music

["Raspberry Beret" fades back in]

With a girl as fine as she was then

(Raspberry beret)

The kind you find (The kind you find)

The kind you find (In a second hand store)

Oh no, no

(Raspberry beret)

[Music fades out again as Oliver speaks]

00:03:12 Oliver Host

After two years and 100+ episodes, today's show marks a first for *Heat Rocks*. When we invite artists onto the show, they are not at all obligated to pick an album that they have worked on, but when today's guests sent in their wish list of LPs they'd be open to chatting about, every single one of them was an album by Prince. And look, if Wendy and Lisa want to talk some Prince, we're gonna talk some Prince.

Lisa Coleman and Wendy Melvoin have been creative collaborators for at least 40 years, as they've been friends since childhood, as both their fathers were members of the famed LA session players known as the Wrecking Crew. At the age of 19, Lisa joined up with Prince to play keyboard on 1980s *Dirty Mind*, and she became an integral part of the band over the course of recording and touring *Controversy* in 1999.

Around '83, Prince was working on a new project that would eventually be entitled *Purple Rain*, and he needed a new guitarist. Lisa suggested her friend, Wendy, and together they became part of the core of The Revolution, the band that would shape the sound of *Purple Rain*, *Parade*, and the subject of today's episode, *Around The World in a Day*. And without disrespect to any of the other members of the band, you read any testimonial about the influences on the sound of Prince's music of that era, and all roads lead back to our two guests.

By the late 80s, they branched off to form themselves into the duo we know them as today, Wendy & Lisa. Their accomplishments literally fill pages, having released five albums, done session work for everyone from Madonna to Eric Clapton to Bettye LaVette. And for 20 years running, they've blazed a trail in Hollywood as film and television composers, having worked on everything from *Soul Food*

to *Crossing Jordan* to *Nurse Jackie*, the latter of which yielded them an Emmy in 2010, and as the two already have Grammys and an Oscar, I feel like the next logical step is a Wendy & Lisa musical. Let's all make that happen.

And as part of The Revolution, they continue to tour and to play. It is our privilege to have them as our guest today. Wendy and Lisa, welcome to *Heat Rocks*.

00:05:09	Crosstalk	Crosstalk	Wendy: Oh boy. Lisa: Thank you. <i>[Laughs.]</i>
00:05:11	Wendy Melvoin	Guest	That was an incredible opener. I am so grateful. Thank you. <i>[Morgan responds affirmatively.]</i>
00:05:15	Lisa Coleman	Guest	I know.
00:05:16	Oliver	Host	Let's just start with perhaps a super self-evident question, which is you all clearly wanted to talk about a Prince album. Why is that?
00:05:25	Wendy	Guest	<i>[Stammering]</i> Because they're great. <i>[Everyone laughs.]</i>
00:05:29	Lisa	Guest	Well, and it's something that we can talk about, and he—Prince—he has been in our hearts, and in such a different way now, ever since he passed away. And, you know, we've been revisiting our past, and it's been incredible. I mean, all these years later, and you know, he died unexpectedly and I never thought that would happen. I thought we'd just be old and funky, you know, like forever and ever. <i>[Morgan and Oliver respond affirmatively.]</i> Um, but that didn't happen. So we sort of all like, flipped out, and the band got together, and we've been playing some shows, and that's really helped us with the grieving process and trying to like, put that somewhere, you know? It'll never be resolved, you know, just losing someone is a process. It's not an event, it's a process, so it'll keep going on. And so when this opportunity came up, and they asked about albums, I mean, we just started thinking, "Oh my god." We've done all of these incredible albums with this man and all these people and the whole thing was such an incredible experience. And good choice on <i>Around The World in a Day</i> , because—
00:06:50	Wendy	Guest	No one likes to talk about that record that much. It's interesting.
00:06:53	Oliver	Host	That's why I think we lasered in on it on that list.
00:06:55	Lisa	Guest	Yeah. It's a good choice.
00:06:56	Wendy	Guest	I mean, everybody either goes for, you know, <i>Purple Rain</i> or they will—second would be probably <i>Parade</i> . So then no one ever really talks about <i>Around The World in a Day</i> , and it was a huge turning point in our collaboration. That was like, the big change.

00:07:16 Lisa Guest Yeah, it was a very—it was probably the most social project, because—

00:07:22 Wendy Guest Interesting.

00:07:23 Oliver Host Yeah, what do you mean by that?

00:07:24 Lisa Guest Well, because also our brothers, um, the—you know, you nailed it with the Middle Eastern sounds and everything like that, and that came from my brother, David. He started coming around *Purple Rain* time, and—

00:07:40 Wendy Guest Both of the boys had met him.

00:07:41 Lisa Guest —and then Johnathan, Wendy's brother, came out and they were kind of trying out to be in the family, and different, you know, permutations of groups that we were trying out, you know? And when Prince met David—my brother David had fallen in love with a Lebanese girl in high school, and he just lost his mind completely, and he taught himself to speak Arabic out of a book and he just—yeah.

00:08:12 Oliver Host Love's amazing.

00:08:13 Wendy Guest It is. It'll make you do nuts things, and he became fluent in Farsi.

00:08:18 Lisa Guest Yeah, I mean people couldn't tell. They would ask him how long he'd been in this country and things like that.

00:08:22 Wendy Guest Yeah, I mean he'd talk to you with an accent. That's how deep he got. He would talk to you with an accent when he was speaking in English.

00:08:30 Lisa Guest English, yeah. He was really an incredible person, and Prince and he just really hit it off. They were both geminis, if that means anything. But both like, really creative and just art extremists, you know? Like Prince just completely dedicated his entire being to his art and his path in being Prince.

And my brother was very similar, where any creat—he was so creative and so imaginative that he, you know, you really believed whatever world he was in. He would take you with him. And so, and he—with his love for this Middle Eastern girl, and he started playing the oud, and finger cymbals, and—

00:09:20 Wendy Guest Darbuka.

00:09:21 Lisa Guest Darbuka.

00:09:22 Wendy Guest And then he taught himself—

00:09:23 Lisa Guest Cello.

00:09:25 Wendy Guest Yeah, you know, the microtone and twelve tone scales, so that he could play all that Arabic stuff.

00:09:27 Lisa Guest Yeah, quarter tones.

00:09:28 Wendy Guest Quarter tones stuff. Can I expand on that a little bit?

