

00:00:00	Music	Transition	“Crown Ones” off the album <i>Stepfather</i> by People Under The Stairs
00:00:05	Oliver Wang	Host	Hello, I’m Oliver Wang.
00:00:07	Morgan Rhodes	Host	And I’m Morgan Rhodes. You’re listening to <i>Heat Rocks</i> . This is part three of our comfort music series. As we are all struggling with life under the virus, many of us are turning to arts and music to keep us open and inspired. And in part one, we shared my starting five comfort albums. In part two, it was Oliver’s turn. And in part three, it’s <u>your</u> turn, as our audience.
00:00:30	Oliver	Host	We asked you, via our Facebook group, for some of your favorite comfort music examples, and Morgan and I drafted our starting five off of that list and then had each recommender send in a short testimonial as to why they chose what they chose.
00:00:46	Morgan	Host	Before we go any further we want to say that those testimonials were <u>fire</u> , and we do so appreciate your contributions. We’re gonna kick things off with an album that both Oliver and I landed on: Erykah Badu’s <i>New Amerykah Part Two (Return of the Ankh)</i> .
00:01:00	Music	Music	“Umm Hmm” off the album <i>New Amerykah Part Two (Return of the Ankh)</i> by Erykah Badu. Smooth, mid-tempo R&B. <i>Come down baby let me know</i> <i>Um hmm</i> <i>I love how you make me feel</i> <i>Um hmm</i> <i>You came to drop off into my world</i> <i>Um hmm</i> [<i>Music fades out as dialogue resumes.</i>]
00:01:18	Oliver	Host	I realize that both of us just talked about this during our Best of 2010s album list at the beginning of the year, but it’s fine, because this album is so nice, I think it’s worth talking about twice. This pick came from our audience member, Alyxandra Vesey, who is an assistant professor in journalism in creative media at the University of Alabama. She’s currently working on her first book, <i>Extending Play: Music Merchandising and the Gender Politics of Self-Modification</i> , which examines female musician’s self-branding ventures in fashion, cosmetics, food, and music equipment. Here is Alyxandra talking about why <i>New Amerykah Part Two</i> was one of her comfort album choices.
00:01:59	Alyxandra Vesey	Guest	Erykah Badu’s <i>New Amerykah Part Two (Return of the Ankh)</i> is the second installment of a two album cycle that filters the feminist adage that personal is political through a grown Black woman’s subjectivity. <i>Return of the Ankh</i> , which was released two years after <i>4th World War</i> , is widely regarded as <i>New Amerykah</i> ’s personal side. Some folks originally dismissed <i>Ankh</i> as unstructured or insular.

When it arrived in March 2010, I blogged about it as a long time fan, stealing away headphone time at work. Ten years later, as a college professor under quarantine, I've taken enormous comfort in its looseness, its sequitous grooves, and its intimate scale. Ostensibly, *Ankh* is a breakup album that finds Badu processing her life, with and beyond Jay Electronica.

On "Window Seat", *Ankh's* lead single, Badu finds clarity through jet lag. When this tour is over, she'll need emotional support, but for now, an unobstructed view of the sky will do.

00:02:55	Music	Music	<p>"Window Seat" off the album <i>New Amerykah Part Two (Return of the Ankh)</i> by Erykah Badu. Mid-tempo neo-soul with a steady beat in the background.</p> <p><i>But I need you to want me Need you to miss me I need...</i></p> <p><i>[Music fades out as dialogue resumes.]</i></p>
00:03:11	Alyxandra	Guest	<p>Fire track, "Gone Baby, Don't Be Long", is a long-distance love song between two strivers that is built from Wings' "Arrow Through Me".</p>
00:03:15	Music	Music	<p>"Arrow Through Me" off the album <i>Back to the Egg</i> by Wings. A mid-tempo funky R&B instrumental. Music plays for several seconds, then cuts into the next track.</p>
00:03:25	Music	Music	<p>"Gone Baby, Don't Be Long" off the album <i>New Amerykah Part Two (Return of the Ankh)</i> by Erykah Badu. The same instrumental as before, but with vocalizations over the top. Music plays for several seconds, then fades out as dialogue resumes.</p>
00:03:40	Alyxandra	Guest	<p>The sample acquired new residents through its placement on Hulu's <i>High Fidelity</i>, a project upon which <i>Ankh</i> producer and Badu repertoire player, Questlove, served as a consultant. Sleeper jam, "Love", is a breakup song that doubles as a eulogy for J Dilla, who built this track from the guitar melody to the Fabulous Souls' "Take Me" before his passing in 2006.</p>
00:04:01	Music	Music	<p>"Take Me" off the album by Fabulous Souls. A mid-tempo instrumental with prominent guitar. Music plays for several seconds, then cuts into next track.</p>
00:04:10	Music	Music	<p>"Love" off the album <i>New Amerykah Part Two (Return of the Ankh)</i> by Erykah Badu. The same instrumental as before, but a bit funkier.</p> <p><i>This one is for Dilla Come on, feel me</i></p> <p><i>[Music fades out as dialogue resumes.]</i></p>
00:04:20	Alyxandra	Guest	<p>I keep replaying this song as I read about yet another beloved</p>

musician we've lost amid the pandemic. The album closes with "Out My Mind Just In Time", a "Green Eyes" sequel ten years after *Mama's Gun*, but finds Badu tougher, but still able to find humor in heartbreak. It remains her last official album, though she released a mixtape, the underrated *But You Caint Use My Phone*, in 2015.

Badu is still very much in the world, one foot in the past, one foot in the present, her head's in the sky, her eye on Twitter. Genius is the capacity to imagine a different future by creating art that changes society's perception of the present. *Ankh* is a distillation of Badu's wisdom through experience. If it sounds unfinished, it's because the author is still in the process of becoming. It's a rough draft masterpiece that finds art an uncertainty.

00:05:10 Music Music

"Out My Mind Just In Time" off the album *New Amerykah Part Two (Return of the Ankh)* by Erykah Badu. Slow, intense, rhythmic speaking/singing over bare instrumentals.

*But not this time
But not this time
But not this time
But not this, no*

*But not this time
But not this time
But not this time
But not this, no*

But not this time

[Music fades out as dialogue resumes.]

00:05:29 Oliver Host

I really appreciate everything Alyxandra had to say there, and uh, our producer, Christian, just let us know before we started taping uh, the day that we're taping this, John Prine passed away, who is someone that, personally, unfortunately, I'm not super familiar with. But I speculate that someone like professor Vesey is probably much more so. And yeah, we're losing so many people right now, and so there is kind of this melancholy that I think haunts, as she talks about, with Badu, things that she's lost, that is circulating in the album recorded years ago, but we can certainly relate it to all the people that we're losing now on account of the virus.