00:09:31	Lisa	Guest	Yeah, yeah. Of course.
00:09:32	Wendy	Guest	So, um, that summer, we were all like, rehearsing for the next tour and recording a whole bunch of albums at the warehouse. There were a whole bunch of other bands that were around and recording was happening simultaneously as being in other rooms rehearsing. And Johnathan and David drove up to rehearsal and gave us a cassette of David's song, "Around The World in a Day." The two of us listened to it in Lisa's car, and we were—we both looked at each other and said, "We have to play it for Prince. He's gonna lose his mind."
00:10:12	Music	Music	"Around the World in a Day" off the album <i>Around The World in a Day</i> by Prince and The Revolution. Slow, melodic psychedelic pop. <i>Open your heart, open your mind A train is leaving all day A wonderful trip through our time And laughter is all you pay</i> <i>[Music fades and plays quietly in the background as Wendy resumes speaking.]</i>
00:10:25	Wendy	Guest	The chorus hit, you know, and it had that, <i>[Singing along and imitating beat]</i> "Around the world in a day."
00:10:35	Music	Music	<i>["Around The World in a Day" continues playing]</i> <i>Around the world in a day</i> <i>Now dig Loneliness already knows you There ain't no reason to stay Come here and take my hand, I'll show you</i> <i>[Music fades out as Lisa speaks]</i>
00:10:51	Lisa	Guest	Prince was like, "Can I have it?" <i>[Morgan laughs.]</i>
00:10:53	Wendy	Guest	"Get David on the phone!" <i>[Through laughter]</i> You know what I mean?
00:10:55	Lisa	Guest	"Can I have that? Can I have that?" And that's how <i>Around The World In a Day</i> started. That song was the epicenter of the creative process for Prince to create everything else around it.
00:11:08	Morgan	Host	And it's the thing that draws me in. After he gets past, you know, "Open your heart, open your mind," I'm like, you got me. <i>[Everyone laughs.]</i> You got me. No questions asked. And for me, um, I'm glad that we brought up that, you know, this album doesn't get mentioned a lot, because this one is my favorite.

[Lisa and Oliver respond emphatically.]

This one's my favorite. And I've been consistent. If you pull up some of our Prince shows, I've always said, "Mm-mm, *Around The World in a Day* is my favorite." And we've had people come on and talk about *Sign of the Times*, oh no, 1999, *Purple Rain*, *Dirty Mind*. And I love *Controversy*.

00:11:43 Lisa Guest

I do too. I love all of them.

00:11:45 Morgan Host

But this one is precious, because as we—the longer we do this show, the more we know that albums and music are also attached to memory, and I have such good memories of this time. So this is my favorite, so I'm glad. I'm glad that we're talking about this one.

[Wendy responds affirmatively.]

00:12:00 Oliver Host

I really appreciate also having just the window into the creative process. Because I think for, as someone who grew up listening to the finished product, it often times feels very opaque, and you'd just assume that there's this genius in a studio someplace that just kind of magically gets birthed, as opposed to two people sitting in a car listening to a demo and being like, "Oh, yo, we should bring this to Prince."

And so, can you talk a little bit more about how was that creative process? Especially working on this album which, if I understand the kind of discographic history, work had already begun on this before *Purple Rain* had even dropped.

00:12:32 Lisa Guest

Oh, you know, it's always a blur. There was five million things going on at once, and once he felt something was done, then he'd put it in a little package and say, "Now that's that." But so, I mean, I felt like all the lines were blurred. Things were happening during 1999 when I first got there that had to do with stuff that was later going on *Crystal Ball*. I mean, we—

00:12:56 Wendy Guest

Yeah, it was a constant workflow creative thing, and yeah, *Purple Rain* took longer than any other of the projects because of the film.

[Oliver responds affirmatively.]

So, and for Prince, that was like—

[She begins making snoring sounds.]

00:13:13 Lisa Guest

Oh, he was so bored by the time—oh, he was so bored. Oh my god. He was so bored.

00:13:16 Wendy Guest

You know, he moved fast. He wanted to, you know, already doing the next thing. Because *Purple Rain* had such a long ramp to it, and it was gonna happen, gonna happen. And then it would happen and it was like, a long time, and months go by. You know, so we're always in the warehouse every day, playing and—

00:13:37 Lisa Guest

I'm not entirely sure what was happening, how *Around The World in*

a Day—I don't remember chronologically what songs from *Around The World in a Day* had started during *Purple Rain*.

[Oliver responds affirmatively.]

But I wouldn't—there's not a part of me that would say that's not true, that it didn't happen. Probably did. I just—it's a blur.

00:13:59 Oliver Host Small trivia now that I noticed in just prepping for today that apparently Prince had finished the album, at least as far as the label was concerned, on Christmas Day of 1984. Which means, and we're taping this a week before Christmas of 2019, which means that we're almost 35 years to the week that this album was completed, which is a nice coincidence.

[Lisa, Wendy, and Morgan respond emphatically.]

We certainly didn't plan it that way. You know, I was reading also along these lines, Susan Rogers, who was Prince's long-time engineer, who of course the two of you know quite well. I mean, gives the two of you a ton of credit in terms of—and I don't have the exact quote—but basically, because the two of you had had so much formal music training when it came to sort of like the melodic and harmonic complexities, arrangements, and compositions is that she was like, that was all Wendy and Lisa.

And I'm wondering if you could talk a little bit more about how did you—how did songs form out of that partnership with—what did Prince bring into it? What did the two of you bring into it? And how did that go into the finished product?

00:14:54 Wendy Guest That's a good question. Um, I can speak for myself and my past. I grew up with an incredibly rich and complicated harmonic family. So it was—there was—we weren't flat-footed musicians. It was all—we tried to go as deep as we could with listening to music. So, the easier the sound, the less we would gravitate towards it. So the house was full of musique concrète. It was full of, you know, Zappa.

00:15:28 Lisa Guest Right, Frank Zappa. Stockhausen.

00:15:32 Wendy Guest Stockhausen. Sabotnik.

00:15:33 Lisa Guest I mean, Ornette Coleman.

00:15:34 Wendy Guest Ornette Coleman. *Bitches Brew*. So we grew up with that as a template for what our ears had turned into, right? I remember personally hearing him for the first time, and it changed my world. I was thirteen, and I couldn't believe what I was hearing. And then when *Dirty Mind* came, I was fifteen when *Dirty Mind* happened, and I heard that the girl I grew up with joined that band and I was like, "Do you know who you're playing with? Do you have a clue what you're doing?"

[Morgan and Oliver laugh.]

She's like—

00:16:14 Lisa Guest Not really.

[Everyone laughs.]

00:16:16 Wendy Guest Not only that, but then she goes to Minneapolis and goes into his house, and he has a poster of Kris Kristofferson and Barbara Streisand on the wall from *A Star is Born*. Now, like, I don't know if you guys know that, like, when you live in Hollywood, you don't wanna wear a shirt that says "Hollywood."

[Everyone laughs and affirms.]

Right? So, Lisa goes and sees this thing on his wall, and she's like, "Oh my god, where am I? What's going on here?" I think that he really got a kick out of feeling safe to explore what we wanted to give him and show him. Not that we could teach him anything, but—

00:16:56 Lisa Guest No, but we could explore together, and had the same kind of curiosity, you know? And when I heard his music—and I wasn't a big pop music fan, you know, but he was deeper than that. There was something else I heard in his music. It wasn't just like, pop songs, even though he could write a really good pop song, and that was so cool.

00:17:16 Oliver Host Yeah, I think he did a few.

[Everyone laughs and responds emphatically.]

00:17:21 Wendy Guest But when you hear things like "Annie Christian" or something like that, you go—

[Morgan responds emphatically with "oh my".]

—"There is something else happening with this guy."

00:17:28 Music Music "Annie Christian" off the album *Controversy* by Prince. Fast, distorted, funky, psychedelic pop.

*Annie Christian, Annie Christ
Until you're crucified I'll live my life in taxicabs
Annie Christian, Annie Christ*

[Music fades out as Morgan speaks]

00:17:41 Morgan Host We actually have, uh, we found a clip of Prince talking in his first interview, and he mentions Wendy and Lisa.

00:17:50 Clip Clip *[Crowd applauds.]*

Speaker 1: Someone in Minneapolis recently told us that several months ago they were in a studio there when David Rifkin, your sound engineer, walked in. They asked him what you thought of the new Prince album, *Around The World in a Day*. He said, "It's great, but wait 'til you hear the new album." Apparently he meant that you're already working on a new LP ready to go, and that this one was a strong return to your funk roots. Is this true, can you elaborate, what will it be called, when is it due out, and what's the

music like?

Prince: Don't you like surprises? Uh, it is true I record very fast. It goes even quicker now that the girls help me. The girls, meaning Wendy and Lisa. Not these girls. I don't really think uh, I left my funk roots to begin with anywhere along the line. *Around The World in a Day* is a funky album. Live, it's even funkier.

00:19:00 Morgan Host So I liked when I found that clip. I liked hearing him reference you, because I think that's the first time that I had. And it also brought up a question for me about some of the discussions around *Around The World in a Day*, because psychedelia and The Beatles are always mentioned, but people don't talk about the funk of this album. And in my mind, it's funky. Like, this is a funky album from start to finish.

00:19:21 Wendy Guest "Tamborine" is one of the funkiest things you'll ever hear in your life.

00:19:25 Morgan Host Yeah. Funky. But people—all the reviews talk about how light it is, how airy it is, how Middle Eastern, how Beatles-esque. And they miss the funk element.

[Wendy responds affirmatively.]

Talk a little bit about what they might be missing on this album, where the funk is concerned.

00:19:38 Lisa Guest Pretty much everything. Everything was funky. I mean, the—funk is just a—

00:19:45 Wendy Guest It's just the way you approach it.

00:19:46 Lisa Guest It's a way of feeling.

[Wendy responds affirmatively.]

It's a way of feeling the songs, and I think that—well critics—people tend you listen, you know, if you're writing an article about something, and they listen to the top layer. They're talking about the icing and not the cake, you know? And so that's fair enough, and it was, in its way, different than the other albums because of the Middle Eastern influence, but you know, to call it psychedelic and Beatles-esque, I mean, Prince didn't—he didn't even like the Beatles. He was like, "Who?"

[Morgan laughs.]

00:20:22 Wendy Guest No, he didn't. He didn't. He really didn't.

00:20:26 Lisa Guest That was just not where it came from. It came from a different source you know, for him, and it was real exploration.

00:20:35 Wendy Guest He was experimenting with his melodies at that point. His melodies became a little bit more important than the riff of a vocal, right? Um, I think that if you listen to that record closely, just on its sounds alone, the band layer of it, the drums and the bass and the guitar stuff, it is deep. The kick drum is so heavy on that record. That's funk. That's funk. Heaviness of something is funky, and then on

“America”, let’s say—I mean, that is just—

00:21:09 Lisa Guest Yeah, I mean, that’s funky. *[Laughs.]*

00:21:12 Wendy Guest Whoever doesn’t think that that’s not funky is just—their definition of funk is a completely different thing. You’re hearing a different thing.

00:21:21 Music Music “America” off the album *Around The World in a Day* by Prince and The Revolution. Upbeat, poppy, psychedelic funk.

Freedom
Love

[Music continues to play as Lisa speaks again.]

00:21:28 Lisa Guest Listen to Mark on the bass.

00:21:29 Music Music *[“America” continues to play]*

Joy
Peace

Jimmy Nothing never went to school
They made him pledge allegiance
He said it wasn’t cool
Nothing made Jimmy proud

[Music fades out as Oliver speaks]

00:21:43 Oliver Host I had a question about “America”, because this is a song that, when you look at a lot of I think both reviews at the time but especially the kind of retrospective reviews of the album that have come out in more recent years, is people tend to identify “America” as, I think, the word that’s often used, it’s like an unironic patriotic anthem. And when I listen to it, and especially when you read the lyrics, I’m like, “Well—”

00:22:04 Lisa Guest Huh? I just disagree with that.

00:22:07 Oliver Host Yeah. Because it seems to me that he is—yes, parts of it on paper seem to be anti-communist, but then you read and it’s like, I kind of feel that he’s actually making fun—

00:22:15 Lisa Guest He is. It’s all irony. It’s just ironic, and let me just give you a funny thing, an anecdote that happened just last week. We played—the band, the Revolution played a corporate event down in Costa Mesa for a performing arts center, and the screen opens and there’s just these very conservative ballgowns and tuxedos. No one younger, really, than you know, maybe 60. And lots of booze, lots of dancing with holding your high heels in your hands, that kind of thing. And we opened with “America”.

[Everyone laughs.]

00:23:03 Morgan Host That’s gangsta.

00:23:07 Lisa Guest And you wanna know what? Your reaction, laughing, was exactly what all of us did on stage. The first note of that beginning of it, and

we looked out to the audience. We just started laughing at the irony of that moment, because America is ironic. And I think it might have been lost on this crowd, you understand.

- 00:23:31 Morgan Host I mean, I laughed. I laughed at the end of that song, where he's like, "Teacher, why won't Jimmy pledge allegiance?" Right? Can we— but I fell in love with the song from the beginning. The opening of that song just gives me chills. Can you play the—
- 00:23:44 Lisa Guest "Aristocrats on a mountain climb, making money—"
- 00:23:47 Crosstalk Crosstalk **Morgan and Lisa:** *[In unison]* "—losing time. Communism is just a word, but if the government turns over, it'll be the only word you've heard."
- [Both laugh.]*
- 00:23:55 Wendy Guest We sang that first verse to those people at that corporate, and I was howling.
- 00:24:01 Lisa Guest Oh my god, it was hilarious.
- 00:24:02 Wendy Guest Howling.
- 00:24:04 Oliver Host I'm so glad we got this cleared up, because I'm like, "What am I missing?" This does not sound like a—it does not sound like a red-blooded patriotism anthem. It's silly. It clearly sounds sarcastic.
- 00:24:14 Wendy Guest Right, "little sister make minimum wage, living in a one-room jungle monkey cage, can't get over, she's almost dead, she may not be in the black but she's happy she ain't in the red."
- 00:24:25 Oliver Host It's like, yeah, that does not sound like it's "go rah-rah-rah."
- 00:24:30 Morgan Host I mean, it wasn't "Ronnie, Talk to Russia."
- [Everyone responds affirmatively.]*
- 'Cause that would have just closed the party. They'd have been like, You know what, security—"
- 00:24:35 Lisa Guest Exactly. Should've done "Annie Christian" or "Sister".
- 00:24:36 Morgan Host "—get the Revol—"
- Oh my. Or "Private Joy", they would've been like—
- [Wendy responds affirmatively.]*
- "Get the Revolution up out of here."
- Christian, can you play the beginning of "America"?
- 00:24:46 Music Music "America" plays again.
- 00:24:52 Wendy Guest That's Susan Rogers on the tape machine.
- 00:25:03 Oliver Host And to your point, Wendy, I mean just the intro where Susan's messing with the tape. As a DJ, I always just think of it more in

terms of just starting and stopping a turntable, because it has that same effect.