Bringing this back to Badu in particular, I think, especially in thinking about why this album also resonated with me as a comfort album pick, is I think there's something about—about her, partly because of her music—and this goes all the way back to *Baduizm*, which is rooted um, I think what I described in one of our previous shows as imagined nostalgia. In other words, when you listen to her stuff—and this, again, this goes back to her very beginning—you get this feeling for what the past sounded like. And even if you never actually lived through it, there's something, I think, very alluring about that.

00:06:43 Morgan Host

What I've always loved about Erykah Badu's music is its honesty, its

reflectiveness, and its vulnerability. And uh, whether she's talking about—and there's poetry to it, whether she's talking about falling in love, as is the case on uh, "I Want You" from *Worldwide Underground*.

- | | | | |
|----------|--------|-------|--|
| 00:07:02 | Music | Music | <p>"I Want You" off the album <i>Worldwide Underground</i> by Erykah Badu. Mid-tempo, upbeat R&B.</p> <p><i>Love is on the way, all I got to say is
It won't let go
You can pray to early May, fast for 30 days...</i></p> <p><i>[Music fades out as dialogue resumes.]</i></p> |
| 00:07:19 | Morgan | Host | <p>Whether she's talking about falling out of love, as is the case on "Green Eyes" from <i>Mama's Gun</i>...</p> |
| 00:07:22 | Music | Music | <p>"Green Eyes" off the album <i>Mama's Gun</i> by Erykah Badu. Slow, passionate R&B.</p> <p><i>I felt this way about somebody
You've done something to my mind
That I can't control
But I don't love you anymore</i></p> <p><i>[Music fades out as dialogue resumes.]</i></p> |
| 00:07:39 | Morgan | Host | <p>... or whether she's just navigating the sometimes sticky-icky processing that we do in the aftermath, after the love is gone—shout-out to Earth, Wind & Fire—as she does on uh, "Sometimes" from <i>Baduizm</i>.</p> |
| 00:07:53 | Music | Music | <p>"Sometimes" off the album <i>Baduizm</i> by Erykah Badu. Mid-tempo, emotional R&B.</p> <p><i>I cannot blame you, my love
Meanwhile
I'm sitting here alone
Ooh, child
This love affair ain't what it was
Ooh, child
Gone on</i></p> <p><i>Can you tell me where</i></p> <p><i>[Music fades out as dialogue resumes.]</i></p> |
| 00:08:13 | Morgan | Host | <p>This sort of vulnerability and this open view into her life, into her loves, is also present on this album, which is one of the reasons that I <u>like</u> this album so much. And my fire jam from this album is "Out My Mind Just In Time", because—if you start the song.</p> |
| 00:08:30 | Music | Music | <p>"Out My Mind Just In Time" plays again.</p> <p><i>I'm a recovering undercover over-lover
Recovering from a love I can't get over</i></p> |

[Music fades out as dialogue resumes.]

00:08:45 Morgan Host I mean it's just such a—a window into her truth, and I have always appreciated that. I love her agency, I love her awareness that folks have had things to say about her choices, her relationships, and her life. But I love that Black girl grownness of repossessing her own business and saying that, "Im gonna sing about my life poetically, I'm gonna sing about it metaphorically." And that's what I love about—about this album.

It's comforting to me, because of the musicianship—I think I touched on this—that it sounds old, it sounds well-produced, it reminds, it's reminiscent of the past, when she says an analog girl in a digital world. You get both elements on this album, and it's just—it comforts me because it feels like uh, someone walking up and putting their, you know, hooking their arm in your arm. It's like a, you know, a Black girl saying to another Black girl, "Girl, let me tell you about this." And that's what all of her albums feel like to me, particularly this one. And I love it, it's one of my favorites.

00:09:40 Oliver Host I'm almost certain I must have said this during that best of 2010s episode, but this is my favorite Badu LP. I wouldn't necessarily claim that it's the best, but it's certainly my personal favorite, and I think it's partly because when it came out—and it's kind of hard to believe it came out ten years ago—I was so taken with how 90s it was.

[Morgan laughs and affirms.]

And I don't—I wouldn't describe the aesthetic on here as being retro, per sound effect, but I think it's really clear that Badu and all of her producers were nodding back to both 1990s and the 1970s, in terms of the different samples they used. Several of which were direct references back to golden era rap hits, and in general—and this something-something that you were both leading to and I think Vesey put in her commentary—it's just the analog warmth of this album. I went back and looked at what I wrote about it. This was for NPR music back in 2010, and I described the album as uh, that it quote, "Grooves rather than grills." Unquote. And I think it's because it's not an album that you throw down to. This is pure vibe and chill.

00:10:41 Music Music "Fall In Love (Your Funeral)" off the album *New Amerykah Part Two (Return of the Ankh)* by Erykah Badu. Neo-soul with multilayered vocals.

*... way from here
You gonna see it's gonna be some*

Slow singing and flower bringing

[Music fades out as dialogue resumes.]

00:10:55 Morgan Host One of the things that I also love about all of Erykah's albums is that there's always a song that speaks directly into the core of her truth and what she's going through. For this—on this album it's "20 Feet

			Tall.”
00:11:09	Music	Music	<p>“20 Feet Tall” off the album <i>New Amerykah Part Two (Return of the Ankh)</i> by Erykah Badu. Slow, ardent R&B.</p> <p><i>Then you, you built a wall A twenty foot wall So I couldn't see</i></p> <p><i>But if I get off my knees I might recall...</i></p> <p><i>[Music fades low and plays quietly under dialogue.]</i></p>
00:11:27	Morgan	Host	And you can count on Erykah to speak her truth. And I love that about this album. I love that it starts with “20 Feet Tall”.
00:11:34	Music	Music	<p><i>[Music increases in volume again.]</i></p> <p><i>Ooh, eh I'm twenty feet tall</i></p> <p><i>[Music fades out as dialogue resumes.]</i></p>
00:11:46	Oliver	Host	Great song choice, especially because Badu has been doing a series of quarantine concerts, which are available on her website, BaduWorldMarket.com . It looks like it’s literally shot in her bedroom, ‘cause she’s in bed and she’s surrounded by musicians who are all wearing masks and whatnot, and it’s—I think we must have commented on this last time we talked about this album, but literally years would go by between her releasing anything, but then she’ll just come out of nowhere with something like these quarantine concerts. And one of the songs that she plays, I think, in concert number two, is “20 Feet Tall”.
00:12:21	Music	Music	<p><i>["20 Feet Tall" plays again.]</i></p> <p><i>I'm twenty feet tall Yeah One more, one more Break it down</i></p> <p><i>Ooh, eh Keep it right there Ooh, ah, yeah Uh-huh Ooh...</i></p> <p><i>[Music fades out as dialogue resumes.]</i></p>
00:12:40	Oliver	Host	Alright. Next up, one of Morgan’s draft picks. This is Peabo Bryson’s 1978 album, <i>Crosswinds</i> .
00:12:47	Music	Music	<p>“I’m So Into You” off the album <i>Crosswinds</i> by Peabo Bryson. Slow, romantic, achingly tender soul.</p> <p><i>I am yours, you are mine</i></p>

*I'm so glad I found you
I will take...*

[Music fades out as dialogue resumes.]