[Wendy responds affirmatively.]

And it's—you know, we had done an episode about *Parade* a couple of months ago, and there's that similar sort of just playing with the s—not just on a musical level, but playing with the sound of the recording, there's elements of that as well. And you don't expect it, and the first time I heard, I'm like, "Oh wait, is there something wrong with—"

[Everyone responds affirmatively, talking over one another.]

- 00:25:31 Wendy Guest Yeah, no, but you have to imagine. Back in those days, we were cutting 24 track. We were editing, splicing 24 track tape, right? So, Susan goes ahead, cut, line up, line up, *[imitating scratching sounds]* let it go. It's exactly the same as DJing.
- 00:25:49 Oliver Host Now, was that an accident of the recording, in terms of someone heard it and was like, "Wait, keep that," or was that always the intention?
- 00:25:57 Lisa Guest No, it was never the intention. It was just like, "That's cool, leave it."
- 00:26:01 Morgan Host *[Laughs]* A happy accident.
- [Wendy and Lisa respond affirmatively.]*
- I wanted to ask, what was the most fun or the most interesting song to record for this album, and which one was the most challenging?
- 00:26:12 Lisa Guest Well, the most fun was probably "America", because that was—we were in the south of France, and you know, that was cool to begin with.
- [Everyone laughs.]*
- 00:26:21 Wendy Guest Yeah, we were doing *Cherry Moon*. The film *Cherry Moon* was being filmed, and we were still—we were working on songs for that, and um.
- 00:26:29 Lisa Guest Yeah, so there was always a mobile truck around that we'd be working in, and then the rest of the band flew out to do "America". And yeah, we were just out on this—in a tent on the—
- 00:26:42 Wendy Guest Côte d'Azur.
- 00:26:43 Lisa Guest Yeah, Côte d'Azur, right there on the Mediterranean. And um, and it was like, about 127 degrees.
- 00:26:50 Wendy Guest In the tents.
- 00:26:51 Lisa Guest I mean, it was hot in that tent.
- 00:26:52 Wendy Guest And a full audience.
- 00:26:54 Lisa Guest Yeah. And we like, after that filming and everything, Prince and

Wendy both were taken off stage like, with oxygen masks and stuff. Because it was so hot. It got so hot, and we played way too long.

00:27:10 Wendy Guest But that's recording.

00:27:12 Lisa Guest But that's—yeah. So that was quite—

00:27:16 Morgan Host The most fun.

00:27:19 Wendy Guest Yeah, that was fun. That was really fun. “Raspberry Beret” was fun to do. “Pop Life”, I remember, I remember we were in Los Angeles. And Lisa was already in the studio at Sunset Sound with Prince, and they were working on “Pop Life”. And I walked into the studio after they had spent a few hours doing the track, and he played me the track and I burst into tears.

Because it was such an amazing combination of funky and beautiful and painful in one little song. I just was like, that's a beautiful soup you just made. That's incredible. I rem—it's been imprinted in me, that moment, to hear that song. God.

Just the—that intro, where you hear *[Imitates sounds of drumbeat]* and the *[Imitates sound of keyboard]* with the keyboard.

00:28:21 Music Music “Pop Life” off the album *Around The World in a Day* by Prince and The Revolution. Slow, melodic, distorted keyboard notes.

[Music plays as dialogue continues.]

00:28:26 Wendy Guest Listen to that.

[Morgan responds emphatically.]

That's reversed.

00:28:33 Lisa Guest The hand claps tuned way, way down on the snare.

[A few more instruments kick in in the song. Music plays for several more seconds, then fades.]

Killing the bass. It's like he's pulling the strings like five inches off the neck to get that *[Imitates bass sounds]*.

00:28:58 Morgan Host It's been hard to listen to this album. Since Prince passed, this is the one that's been hardest for me to listen to.

[Wendy responds affirmatively.]

Because it's my favorite. So I haven't listened to it.

00:29:06 Wendy Guest You know, it's funny you should say that. I just got teary, because it's true, what he says. Well, *Sign o' the Times* has very similar kind of melodic and lyrical exploration. But *Around The World in a Day* said something so much deeper than the previous records up to that point. And it's heartbreaking to think about him not being here when you listen to what he gave all of us in his fearlessness to explore his lyrics.

00:29:42 Morgan Host There's so much wisdom on this album. Wisdom coming from a very young man at this time.

[Wendy responds affirmatively.]

And in that clip that we played a little bit earlier on, he says something like, "I'm like everybody else, I'm human." He said, "I need water and I need love." And the theme that comes up to me in "Pop Life" is how the sameness, the everymanness. We all have a space to fill. Everybody can't be on top. And there's so much wisdom.

It is very close to *Sign o' the Times*. But "Sign o' the Times", to me, that song, there's a world weariness. The world has gone crazy.

00:30:15 Wendy Guest It is one hundred percent, it's much more global. *Around The World in a Day* is still—

00:30:21 Morgan Host Personal.

00:30:22 Wendy Guest It's a house.

[Everyone responds affirmatively.]

00:30:23 Lisa Guest Well, that's where "Paisley Park", you know, the song "Paisley Park" is like that. And it was like an idea that he'd been floating for awhile, you know? Coming from *Purple Rain* as being a big mega smash kind of thing, *Around The World in a Day* wanted the same audience, the same bigness, but wanted us all to feel how close we are and little we are.

00:30:45 Music Music "Paisley Park" off the album *Around The World in a Day* by Prince and The Revolution. Upbeat, funky pop with a steady drumbeat and somewhat distorted backing instrumentals.

*There is a park that is known
For the face it attracts
Colorful people whose hair
On 1 side is swept back*

[Music fades out as Morgan speaks]

00:31:04 Morgan Host And we'll be back on *Heat Rocks* and our conversation with Wendy and Lisa about the seminal album *Around The World in a Day* after some messages from our other Maximum Fun podcasts. Don't go anywhere.

00:31:16 Music Transition "Crown Ones" off the album *Stepfather* by People Under The Stairs

00:31:19 Promo Promo **Music:** Upbeat, cheerful music plays in the background.

Allie Goertz: Hi, I'm Allie Goertz!

Julia Prescott: And I'm Julia Prescott. And we host—

Both: —[Round Springfield!](#)

Julia: *Round Springfield* is a new *Simpsons* podcast that is *Simpsons-adjacent*—

Allie: Mm-hm.

Julia: —um, in its topic. We talk to *Simpsons* writers, directors, voiceover actors, you name it, about non-*Simpsons* things that they've done. Because, surprise! They're all extremely talented.

Allie: Absolutely. For example, David X. Cohen worked on *The Simpsons*, but then created a little show called *Futurama*!

Julia: Mm-hm!

Allie: That's our very first episode.

Julia: Yeah!

Allie: So tune in for stuff like that with Yearly Smith, with Tim Long, with different writers and voice actors. It's gonna be so much fun, and we are every other week on MaximumFun.org or wherever you get your podcasts!

[Music fades out.]

00:32:00 Promo

Promo

Music: “War” by Norman Whitfield and Barrett Strong with lead vocals by Edwin Starr plays in the background.

John Roderick: *Friendly Fire* is a podcast about war movies, but it's so much more than that.

Adam Pranica: It's history!

Speaker 1 (Film clip): Was just supposed to be another assignment.

Ben Harrison: It's comedy.

Speaker 2 (Film clip): Under no circumstances are you to engage the enemy.

Adam: It's... cinema studies.

Murdock (*Rambo: First Blood Part II*): That's a hell of a combination.

John: So, subscribe and download *Friendly Fire* on your podcatcher of choice.

Ben: Or at MaximumFun.org.

Adam: And also, come see us at San Francisco Sketchfest on January 16th.

Ben: You can get tickets at SFsketchfest.com.

Speaker 3 (Film clip): *[A strained whisper]* Mission... accomplished.

[Music fades out.]

- 00:32:33 Music Transition “Crown Ones” off the album *Stepfather* by People Under The Stairs
- 00:32:35 Oliver Host We are back here on *Heat Rocks* talking about Prince’s *Around The World in a Day* with Wendy and Lisa.
- 00:32:42 Morgan Host So I have to ask about the video for “Raspberry Beret” because I’ve said it, and there’s no way to say this without saying it over and over and over again, for me this album was love at first listen. It was a fantastic time in my life. It’s wedded in my memory. But one of the things I remember most of all about the experience of this album is that video.
- I mean, you have to imagine what it’s like looking at that as a youth, and of course MTV’s all over the charts with videos. You know, I’m getting entrenched in MTV. Then this video comes along, and I’m like, oh my god. There’s like, hella people in the video. They’ve got like a cool, choreographed two-step going on with their bending, bending to the side. Everybody’s hair is cool. I know Prince didn’t like his bangs, but I loved his bangs. I thought—
- 00:33:31 Wendy Guest I did too.
- 00:33:32 Morgan Host I thought his bangs were on point.
- 00:33:33 Wendy Guest I thought he looked cute. I thought he looked great.
- 00:33:35 Morgan Host The blue suit.
- 00:33:36 Wendy Guest He looked so cute.
- 00:33:37 Lisa Guest Yeah, that cloud suit.
- 00:33:38 Morgan Host You up there playing, you holding up the back. I was like, “Yo, this is it right here.” And this album won an MTV award for best choreography. So I wanted to ask you about the experience of shooting that video, what was that like?
- 00:33:53 Lisa Guest Um, well we tried—the whole concept of that video was to bring the album cover to life. So he—so if you look at the album cover and the animated drawings on it, you’ll be able to pick out everybody represented in the video as well.
- 00:34:11 Wendy Guest I have a couple of strong memories of it. One is I was very upset that I had to play that acoustic guitar in it, because it was huge.

[Everyone starts giggling.]

And, you know, I’m a fairly aesthetic person, and I like my guitars to kind of match the size of me. So this thing was more like playing like, a guitarron in like a Mariachi band, it was like out to here. Prince was like—he loved that it was so huge on me. He liked that there was some kind of like—“I love that you’re so little and that you’re taking control of something so big.”

[Everyone laughs louder.]

I didn't like the guitar. Um, the other memory I have is that Pat Smear from Nirvana was one of the extras in it.

- 00:35:05 Lisa Guest Yeah, that's so crazy. Every once in a while people will say—will recognize him and say—and ask me, “Was Pat Smear in your ‘Raspberry Beret’ video?” I'm like, “Wow, you watch closely.” ‘Cause he's just like in the—
- 00:35:21 Wendy Guest He's just there. Um, then Novi and Suzie Katayama and your brother David are playing the string instruments. What was the first video we did, where there was extras around, too, so that was weird. It was like the first scripted video we had done, and not a performance video. So it was interesting. It took much longer than we thought it would take. I could tell Prince was like, slightly annoyed by how long it took. He was just not a very patient guy.
- 00:35:52 Morgan Host I mean, that video saw so much heavy rotation on MTV, and it really brought us into the world of the album. And it sold this world, it sold this family, it sold—for someone, an artist, that's so closely linked with the color purple, this—the video and the album feels blue to me.
- 00:36:11 Wendy Guest It is. Absolutely.
- 00:36:12 Morgan Host It feels blue. That's the color of the album.
- 00:36:14 Music Music “Raspberry Beret” plays again.
- He told me several times that he didn't like my kind
‘Cause I was a bit too leisurely*
- Seems that I was busy doing something close to nothing
But different than the day before*
- [Music fades out as Oliver speaks]*
- 00:36:30 Oliver Host We normally ask our guests what they think the fire track off the album is, which most people interpret to be what the best song is. But I feel like for the two of you, it makes much more sense to ask, what is your favorite song off this album, and why?
- 00:36:43 Lisa Guest Oh my god.
- 00:36:44 Oliver Host I know it's probably like, picking between your children. But again, you don't have to limit it to just one, but what comes to mind in terms of something that you just have a very, very deep relationship with? Besides every single one of the tracks on here?
- 00:36:57 Lisa Guest Right. It is like picking one of your children.
- 00:37:00 Wendy Guest It's so hard.
- 00:37:02 Lisa Guest You know, I used to always say “Condition of the Heart”.

[Morgan and Oliver respond emphatically.]

And it was one that I had nothing to do with. And it was just him, and it's just a beautiful song. It's just—I remember when I first heard it, and I was just like, wow. I just love the chords and melody and just—I think that's just a beautiful song. It gets overlooked a lot. People don't—it doesn't get played a lot. People don't mention it. But that's one of my favorite songs of his. It's just a beautiful song.

00:37:35 Music Music "Condition of the Heart" off the album *Around The World in a Day* by Prince and The Revolution. Slow, melodic piano under tender, crooning, nearly pleading vocals.

*Hardy notion on the part of a
Sometimes lonely musician
Acting out a whim is only good
For a condition of the heart*

[Music fades out as Morgan speaks]

00:38:00 Morgan Host I mean, its' such a pretty song. And then like I was saying sort of in the intro, you get to see this cast of characters. The dame in London, the woman from the ghetto, shout-out to Marlena Shaw. You know, the girl in Paris. And you get to see that sometimes relationships are complicated.