- 00:13:04 Morgan Host Before we get into it, I want to shout-out Patrice Rushen who plays synthesizers on this album. So, shout-out to our guest, Patrice Rushen. A woman of many, many talents, and she plays on this album.
- I am so glad that Greg Mitchell picked this. It certainly takes me back to my—to my youth. But what it reminds me of, and why it's so comforting to me, is it reminds me of that time in music—and this is 1978—where you had singers like Jeffrey Osborne and you—who were the predecessors to like, Freddie Jackson and Luther and Kashif, and this sort of singing that was so personal.
- Also, Peabo Bryson was just slick and cool. I think the cover of this album might be blue and gold, and then his background is blue, and he's got on a gold suit, and his afro is super pristine and compelling. And uh, he was just a suave guy and a cool guy, and really uh, had one of the best voices in R&B at that time. I think he might be underrated now, but at the time, he was everything, and he was everywhere.
- 00:14:11 Music Music "I'm So Into You" off the album *Crosswinds* by Peabo Bryson. Mid-tempo, passionate soul with soaring vocals.
- Talking about my point of view*
- Is it hard to understand
It's my heart that's in your hands
And all the love I give
I've been giving just for you*
- [Music fades out as dialogue resumes.]*
- 00:14:32 Oliver Host I'm not gonna front, I knew very little about Peabo Bryson beyond the fact that he was a quiet storm giant. But I'm really happy that Greg Mitchell Jr. picked this. And just to give a quick shout-out to him. He is a producer from Detroit, now residing in Wisconsin. Mitchell does a monthly mix called tREBLEFREE R&B, that's on [Mixcloud](#), and this is his testimonial as to why he chose *Crosswinds*.
- 00:14:56 Greg Mitchell Jr. Guest As far as I can remember, a lot of Black children from my era were raised on a specific diet of artists. Usually on Saturdays, we'd clean the house. Angela Bofill, Deniece Williams, Luther Vandross, and Peabo Bryson were staples in my household. My mother played Luther's and Peabo's records to death.
- As I became an adult, I went back to those same albums when current music sort of let me down. A lot of them served me well, but Peabo Bryson's *Crosswinds* was always one that I went back to quite often.
- Peabo, along with Johnny Pate and Clare Fischer made this album

a true standout to me. What makes Peabo Bryson's *Crosswinds* a comfort album for me are the lyrics, the string and horn arrangements, the instrumentation, and Peabo's voice. He truly knew how to bend notes to his will.

Usually I look at albums where the title track is first as a slight weakness, but in this case, it makes perfect sense. Peabo starts off telling us that he's played the game of love before, and that it's so much more than people think it is. As you search for the love you lost, it's okay to get caught up in the crosswinds.

00:16:00 Music Music "Crosswinds" off the album *Crosswinds* by Peabo Bryson. Faster, upbeat, romantic soul.

*You've got me hungry for your love
I'm caught up in the crosswinds
I don't know if I'm right or wrong
Isn't it a shame, yeah*

[Music fades out as dialogue resumes.]

00:16:18 Greg Guest Clare Fischer's string arrangements, as well as Patrice Rushen's arp synthesizer touches teases you into working through your rights and your wrongs. While "I'm So Into You" is the track that's got the most overkill from this album via Quiet Storm and old school R&B airplay, I still love hearing it amongst the album's other seven selections. "Smile" manages to give me a little bit of disco without wearing out its welcome. As a kid, I used to think it was somebody's game show theme.

00:16:45 Music Music "Smile" off the album *Crosswinds* by Peabo Bryson. Music plays for several seconds, then fades out as dialogue resumes.

00:17:00 Greg Guest Coasting into the second side, as we learn more about Peabo's specific point of view, he invites us to spread your wings and try beyond what you feel your limits may be. Mind you, while all of this is going on, the string and horn arrangements are still here, giving me every color out of the crayon box and in the right places. After all of that, he closes the album with a nod to finding a way to move on after someone breaks your heart.

"Love is Watching You" tells us that it may not happen immediately, like we wanted, but love will come back around our way. This album gives me hope, and not just ear candy, but a full meal of minerals and vitamins that are essential to my life. To slightly paraphrase Mr. Bryson, "When you fall in love with this album, don't sit back up on the shelf. Selfishly take a little comfort for yourself."

00:17:49 Music Music "Love is Watching You" off the album *Crosswinds* by Peabo Bryson. Slow, ardent soul with a passionate backing chorus.

*That's the way life is
Even though it makes you feel bad
Try to remember the good times you had
Don't be afraid, let it show*

[Music fades out as dialogue resumes.]

- 00:18:09 Oliver Host Our heat rockers are just slaying this with the testimonials. Putting us out of business.
- 00:18:13 Morgan Host *[Laughs]* Yo, for sure. For sure. We quit. After this show, Oliver and I are gonna hang up our mics, you know what I'm saying, and go to the retirement for old podcasters.
- But uh, but I just wanted to touch briefly on "Smile", because it is 1978 and we're still in disco, and "Smile" was an unexpected disco turn, but that thing bangs. I mean, it sort of sounds like it could have been produced actually by Gamble and Huff. You got the "do-do-do" vocals, it just makes you want to shimmy, or it makes me want to shimmy, and it could clearly make Greg Mitchell Jr. want to shimmy. But it's all of the things that he said, and Peabo Bryson, like I said, may be underrated now, but at the time he ran the 70s, and he ran the early 80s. And if you want to, you know, get into his duets, there's so many good ones to pick from, so many, but one of my favorites is his with Minnie Riperton, a song called "Here We Go".
- 00:19:05 Music Music "Here We Go" off the album *Love Lives Forever* by Minnie Riperton. Upbeat R&B with a playful instrumental.
- ... whenever you're around
I'm never coming down
Oh, no*
- Grab your hat now, here we go*
- [Music fades out as dialogue resumes.]*
- 00:19:24 Oliver Host Morgan, I gotta confess, I totally forgot that he was one of the key voices behind two of the biggest Disney theme songs of the early 90s. So, this guy was a three-decade king. He did *Beauty and the Beast* alongside Celine Dion, and "A Whole New World" which was besides—he sang alongside the aforementioned Regina Belle.
- 00:19:42 Music Music "A Whole New World" off the album *Aladdin* by Regina Belle and Peabo Bryson. A soaring, passionate, theatrical showtune.
- DUET:
I'm like a shooting star
I've come so far
I can't go back to where I used to be*
- PEABO:
A whole new world
With new horizons to pursue*
- [Music fades out as dialogue resumes.]*
- 00:20:00 Oliver Host And I just totally forgot that. Not only that he had this massive career in the Quiet Storm field, but Disney tapped him as the voice—or at least the male voice—on these songs that are fricking iconic for generations of Disney fans. It's wild.