And as a young kid I didn't have all that information. As a grown woman, now I'm like, "Oh, they are complicated, and they can be unrequited." I just thought it was a pretty song, and it felt like a story. It felt like these people that I didn't have access to. But most of *Around The World in a Day* to me felt like a story.

00:38:35 Oliver Host I also feel like the song is part one that—and part two off the next album is "Sometimes It Snows in April." Like, this is sort of a relationship taken through its course and all of its complexities. And I wouldn't say that—I don't think Prince's ballads are underrated because, I mean, you talk about a song like "Purple Rain" for example, or "When The Doves Cry".

But I do feel like we tend to fixate more on the big, big radio pop shiny hits. Which are great, of course, but like, Prince's ballads were just magnificent in the sublimeness. And we've talked a lot about all the kinds of things that he is putting into it musically, but I think "Condition of the Heart" on this album really is a showcase of just what he can bring to a ballad.

00:39:18 Lisa Guest Yeah, absolutely. And like, what he was saying earlier. He loved beauty, and even in the, like, a funky song like "Pop Life". It's a beautiful song, and "Condition of the—" You know, it makes you think that he loved Julie Mitchell, and he would explore, you know, classical composers.

00:39:42 Morgan Host Clare Bowen. He was talking about Clare Bowen on there.

00:39:44 Wendy Guest Right, he used to say I was Clare Bowen all the time. Um, that's the thing about our relationship that I think helped him explore more, is that when we were together, his ballads changed. It changed from "International Lover", those kinds of ballads, to—although "The

Beautiful Ones” is truly a magical track. It really is. But by the time *Around The World in a Day* came, up through *Sign o’ the Times*, that was just—I only speak to my era—that his ballads really became really beautiful and really more personal.

[Everyone responds affirmatively.]

You know, I mean “Sometimes It Snows in April” is a perfect example of that, you know? By the time the three of us were in a room doing that, he started singing those lyrics over these chords we were doing. It was like, oh. I could see in him that it allowed him to feel even bigger feelings that weren’t overly sexualized, or angry, or just bratty, which he’s the master at.

[Everyone laughs.]

He could explore that side that is, um, broken-hearted in a way that doesn’t have a pretense or fakery to it.

00:41:12 Music Music

[“Condition of the Heart” fades back in]

*Whenever I would act a fool, the fool
With a condition of the heart*

Thinking about you driving me crazy

00:41:36 Wendy Guest

I’m so glad that happened for him, because when he did get there in “Condition of the Heart”, it’s a great example of it. “The Ladder”, to me, it’s a great sort of religious peak, right? But it doesn’t have the same kind of brokenheartedness about it. It has a different kind of sadness to it, but it’s—there’s a reverie to it.

00:41:58 Music Music

“The Ladder” off the album *Around The World in a Day* by Prince and The Revolution. Funky pop with a psychedelic flair featuring slow instrumentals over vocals that feel mourning and joyful all at once.

*The steps you take are no easy road
But the reward is great
For those who want for go*

[Music fades out as Morgan speaks]

00:42:18 Morgan Host

Though, “The Ladder”, to me, reminds me a lot—the beginning of “The Ladder” reminds me a lot of the beginning of “Purple Rain”.

00:42:26 Wendy Guest

Yeah, it has that vibe. “The Cross” had the same kind of thing, too.

00:42:28 Morgan Host

I love “The Cross”. I was gonna mention that earlier. But I also love the background vocals on “The Ladder”.

00:42:36 Wendy Guest

Oh, yeah. It’s beautiful.

00:42:37 Morgan Host

You guys sang your faces off in that.

[Wendy and Lisa laugh.]

00:42:40 Wendy Guest

Yeah. That was—I remember being really high. Came in really high.

00:42:45	Music	Music	<p><i>["The Ladder" plays again.]</i></p> <p><i>How the story started and how it will end What's the use in half a story, half a dream You have to climb all of the steps in between</i></p> <p><i>[Music fades out as Oliver speaks]</i></p>
00:43:08	Oliver	Host	<p>I'm curious, too. It's the one song on here that the two of you actually have writing credits on. I mean, the other songs are credited to Prince and the Revolution, but this is the one where the two of you are named.</p>
00:43:16	Wendy	Guest	<p>Prince was very random. He was very random. There's no rhyme or reason why we're not on—credited as writers on one and then we're, like—</p> <p><i>[Lisa responds affirmatively.]</i></p> <p>He just did some weird stuff. He'd just get in the mood one day and, "Eh, I think I'll give Wendy and Lisa credit on this."</p>
00:43:36	Oliver	Host	<p>Do you have a favorite song off of here?</p>
00:43:37	Lisa	Guest	<p>Every time I hear "America", it does it for me. Every time I hear "Tamborine" and I hear him behind—</p> <p><i>[Everyone responds emphatically.]</i></p> <p>—when I hear him behind his drums. Now, you've got to remember, this is a guy that would go into the recording studio, and put his headphones on behind his drums, and play an entire track, and then do his vocals afterwards. So you listen to that drum track. Imagine getting it all done, and then he goes in and does his vocal. If you're a musician out there, you know how hard that is.</p>
00:44:11	Music	Music	<p>"Tamborine" off the album <i>Around The World in a Day</i> by Prince and The Revolution. Upbeat, fast, funky pop with rolling, rocking drums.</p> <p><i>Oh my God, there I go Falling in love with the face in a magazine (Uh oh, not again) All alone by myself Me and I play my tambourine</i></p> <p><i>[Music fades out as Morgan and Oliver speak]</i></p>
00:44:29	Morgan	Host	<p>Mm. That was special.</p>
00:44:32	Oliver	Host	<p>Morgan, given that this is your favorite Prince album, do you have a—do you have a fire track off of here? What's your favorite?</p>
00:44:38	Morgan	Host	<p><i>[Sighing]</i> That's tough. It's changed a lot, and as I said, heretofore it's been very hard for me to listen to this album. Not hard for me to listen to the other ones, but I think because this one is my favorite and I feel so close to it, it's been hard. Because we've had to</p>

discuss other Prince albums, and that's been okay, right? But for this one it's just been tough.

And if you had asked me this when the album came out, I would have said "Pop Life" or "Tamborine". But in thinking about it now, I'd have to say my favorite track is "America", because of what it means, because of the funk that you talked about, and because in preparation for this chat, that was the one that I was like, "Oh, turn that up. Turn that up." And I have to be grooving.

I have to say too about this album that, you know, there were certain albums that I couldn't play in the house, 'cause I grew up real religious. And so I came to Prince because my cousin got saved, and she was like, "Yo, I gotta give you these albums because I can't play them anymore."

[Everyone starts laughing.]

I was like okay. I didn't really know. So she gave me *Controversy*, I was like, "Oh, okay. I see why you can't play it." And I was like, "Well, I can't play this at home." So I had to play it in the house. But *Purple Rain* obviously was an experience, but *Around The World in a Day* was one that I could play at the house and turn all the way up with no—you know, my mother liked "Pop Life", she liked "Raspberry Beret".

00:45:58 Oliver Host Even "Temptation"?

00:45:59 Morgan Host Uh, no.

[Everyone laughs.]

I didn't play that one. When I pull up in the driveway, 'cause I had like a VW Bug, I'd be like, "No, turn that down, turn that down."

"Tamborine" was sort of cryptic, so you didn't really know until you'd be like, "Wait a minute, what's this magazine thing he's talking about?"

00:46:12 Wendy Guest What's the tamborine?

00:46:13 Morgan Host What is the tamborine, right? And I played "Tamborine" in church. I was like, "This is not the same. I know this is not the same thing right now."

But this album is precious to me, and "America" is that song for me now that I'm just like, oh my god.

00:46:30 Wendy Guest Now more than ever.

00:46:31 Music Music "America" plays again.

*Boom, boom, boom, boom
The bomb go boom
Teacher, why won't Jimmy pledge allegiance?*

[Music fades out as Oliver speaks]

00:46:50	Oliver	Host	<p>It's well established that between the two of us, I always have the more basic tastes.</p> <p><i>[Morgan laughs.]</i></p> <p>Because my favorite song off of here is "Raspberry Beret". I actually thought it was gonna be "Pop Life", until I was sitting back and listening to it. And I think that "Raspberry Beret" nudges out "Pop Life" by a hair, partially because it also yields my single most favorite moment on the album, which is just the intro and the countdown of—and I just like a good countdown. Anytime a band leader counts it down. Because you can—it's that anticipation. You know something very cool is about to happen, and in this case it's that combination of the strings and, I guess it's the harpsichord that drops in.</p>
00:47:28	Music	Music	<p>"Raspberry Beret" plays again.</p> <p><i>1! 2! 1-2-3-4!</i> <i>Yeah!</i></p> <p><i>[Music fades out as Oliver speaks]</i></p>
00:47:45	Oliver	Host	<p>It's just so joyous. I think the thing about "Raspberry Beret" that always sticks with me is just the—that feeling of joy that emanates from it. I also wonder how much thrift stores got raided for raspberry berets after that song came out.</p> <p><i>[Everyone responds emphatically.]</i></p> <p>People must have just been in the droves searching for them, right?</p>
00:48:01	Morgan	Host	<p>Or at the very least rocking paisley. I know I was. I was rocking paisley hard.</p>
00:48:06	Oliver	Host	<p>Do either of you have a particular favorite moment, that every time you hear this album, when that—it could just be as short as a bar, whatever—that's like, it just gets you.</p>
00:48:15	Wendy	Guest	<p>I have moments in all of these songs that just kill me when I hear it. I just get that look and I put my head down and shake it, and just go wow. I have it on "Raspberry Beret", when he says the rain sounds so cool up against the barn roof, the horses wonder who you are, thunder drowns out what lightning sees and you feel like a movie star. Come on. He really reached a beautiful place there.</p> <p>So there's that and there's a couple moments on "Pop Life" that does it to me. "America", "Jimmy Nothing never went to school." I mean—</p>
00:48:57	Morgan	Host	<p>"Made him pledge allegiance, said it wasn't cool."</p>
00:48:59	Wendy	Guest	<p>"Nothing made Jimmy proud. Now Jimmy lives on a mushroom cloud." Come on.</p>
00:49:05	Morgan	Host	<p>Bars.</p>
00:49:07	Lisa	Guest	<p>It's changed over time with this album for me, for a lot of reasons.</p>

You know, the whole album is really—it's really special and it's especially meaningful to me too, because of my brother's involvement, and having lost—

- 00:49:26 Wendy Guest Both of our brothers have passed since.
- 00:49:29 Lisa Guest Yeah, so we lost our brothers, and now we've lost Prince. It's a good thing that it's such a joyful and positive album, because I feel a lot of loss. I mean, I relate to you saying that this is the one that's hard to listen to. Because this is the one that really—
- 00:49:47 Wendy Guest We were really close. We were tight friends. Our families were around. We were creative, like happy, every day. We went to work in the morning at the warehouse and were there all day long, you know, just playing music.
- 00:50:07 Lisa Guest We were little elves in the factory.
- 00:50:08 Wendy Guest And we loved ourselves.
- [Lisa responds emphatically.]*
- You know what I mean? We were young, and we were like, bold and excited about what we were doing, and who we were. And, you know, it didn't matter about the success of the thing, because we were just—
- 00:50:27 Lisa Guest We came off the fishbowl effect of *Purple Rain* by that point, so it was nice to come break it all down.
- 00:50:32 Music Music “Around The World in a Day” plays again.
- Around the world in a day
Say papa, I think I want to dance
Around the world in a day*
- [Music fades out as Morgan speaks]*
- 00:50:55 Morgan Host The thing that I feel like Prince gave me on this album, unlike other albums—because I just feel like I sort of could appreciate his genius over successive albums once I got to know him. But *Around The World in a Day* felt like he gave me just a little peek into his heart, and I think that's why I'm so close to this. A little peek.
- 00:51:16 Wendy Guest He did. That's exactly what he did on that.
- 00:51:19 Morgan Host I think that's why it's so hard.
- 00:51:21 Wendy Guest He did. That's what I meant earlier, when I said that the entertainer part of Prince took a break, and it was just like this free love feeling about it. Like, this like, “Come have a party with me,” without it being like, badass. Like the badass thing just took a break. It's all good. You got it. You can get back to it. But right now, this is like—it's like putting on the 4 A.M. record and chilling out, like coming down after the party.
- Around The World in a Day* has that kind of like, “Let's relax now and let's just get close and recap about what our life has been and

connect with each other and we'll go out and do our thing again.”

00:52:05 Music Music “Paisley Park” plays again.

Paisley Park
Your heart, your heart, your heart (sing, sing it)
Paisley Park

[Music fades out as Morgan speaks]

00:52:23 Morgan Host We generally ask our guests to describe the album in three words, but I guess since you guys are so close to it, and we're used to talking to people that have no experience with the album except listening to it. I would say, if you could describe your experience with *Around The World in a Day* in three words, what would they be?

00:52:43 Wendy Guest Beautiful, intelligent, and funky.

00:52:29 Lisa Guest *[Laughing]* Joyous, a creative storm, and just uh, I don't know. It was like, youthful. It was a return, kind of, to our youth. You know, if *Purple Rain* was like, the mountain we climbed, then *Around The World in a Day* was—

00:53:12 Wendy Guest Swimming in the river.

[Everyone responds affirmatively.]

00:53:14 Music Music “Condition of the Heart” plays again.

There was a girl
(There was a girl in Paris)
Whom he sent a letter to
(Whom he sent a letter to)
(Hoping she would answer back)
She never answered back and now
(Wasn't that a foolhardy—)
He's got a condition of the heart
(—notion?)

[Music fades out as Oliver speaks]

00:53:43 Oliver Host For listeners who, perchance, have never heard *Around The World in a Day*, after they have listened to our podcast, after they have listened to the album, where—what should they listen to next? Morgan, do you have a recommendation?