00:20:16	Morgan	Host	Yo, for sure. And it's great that he had that sort of success after a solo career. I mean, he was just one of those voices. Alongside, as I mentioned, Jeffrey Osborne and also James Ingram was big around this time, too. But Peabo kicked it off, started it off, and was one of the great voices in R&B.
00:20:35	Oliver	Host	Mm. Well, shout-out once again to Greg Mitchell Jr. for this pick. Check out his tREBLEFREE R&B mix on Mixcloud. One last audience pick before we go to the break, <i>De La Soul Is Dead</i> by De La Soul.
00:20:49	Music	Music	<p>"Ring Ring Ring" off the album <i>De La Soul Is Dead</i> by De La Soul. Upbeat, mid-tempo rap.</p> <p><i>And I'll get back to you Once again it's another rap bandit Fiending at I and I can't stand it Wanna be down with the Day-Glo Knocking on my door, saying, "a yo yo" Knocking on my door, saying, "a yo yo" "I got a funky new tune with a fly banjo"</i></p> <p><i>I can't understand what the problem is</i></p> <p><i>[Music fades out as dialogue resumes.]</i></p>
00:21:07	Morgan	Host	This one came from Susannah Bartlow, who is a writer, educator, and organizer living in Memphis, my father's hometown. She's also a self-described "lifelong music nerd," and here is her testimonial about the album.
00:21:21	Susannah Bartlow	Guest	<p>The thing that makes <i>De La Soul Is Dead</i> such a comfort album for me is that it's an album that I—that like, popped back into my life three or four times, and each time was like, an explosion of fun and depth and amazing sound and just like, really good jams. But also some really deep stuff that I needed to hear each time I heard it.</p> <p>And the first time I was about thirteen or fourteen, was on this like, church cross-country road trip, and I knew De La Soul from "Me, Myself & I", but I didn't know about <i>De La Soul Is Dead</i>. I was into like, Sinéad O'Connor and Violent Femmes and all this like—I would think of it as brooding, suburban white kid um, early alternative, you know? And it's the first time that I had heard a De la Soul album straight through, and it totally blew my mind. Um, because it was so smart and so funny, and also just like, such a jam.</p> <p>And then when I went to college, my college—my freshman roommate would just play it continuously, and she taught me how to really listen to the skits and how to really be into it. Um, and then later in my life, like I would say maybe 2001, 2003-4-ish, there's a De La Soul double album that came out about that time. So that also pushed me back into like, the back catalog of songs I listened to when I was a teenager.</p>
			So it's just an album that is like, really amazingly like, witty and

sweet, and also really intense and really deep, and it's got party songs, and it's got really thoughtful songs. I always think about how, like, "Millie Pulled A Pistol On Santa" was a song that was really powerful for me.

Um, you know, BK skits are just hilarious and also just really—that was one that I would listen to with my college freshman roommate a lot, and she would just like—we would, you know, go through all the back and forth together, and it was really, really fun.

00:23:23 Music Music "Bitties in the BK Lounge" off the album *De La Soul Is Dead* by De La Soul. Mid-tempo, funky rap with two alternating voices.

*Can tell you're fly by the weave that you wear
But you must be aware that a fly can be swatted by a BK tray
By the way yo, here's yours
I know you're just sweating me to kill the noise
Of your polyester pants and their oh so high waters
Look at what you do all day but take orders
You bow tie wearing, clocking and staring
I know you're just upset because you can't get the rap
I think you better chill before my man gives you a slap*

[Music fades out as dialogue resumes.]

00:23:47 Susannah Guest Um, so it's just an album that I turn to, and like, is a reason that I need to find a CD player again.

00:23:55 Oliver Host Well, Susannah, I really hope you find that CD player. And I love this choice, partly because it feels very unexpected. I've said this before in the show but, while De La Soul's *3 Feet High and Rising* is one of the most formative albums of my life—I mean, it's an album that literally changed my life, it's what got me into hip hip—but I think *De La Soul Is Dead* might be the group's best album.

And as I said a moment ago, it's also my personal favorite, and part of that has to do with the fact that, as a sophomore album, one that follows an enormously successful debut, the first thing that De La does on this is they set out to metaphorically kill their previous incarnation, and then reinvent themselves.

00:24:36 Music Music "Oodles of O's" off the album *De La Soul Is Dead* by De La Soul. Mid-tempo rap with a heavy, steady beat.

*... to be cheerful
Season is breeze, time to pimp promote
Nuts can no flow if the shade is in the dough
On with me hat, d-d-duh-duh-doh
Dreadlock is heading out the door y'all*

*We're selling O's, y'all
We're selling O's and O's
We're selling O's at the corner store y'all
We're selling O's, y'all*

[Music fades out as dialogue resumes.]

00:24:53 Morgan Host Shout-out to Susannah for picking this, and yeah, go ahead and get that CD player, but go ahead and go big. Get that five CD changer for the culture.

[Oliver laughs.]

Um, I love this pick because it makes me think of my youth, it makes me think of how I felt about hip hop then, what hip hop was like then, my own feelings of invincibility and not realizing then how much things would change, for me personally and also musically.

I remember Arsenio Hall calling De La Soul the hippies of hip hop, and uh, I thought that was cool, but I knew so many dudes, you know, in my neighborhood and folks that I hung out with that had the same sort of sensibilities and aesthetics. So to me, it was really—it was really normal, like sort of a cross-pollination of styles in my neighborhood. And we certainly had dudes that, you know, twisted their hair, and had the African medallions that you get from the swap meet, so it was all that.

So listening to this album was comforting for me, in prep for the chat, because it gave me a lot of nostalgia and smiles and joy, which is what I think I certainly need at a time like this.

I have to keep it real, and I don't—I really don't want to take anything away from *De La Soul Is Dead*, but I have so much love for *3 Feet High and Rising*, because of the jams that I have on there. "Buddy" first of all, "Me Myself and I", huge jams for me. So I just have to get that—get that out of the way. And I don't want to play favorites on either album, but I have to say, I have so much love, personally, for *3 Feet High and Rising*.

However, on this album there are heaters as well. Two of my favorites are one, the one Susannah mentioned, which is "Millie Pulled A Pistol On Santa". Fire.

00:26:32 Music Music "Millie Pulled A Pistol On Santa" off the album *De La Soul Is Dead* by De La Soul. Mid-tempo, smooth rap.

*Millie, a Brooklyn Queen originally from Philly
Complete with that accent that made her sound hillbilly
Around this time the slamming joint was "Milk is Chilling"
But even cooler was my social worker Dillon
Yeah, I had a social worker 'cause I had some troubles
Anyone who'd riff on me, I'd pop their dome like bubbles
He'd bring me to his crib to watch my favorite races*

[Music fades out as dialogue resumes.]

00:26:50 Morgan Host And my second favorite is, ironically, "Kicked Out Of The House," because I was also a house head at this time. And I think it's a little bit of them riffing on house. They do start out the song by saying, "We mean no *[laughs]* disrespect to house music and the culture, but we're glad we're not doing it." And uh, even though they're sort

of you know, being funny about house, that song is fire. Just two minutes long but without—you know, with or without their rap, that can get bumped in the club. So this was unexpected for me, too, but it gave me so much joy. So, for me, it's a great bit.

- | | | | |
|----------|--------|-------|---|
| 00:27:22 | Music | Music | <p>“Kicked Out The House” off the album <i>De La Soul Is Dead</i> by De La Soul. Fast rap with a frenetic backing instrumental.</p> <p><i>I can't, I can't, I can't be your lover</i>
<i>I can't, I can't, I can't be your lover</i>
<i>Put it on vibrate</i>
<i>Put it on vibrate</i></p> <p><i>[Music fades out as dialogue resumes.]</i></p> |
| 00:27:38 | Oliver | Host | <p>One of my favorite De La songs—not just on this album, but across their entire catalogue—is I think a song that I both take comfort in because it's such a joyous, fun song, but it's also a tease about the life, the normal life that is behind us by several weeks or several months by the time people are listening to this—hopefully it will be something that we can get back to in sometime in the near future—which is “A Roller Skating Jam Named Saturdays.” Ain't nobody roller skating Jammy anywhere right now, but this song is just—it's just pure joy.</p> |
| 00:28:10 | Music | Music | <p>“A Roller Skating Jam Named Saturdays” off the album <i>De La Soul Is Dead</i> by De La Soul. Rapid rap over rapid, playful instrumentals.</p> <p><i>... slip your butt to the fix of this mix</i>
<i>Toss that briefcase, it's time to let loose</i>
<i>'Cause you've worked like heck to get the week in check</i>
<i>So unfasten that suit around your neck</i>
<i>Connected like a vibe from the wheel to the foot</i>
<i>Come on everybody dig the funky output</i></p> <p><i>Five days you work</i></p> <p><i>[Music fades out as dialogue resumes.]</i></p> |
| 00:28:25 | Oliver | Host | <p>Morgan, before we move off of this album, I'm gonna hit you with a hard question here. Who was your number one among Native Tongues family? And I assume for most people it comes down between De La versus Tribe, but who would you put as your number one Native Tonguer?</p> |
| 00:28:40 | Morgan | Host | <p>Well, I love all of them, so I don't want to pick a favorite. But I <u>will</u> say I spent more time with A Tribe Called Quest. Okay, just straight up, I spent more time with them and their catalogue.</p> <p>That said, I love The Jungle Brothers, and I want to shout-out my homegirl Lisa Loeke for turning me on to <i>Straight out the Jungle</i> on the strength of uh, of this jam.</p> |
| 00:29:01 | Music | Music | <p>“Behind The Bush” off the album <i>Straight out the Jungle</i> by Jungle Brothers. Slower, chill rap.</p> |

*Now, I won't say that I'm a ladies lover
But if I was, you'd be under my cover
And not only that, you'd be under my wing
And me and you'd be doing the nasty thing
Whenever you're ready, we can go steady
You can be my baby and I can be your teddy
It's cold out there, but it's warm in here
I know you have another lover, but I do not care*

[Music fades out as dialogue resumes.]

- 00:29:23 Morgan Host I mean, she sold me on this jam and the Jungle Brothers off the strength of that album. She rapped the whole thing from cover to cover. There was a little—some hot interpretive dance moves. So, uh, I spent a lot of time with A Tribe Called Quest, but I have love for the entire Native Tongues massive.
- 00:29:39 Oliver Host I gotta ask, Lisa Loeke, is that a DJ name or is that her real name?
- 00:29:43 Morgan Host Her name is Lisa, but we just used to call her Lisa Loeke.
- 00:29:47 Oliver Host That's dope. Well, shout-out to Susannah Bartlow again for picking this. It's always a good time to talk about De La. We have not spoken enough about De La on this show, so someone out there, one of our future guests, you gotta pick *Buhloone Mindstate*. You gotta pick this album.

[Morgan affirms.]

We're barely touching the surface with *De La Soul Is Dead*. We can get into *Stakes Is High*, you know, etcetera. We gotta have more De La in our future.

Alright. We will be back with more of our discussion about our audience comfort albums after a brief word from some of our sibling Max Fun podcasts. Keep it locked.

- 00:30:20 Music Transition "Crown Ones" off the album *Stepfather* by People Under The Stairs

- 00:30:22 Promo Promo **Music:** Straightforward, thump-y electric bass guitar beat with light drums.

Jackie Kashian: Hi, I'm Jackie Kashian.

Laurie Kilmartin: Hi, I'm Laurie Kilmartin.

Jackie: Aaand we have a podcast called, "*The Jackie and Laurie Show*." Who are you, Laurie Kilmartin?

Laurie: Oh, my God. So much pressure. Uh, let's see, I'm a stand up. I've been doing stand-up since 1987. Uh, I'm a writer for *Conan*, I've written a couple books, have a couple CD's out, have a special out. Who are you, Jackie?

Jackie: Well, I too am a stand-up comic, since 1984. And, uh, I do the road like a maniac and, uh, don't have a cool writing job, but I

have four albums out. Working on a new album. We talk about stand-up. We talk about, uh, all the different parts of stand-up comedy. So, that's *The Jackie and Laurie Show*, and you should subscribe on MaximumFun if you want to hear that.