00:53:55 Morgan Host *[Sighing]* Under normal circumstances, I would say listen to, you know, a similar album. I mean, the first thing that comes to my mind is Lenny Kravitz, *Let Love Rule*. But I would direct you back to Prince. Don't leave Prince.

If you like this album, keep going. Pick up *Parade*, or go back, you know, go back to *Controversy*. But mom, don't listen to this part of the podcast. Go back to *Controversy*, but just keep going, don't stop.

Go to individual songs. Listen to “She’s Always in my Hair”. Listen to “Pink Cashmere.” Just keep going. Listen to “The Cross”. Listen to all of them. Listen to “Starfish and Coffee”. Listen to *Purple Rain*. Just immerse yourself in this man’s catalogue, because he left us a lot. He left us too soon, and he left us a lot.

00:54:44 Oliver Host I’m gonna be very self-serving and suggest that people listen to the episode that myself and our guest co-host Ernest Hardy taped last fall with Gabrielle Civil, talking about *Parade*, which is the album that followed this one in terms of the discographical order. I thought, I mean today’s conversation was miraculous, amazing. That conversation with Civil, I think, for people who really enjoy today’s in depth dive into it, I think you’ll enjoy that as well.

Would either of you or both of you have recommendations for what you think people should listen to after this?

00:55:15 Wendy Guest I personally would say sit down for the day and go through *Dirty Mind* and *Controversy*. 1999. *Purple Rain*. *Around The World in a Day*. *Sign o’ the Times*. And then just breathe.

00:55:33 Lisa Guest Yeah, *Dirty Mind*. I would say *Dirty Mind*. For some reason it’s got a similar energy of, you know, like something’s about to happen, but I’m already there, so check it out, kind of thing. It’s so good.

00:55:50 Wendy Guest For such a young man, it’s so good. And very different than like, Lenny’s *Let Love Rule*, which to me, when I heard *Let Love Rule*, I loved the record. But I could pull every resource that influenced Lenny on the record. I knew where every lit came from, I knew what every progression was influenced by, I knew exactly what gear he was using to come up with the sounds of *Let Love Rule*.

So I felt like I didn’t have enough element of surprise to it, right? But when I heard *Dirty Mind*, I didn’t know anything. And I knew everything, musically.

[Everyone laughs.]

But hearing that, it was—

00:56:35 Lisa Guest No reference.

00:56:36 Wendy Guest No reference. And it felt so original and so singular, and it was like this guy who was like, “I don’t care about any of this! I just want to be heard! And this is how I’m gonna do it, because I know I’m great at what I do, and I can play my ass off!”

00:56:54 Music Music “Uptown” off the album *Dirty Mind* by Prince. Upbeat, fast, rocking funk.

*Everybody's going uptown
That's where I want to be
Uptown
Set your mind free
Uptown
Got my body hot
Get down*

I don't want to stop, no

[Music fades out as Lisa speaks]

00:57:11 Lisa Guest Or you could listen to some Wendy and Lisa.

[Everyone laughs and responds emphatically.]

00:57:20 Wendy Guest Oh, you know what, that's funny you should say that. So *Around The World in a Day* and *The Girl Bros* record would be good together. Those two records would be good together.

00:57:29 Music Music "I Will" off the album *The Girl Bros*. by Wendy and Lisa. Melodic, ardent vocals over passionate guitar and drums.

*I'll will your memories
To stay alive
I'll beat the drum for you
And make it mine
I will, I will*

[Music fades out as Morgan speaks]

00:57:48 Morgan Host I would say too, like for those that aren't familiar, earlier you mentioned *The Family*. "Screams of Passion" and "High Fashion" were two of my favorite hits, so get into that.

00:57:58 Wendy Guest Oh, they were incredible.

00:57:59 Morgan Host Get into *The Time*. I mean.

00:58:00 Wendy Guest The original "Nothing Compares 2 U" off that record, beautiful.

00:58:04 Morgan Host Yo, get into those records. Just spend some time getting into records is what we would recommend.

[Everyone laughs.]

Take some time and get into these records, okay?

00:58:11 Music Music "Screams of Passion" off the album *The Family* by *The Family*. Grooving, up-tempo music and multilayered vocals.

*Oh, a robin sings a masterpiece
That lives and dies unheard
For screams of passion
A sound produced by to in love
Curtains dance and autumn plays on
(Oh, to in love, on and on)
The screams of passion
All I hear in my head*

[Music fades out as Oliver speaks]

00:58:32 Oliver Host That will do it for this episode of *Heat Rocks*, with our special guests, Wendy and Lisa. What are the two of you working on now?

00:58:38 Wendy Guest Composing for a show on Netflix right now called *Firefly Lane* that

will probably air in February. I think the first episode airs in February. So we're in the midst of that, and we are working with Sony to create some logo music for them. And we are doing—finishing up doing very last gigs with The Revolution for the year. Writing songs for Maya Rudolph, and producing with Maya.

[Oliver and Morgan respond emphatically.]

And writing Wendy and Lisa music. That's our life right now.

00:59:13	Oliver	Host	And where can people find you online?
00:59:15	Lisa	Guest	WendyAndLisa.com . @WendyAndLisa at Twitter. We're all on the social media, Facebook and all that.
00:59:23	Morgan	Host	Y'all on Instagram?
00:59:24	Wendy	Guest	I am.
00:59:25	Lisa	Guest	Instagram, yes.
00:59:26	Wendy	Guest	WigMusic on Instagram.
00:59:29	Lisa	Guest	I made Wendy and Lisa now.
00:59:30	Oliver	Host	Thank you two so much for coming in today. This was such a wonderful conversation.
00:59:34	Lisa	Guest	Thank you.
00:59:35	Morgan	Host	And thank you for being such a part of my growing up, and my musical education, my relationship with Prince. Thank you both for being part of that.
00:59:43	Lisa	Guest	Thank you. Thanks for saying so. That's great.
00:59:45	Oliver	Host	You've been listening to <i>Heat Rocks</i> with me, Oliver Wang, and Morgan Rhodes.
00:59:48	Morgan	Host	Our theme music is "Crown Ones" by <i>Thes One of People Under The Stairs</i> . Shoutout to Thes for the hookup.
00:59:54	Oliver	Host	<i>Heat Rocks</i> is produced by myself and Morgan, alongside Christian Dueñas, who also edits, engineers, and does the booking for our shows.
01:00:01	Morgan	Host	Our senior producer is Laura Swisher, and our executive producer is Jesse Thorn.
01:00:06	Oliver	Host	We are part of the Maximum Fun family, taping every week live in their studios in the West Lake neighborhood of Los Angeles.
01:00:17	Speaker 1	Promo	MaximumFun.org .
01:00:19	Speaker 2	Promo	Comedy and culture.
01:00:20	Speaker 3	Promo	Artist owned—
01:00:21	Speaker 4	Promo	—Audience supported.