Laurie: *[Chuckles]* And I would encourage you not to.

[Jackie laughs.]

[Music fades out.]

00:31:08 Promo

Promo

Music: Fun, jaunty, upbeat music.

Renee Colvert: Hi! I'm Renee Colvert.

Alexis Preston: I'm Alexis Preston!

Renee: And we're the hosts of the smash hit podcast *Can I Pet Your Dog?* Now, Alexis.

Alexis: Yes.

Renee: We got big news.

Alexis: Uh-oh!

Renee: Since last we did a promo, our dogs have become famous.

Alexis: World-famous!

Renee: World—like, stars on the Hollywood Walk of Fame! Second big news.

Alexis: Mm-hm?

Renee: The reviews are in.

Alexis: Mm-hm?

Renee: Take yourself to Apple Podcasts, you know what you're gonna hear? We're happy!

Alexis: It's true!

Renee: We're a delight! A great distraction from the world!

Alexis: I like that part a lot.

Renee: So if that's what you guys are looking for...

Alexis: Mm-hm.

Renee: You gotta check out our show! But what else can they expect?

Alexis: We've got dog tech, dog news, celebrities with their dogs. All dog things!

Renee: All the dog things. So if that interests you, well, get yourself on over to [Maximum Fun](#) every Tuesday!

[Music ends.]

00:31:48	Music	Transition	"Crown Ones" off the album <i>Stepfather</i> by People Under The Stairs
00:31:50	Morgan	Host	Yo, and we're back on <i>Heat Rocks</i> , talking about our audience comfort albums.
00:31:55	Oliver	Host	Next up, we leave this fair country and travel across the pond to Germany—we got <u>German</u> listeners—with Matthias Schönebäumer—I really hope I'm pronouncing that right—and he came with, I think, just a really, really great pick, which is Gil Scott-Heron and Brian Jackson's moody 1974 masterpiece, <i>Winter in America</i> .
00:32:17	Matthias Schönebäumer	Guest	<p>When you talk about what defines a comfort album, I guess the first thing that comes to mind is that the instrumentation has to hit you in a certain way. And for me, there's a comforting feeling in the combination of certain instruments, and in the case of <i>Winter in America</i> it's, of course, the Fender Rhodes piano and the flute, both beautifully played by Brian Jackson. I guess any record that features these two instruments together qualifies as a comfort album per se, so.</p> <p>Then there's Scott Heron's voice, which is so deep and of an introspective quality, even when he is singing and talking about social issues and problems in society, which makes him one of those singers in music whose voice will always comfort you no matter what he is singing about.</p> <p>There's a warmth in the songs on this record that always speaks to me as a listener, and although there are some difficult themes discussed and despite being full of anger and melancholy, it just makes you feel very good in a kind of weird way. And I guess that's the beauty of it, to make an album that is relevant but also very inviting.</p> <p>I love that the album opens and closes with "Peace Go With You Brother", which gives the whole record the feeling of closure, which in itself a very comforting feeling.</p>
00:33:33	Music	Music	<p>"Peace Go With You Brother" off the album <i>Winter in America</i> by Gil Scott-Heron & Brian Jackson. Slow, quietly passionate soul.</p> <p><i>All I can say is peace</i> <i>Peace go with you, brother</i> <i>Peace...</i></p> <p><i>[Music fades out as dialogue resumes.]</i></p>
00:33:49	Matthias	Guest	My fire track on this album has always been "Your Daddy Loves You" which may sound kind of banal, but I guess as a father, there

is a deep truth to that song that will always resonate with me. It's also interesting that the song is placed near the end of the record, so it sort of sums up the whole record. Whatever happens around us, family and togetherness will always be our main comfort.

00:34:11 Music Music "Your Daddy Loves You" off the album *Winter in America* by Gil Scott-Heron & Brian Jackson. Slow, adoring soul with a prominent flute in the background.

*Your daddy loves you
Your daddy loves his girl
Your daddy loves you
Said your daddy loves his girl, hey now*

[Music fades low and plays softly beneath dialogue.]

00:34:30 Matthias Guest Before I picked this album, I was asking myself can a socially conscious and sometimes provocative album such as this one be really called a comfort album without degrading the important messages it carries? But I think it's important not to mix up comfort with laziness, and to me, *Winter in America* is first and foremost an album of hope and peace. To quote from the liner notes, "In our hearts, we feel that spring is just around the corner, and at times like these, what can be more comforting?"

00:35:00 Music Music

[Music swells in volume again.]

*Now sweet little old chocolate girl
Now that you're sleeping, I feel braver
I've got a confession to make
Let me sneak it in while you're dreaming
Me and your mama...*

[Music fades out as dialogue resumes.]

00:35:22 Oliver Host I think Matthias really nails it here, about the contradictions of the album, where its themes arise out of social anger and skepticism, and yet there's something so warm and comforting about it. And I was trying to think about what it is about the qualities of *Winter in America* that does this, and I think partly it's because it speaks true to power. And so you feel solidarity with Scott-Heron and Jackson's disillusionments.

But of course, it's also about the music itself, and there's so much acoustic and electric piano on here. And as Matthias was also talking about, the qualities of Gil's baritone, I think, does really great work on this album, especially a song—which, one of my fire tracks would be "Rivers Of My Fathers."

00:36:03 Music Music "Rivers Of My Fathers" off the album *Winter in America* by Gil Scott-Heron & Brian Jackson. Mid-tempo, jazzy soul with a prominent piano piece.

*Rub your soul against the concrete
And the concrete is my smile
Got to change my way of living*

[Music fades out as dialogue resumes.]

- 00:36:31 Morgan Host There is a warmth to the album, and what I've found is an earnestness in Gil's voice. I like that little rasp and scratch, and I see the sweetness and earnestness beyond some of the ruggedness that I think is in his voice at times. Just like Matthias, one of my favorites from the album has always been "Your Daddy Loves You."
- 00:36:49 Music Music "Your Daddy Loves You" plays again.
- Me and your mama had some troubles
There's been a whole lot of things on our minds
But lately, when we look at you, we know that we've been
Wasting time damn near all the time, and...*
- [Music fades out as dialogue resumes.]*
- 00:37:07 Oliver Host In general, I feel like all of Gil Scott-Heron's albums feel prescient. He was just on that level of being a social and a musical genius, but I mean, my god. Listening to *Winter in America*, just even the title and thinking about where we are as a country right now could not be more timely. Since we're living through, I think, the longest metaphoric winter that most of us hopefully will ever experience in our lives.
- And I kept coming back to a song on this album, which is "H2OGate Blues". You know, talking about Watergate. Because so much of it feels incredibly resonant in terms of his discussion of the skepticism about who's in office, about the state of the country, and while Gil Scott-Heron was talking primarily about Nixon, a lot of this applies to, I think, to our current moment in regards to 45.
- 00:38:00 Music Music "H2OGate Blues" off the album *Winter in America* by Gil Scott-Heron & Brian Jackson. Spoken word with a gentle, quiet piano backing.
- [Gil Scott-Heron imitating a phone ringing and being picked up.]
"I am sorry, the government you have elected is inoperative
Click. Inoperative."*
- Just how blind will America be?
The world is on the edge of its seat
Defeat on the horizon. Very surprising
That we all could see the plot
And still could not...
Let me do that part again*
- [Music fades out as dialogue resumes.]*
- 00:38:23 Morgan Host In two words, "The Bottle."
- 00:38:25 Music Music "The Bottle" off the album *Winter in America* by Gil Scott-Heron & Brian Jackson. Starts off with no instrumental backing.

Uno, dos, tres, cuatro...

[A jazzy instrumental kicks in featuring a prominent flute. Music fades out as dialogue resumes.]

- 00:38:41 Oliver Host *[Emphatically]* Mm.
- 00:38:42 Morgan Host “The Bottle” is a track that I played a lot of about ten years ago. I just couldn’t stop playing it, and one of the reasons was because I kept hearing it out on the dance floor. I heard it in a lot of sets, and I liked it, even though I knew what the lyrics were about, I knew it was him being very honest and upfront about his addiction. I have to say, it was fire.
- 00:39:04 Music Music *[“The Bottle” plays again.]*
- And don't you think it's a crime
When time after time after time, people in the bottle
People living in the bottle*
- [Music fades out as dialogue resumes.]*
- 00:39:21 Oliver Host Last but certainly not least, we come to another one of Morgan’s picks here, Gino Vannelli’s 1978 album, *Brother to Brother*.
- 00:39:31 Music Music “Brother to Brother” off the album *Brother to Brother* by Gino Vannelli. Rapid, passionate soul with a somewhat funky instrumental backing.
- ... if we love one another
We hold the key to the promised land
Think of all that we've been through*
- [Music fades out as dialogue resumes.]*
- 00:39:52 Morgan Host This one was suggested by Tamala Hutcherson, who had this to say about *Brother to Brother*.
- 00:39:56 Tamala Hutcherson Guest Uh, the album I chose is *Brother to Brother* from the Canadian singer-songwriter-musician Gino Vannelli.
- Um, it’s one of the many albums that my mom would play on the weekends when I was a kid. A lot of music that she played when I was young stuck with me, and probably like most of us, formed the roots of my musical tastes, which I think are eclectic.
- Anyway, that said, this album doesn’t make my comfort list because of any nostalgia factor. It’s the funky songs and beautiful ballads, the great instrumentation and his poetic lyrics. They all hold up to this day. Every song is just a soul-filled gem that makes me dance and sing out loud.
- The album starts off jamming with uh, “Appaloosa”, played with such energy and musicianship, it sounds like it was recorded live rather than in a studio.

00:40:45	Music	Music	<p>“Appaloosa” off the album <i>Brother to Brother</i> by Gino Vannelli. Fast rock with soaring vocals.</p> <p><i>For the rest of my life It goes on and on Appaloosa, Appaloosa, Appaloosa</i></p> <p><i>[Music fades out as dialogue resumes.]</i></p>
00:41:02	Tamala	Guest	<p>The same energy is on “Love and Emotion”, “Evil Eye”, and “Brother to Brother”, which has an instrumental break in it that makes me want to see it performed live whenever I hear it.</p>
00:41:11	Music	Music	<p>“Brother to Brother” plays again. Aforementioned instrumental break plays for several seconds, then fades out.</p>
00:41:25	Tamala	Guest	<p>His lyrics are inspirational and poetic, especially on the ballads. The ballads aren’t always romantic. “The People I Belong To” is about how important his family is to him. Um, his lyrics are just beautiful and moving.</p> <p>Several of the ballads, like “People I Belong To” and “The River Must Flow”, and “Wheels of Life”, they have a line, I think it might be the bridge, that the lyric combined with his phrasing. Uh, the way he does it in each song, it kind of suspends the lyric, and the song, and the phrasing. It hits so beautifully. Um, and he does it a few times on these songs, on the album, so it’s notable.</p> <p>The one from “Wheel Of Life” is my favorite, this is the moment where I wish I could sing. The lyric is, “and if I should have only one tomorrow, it’s a lifetime if I knew I could spend my days with you.” Okay, I’m so not doing it justice, but trust. The beauty of the words, and those particular words, and the way he sings it. It just stops me dead every time I hear it. That particular part, I just stop and listen and I’m taken away.</p>
00:42:36	Music	Music	<p>“Wheels of Life” off the album <i>Brother to Brother</i> by Gino Vannelli. Tender, passionate, soft rock.</p> <p><i>And if I should only have one tomorrow It's a lifetime if I knew I could spend that day with you</i></p> <p><i>Ooh, the wheels of love will turn my world forever</i></p> <p><i>[Music fades out as dialogue resumes.]</i></p>
00:43:01	Tamala	Guest	<p>Gino’s songwriting, and his arrangements, they’re just stellar on this album. To me, the only flaw with this album is that the song “Living Inside Myself” is not on it. It feels like it should be, and I’m so used to it and want to hear it, that whenever I listen to this album, I always play that song afterwards because it feels unfinished to me without it.</p> <p>Uh, I don’t know why, Gino Vannelli and this album in particular don’t get the accolades or radio play that Steely Dan, the Doobie</p>

Brothers, Hall & Oates, and other blue-eyed soul artists from that era get. Maybe the album was more popular in Canada, or maybe it didn't get as much airplay in the States, or maybe it was just too funky, and too much of a crossover for its time.

In either case, this album remains a go-to for me. It's energetic, inspirational, romantic, and it just never fails. It feels so damn good. Highly recommend it, if you've never heard it before.

00:44:00 Oliver Host

Well, that would be me, I'd never heard of the album.

[Morgan laughs.]

I don't even think I've ever heard of Gino Vannelli, so this one was completely left field. Morgan, what about this album appealed to you?

00:44:10 Morgan Host

Yo, *Brother to Brother* is one of my favorite albums of all time. And I mean favorite, like in my top 20.

[Oliver exclaims in surprise a few times.]

Yeah. Yeah. I have—yeah. I have the CD, I've got the record. My CD is scratched up, it looks terrible. But, this is one of my favorites of all times. I just appreciate Tamala for choosing it.

Before we get into the whys, though, she mentioned the song "Living Inside Myself" which actually isn't on this album, it's on the album *Nightwalker*. But it would have been perfect to be featured on here, because it's true fire.

00:44:43 Music Music

"Living Inside Myself" off the album *Nightwalker* by Gino Vannelli. Slow, tender, soft rock.

*And I find myself wandering in the rain
And now I can't go on
'Cause I am lost
Living inside myself*

[Music fades out as dialogue resumes.]

00:45:00 Oliver Host

This has a "1980's movie soundtrack", big montage or closing scene, all over it.

00:45:08 Morgan Host

Yo! This is 1978, same year as *Crosswinds*, right? Blue-eyed soul, and then you got Peabo Bryson in the same year. And I don't know why there was just like, 70's soft ballad, or aesthetic, or just Gino Vannelli, but the songs are like, so all-encompassing, emotionally. And sonically. He always goes from 0 to 60.

I think the appeal to me of Gino Vannelli is one, to Tamala's point, she made a good one, a lot of the songs feel like they were done live, and not in a studio. I wanna shout-out his background singers, which include Ross Vannelli, who's his brother, Stephanie Spruill, Julia Waters, and Maxine Waters. Not the Maxine Waters. Unless there's something I don't know.

[*Oliver laughs.*]

Uh, but, yo, keep it real Maxine. But anyway, um, it was very 70s, it's very big. I know Tamala, she's Canadian, so shout-out to the Canadians, you know, holding down soul. But one of the things that I love about this album the most is that it gave me permission to be emotional, from hearing it as a little kid, to now.

I never realized the power of a guitar solo. And that later on, there would be something about a well-placed guitar solo that would make me emotional. There's only a few times that I've been emotional, you know, publicly over music. But those few times were all guitar solos.

One was Meshell playing that, uh, Meshell Ndegeocello playing in Funk Jazz Cafe in the 90's in Atlanta. Another time was Thundercat playing at the Echo, guitar solo. And also, um, a track from this album called "Love & Emotion." It's the fire track, and it's the one I go to over and over again. It gets under my skin in the best ways. I wanna shout-out Leon Gaer for that guitar solo. "Love & Emotion" is a fire track, and if we can just hear a little bit of it, you'll know what I'm talking about.

00:46:58 Music Music "Love & Emotion" off the album *Brother to Brother* by Gino Vannelli. Fast, ardent rock instrumentals. Music plays for several seconds, then fades out as dialogue resumes.

00:47:17 Morgan Host I think one of the reasons—Tamala brought up a point—why is he, you know, overlooked and not mentioned. But I think people stopped on "I Just Wanna Stop", which was a huge hit. It was the one that got played on a bunch of adult contemporary stations here, and also was a part of Quiet Storm.

00:47:35 Oliver Host I hate to say it, but I wonder, if he had changed his name to like, let's say, Gino Jackson, if he would have gotten a little bit more play. Something about Gino Vannelli, and I think, maybe this has to do with the particularities of how Italian names in especially blue-eyed soul, you don't hear very many.

Like, Gino Vannelli sounds like someone who did the score for *Blade Runner*, but Gino Vannelli is not making blue-eyed soul hits. As far as our associations go with names and the stereotypes we might have with it. So, I think Gino needed to do it like Lisa Loeke, and just come up with like, the ill nickname that would have allowed him to maybe have gotten a little bit more deeper play on those Quiet Storm stations.

00:48:13 Morgan Host [*Laughs*] Might have, and I think people—this single, "I just Wanna Stop" was so big, I don't think people bothered to investigate the other songs on the album. But it really is an experience, and there's so many gems on this album. "Appaloosa", "Wheels of Life", "Brother to Brother".

Like I said, it's comforting because it gives me the space to be emotional. It's simply because of the music. It doesn't necessarily

conjure up nostalgia in the way that other albums do, or for that matter, *Crosswinds*. It's just pretty. It's just pretty music, and he's—his voice is so big and booming.

You know, you gotta have a Peter Cetera voice in your life. Just a dude that like, two seconds in, he's already at 60. That's Gino Vannelli.

00:49:00	Music	Music	<p>"Brother to Brother" plays again.</p> <p><i>Brother to brother</i> <i>Now don't let the devil get you down</i> <i>Oh 'cause it's bread and it's butter</i></p> <p><i>[Music fades out as dialogue resumes.]</i></p>
00:49:17	Oliver	Host	<p>Mm. Well, shout-out to Gino Vannelli, shout-out to Tamala for picking this.</p>
00:49:20	Music	Transition	<p>"Crown Ones" off the album <i>Stepfather</i> by People Under The Stairs</p>
00:49:21	Oliver	Host	<p>That will do it for this special audience comfort music episode of <i>Heat Rocks</i>. We want to thank <u>all</u> of the people, not just the five people that we chose their albums, but really everyone who responded to our query about the music that is keeping you company through this COVID crisis. It's been such a delight to know what you all are listening to and get to talk about it.</p>
00:49:42	Morgan	Host	<p>We also want to thank so many of you guys for turning in these, um, your own testimonials. We love how you talked about the albums that you chose. We do so appreciate your support. We also, as always, thank you for the tweezees and the retweezees.</p> <p>And on behalf of the whole <i>Heat Rocks</i> team, we hope you are staying safe and well.</p>
00:50:00	Oliver	Host	<p>You've been listening to <i>Heat Rocks</i> with me, Oliver Wang, and Morgan Rhodes.</p>
00:50:03	Morgan	Host	<p>Our theme music is "Crown Ones" by <i>Thes One of People Under The Stairs</i>. Shoutout to Thes for the hookup.</p>
00:50:09	Oliver	Host	<p><i>Heat Rocks</i> is produced by myself and Morgan, alongside Christian Dueñas, who also edits, engineers, and does the booking for our shows.</p>
00:50:16	Morgan	Host	<p>Our senior producer is Laura Swisher, and our executive producer is Jesse Thorn.</p>
00:50:21	Oliver	Host	<p>We are part of the Maximum Fun family, taping every week live in their studios in the West Lake neighborhood of Los Angeles.</p> <p><i>[Music fades.]</i></p>
00:50:33	Speaker 1	Promo	<p>MaximumFun.org.</p>
00:50:35	Speaker 2	Promo	<p>Comedy and culture.</p>

00:50:36	Speaker 3	Promo	Artist owned—
00:50:37	Speaker 4	Promo	—Audience supported.