

## Sexy Boomer Show with guest Weird Al Yankovic

**A. E. Guy:** [00:00:00] Welcome to Phil and Ted's Sexy Boomer Show with your hosts, Phil Proctor and Ted Bonnitt, Phil and Ted's guest today is pop music's most endearing and enduring, star five time Grammy winner Weird Al Yankovic. And now you're sexy boomer hosts and masters of self parody, Phil Proctor and Ted Bonnitt

**Ted Bonnitt:** [00:00:24] Welcome to Phil and Ted's Sexy Boomer Show. I'm Ted Bonnitt.

**Phil Proctor:** [00:00:28] Yeah, and I'm Phil Proctor. And we're very, very, very pleased today to be talking to weird Al Yankovic.

**Weird Al:** [00:00:35] Hey guys, how's it going? Welcome. Thanks so much. Glad to be here, uh, in your backyard. So to speak.

**Phil Proctor:** [00:00:41] Yes, we're up in our, our upper patio, my upper patio here in Benedict Canyon. We got out of the bunker today just to, you know, let some air circulating in there. Okay. And, uh, and we figure we're in open air. So we have taken off our masks. Okay. And there will be hugging Al, but at a safe social. Distance.

**Ted Bonnitt:** [00:01:03] Absolutely. Yes. We've been inside for months now and Phil and I are just trying to break out when we can and see each other. So we're at a very socially safe distance, but we always have been haven't we, Phil?

**Phil Proctor:** [00:01:13] Well, we've been kind of at a cold, uh, personal distance. I don't know if that accounts for distant, but now we're actually medically distant.

**Weird Al:** [00:01:22] I'll be emotionally distant just to help things out here.

**Phil Proctor:** [00:01:25] Thank you.

**Ted Bonnitt:** [00:01:26] Thank you so much. You are a fixture in so many people's consciousness over the decades. Everybody knows about Al. Yeah, but do we really know Al?

**Phil Proctor:** [00:01:40] I can answer that. Al, if you remember, the first time that we met face to face was at our dry cleaners.

**Weird Al:** [00:01:46] Wow.

**Phil Proctor:** [00:01:47] Do you remember that?

**Weird Al:** [00:01:49] I'm going to take your word for that. It would that have been like 83, 84, something like that.

**Phil Proctor:** [00:01:53] I can remember what you were wearing, what and what you took from the dry cleaners. Uh, some shirts that they had actually ruined, and we had a talk about legal representation and things like that, but I had to go do some shopping at Gelson's. So I kind of left you in a lurch, which you drove home in in fact,

**Weird Al:** [00:02:15] Wow. That's , that's impressive.

**Phil Proctor:** [00:02:19] Well, you know, we, we like to inspire one another. Uh, we obviously all love to play with words, you know, whatever they are and, and how slippery they are and how evanescent they are and how they can have so many different levels of meanings at least. From the Firesign Theatre perspective, but that's, you know, that's the way I think, I think associatively, now I know that when, when you're working on your song, parodies, you are in, you are an intense deconstructionist and reconstructionist. Right. I mean, you really are a perfectionist.

**Weird Al:** [00:02:52] Yeah. Uh, people write it off like, Oh, he's just doing this silly comedy. And you know, my, my, my four year old makes fun of the songs on the radio and, you know, it's, it's not quite what I do cause I, I spend a lot of time. I obsessed over every single. I want to make sure that it scans rhythmically. Um, when the New York Times did a piece on me, they, they kind of documented my process a bit. I mean, for every, uh, verse that I write, I've got like 12 different variations, like every line. Uh, I try to see if I can express that thought slightly differently or change the words around just a little bit or use a different word. Cause there's, there's a lot of different ways you can say something, but in my mind, there's only one way it has to be the best. So I explore all possibilities and that way I'm more like, I'm more like Edison than Tesla because it would just go, okay, well, this is the best idea, obviously. And Edison would say, no, let's think of all 1000 possible variations and then figure it out.

**Phil Proctor:** [00:03:46] I have employees I have, right.

**Ted Bonnitt:** [00:03:50] The art of the parody, uh, is, is much more than meets the eye or the ear. From what I read and actually spoke to friends who were professional musicians, a friend of mine, Marty Rifkin.

**Weird Al:** [00:04:01] Absolutely. Yeah.

**Ted Bonnitt:** [00:04:02] And I mentioned that we were going to talk and the first thing he said was it's all about music for Al.

**Weird Al:** [00:04:08] That's really nice to hear, man. Yeah, it's, it's, uh, I feel bad for my band sometimes because, uh, I don't feel like they get the respect they deserve, but they've been playing with me for over 30 years and they play every genre imaginable. And I think there, you know, in my unbiased opinion, I think they're, you know, the best band in the world. Uh, and they don't often get the results. Back because we do comedy music and some people, I mean, there there's a part of their brain that thinks, "Oh, it's comedy." Therefore it can't be as good or include as much craft as a quote unquote normal song. And that's just not true. I mean, you know, it, the only difference is the lyrics are humorous and everything else has to be just as good. If not better than the original.

**Ted Bonnitt:** [00:04:49] That's what Lin Manuel Miranda said. He calls himself a Weird Al obsessive and he credited you as an influence on Hamilton.

**Weird Al:** [00:04:59] That's amazing. Yeah. Yeah.

**Ted Bonnitt:** [00:05:00] He said that he once lip synced "Taco Grande" in front of a sixth grade class. And he said that he preferred Weird Al songs to the originals because you're a perfectionist.

**Weird Al:** [00:05:13] Lin's become a close friend of mine and that's just so nice to hear because, uh, I mean, we just have so much mutual mutual admiration, but I mean, Lin would talk about how he learned through me that that music genres are fluid, uh, like listening to my polka medleys, he realized that, you know, just the, uh, the, the way that a song was presented, uh, You know, as, as malleable. I mean, he, you know, it just because a song is first perceived in a certain way, it doesn't always need to be perceived that way it can be changed around and, and it can be fluid.

**Phil Proctor:** [00:05:44] That's right. Yeah. That's right. You know, the, the only time the Firesign theater did a completely musical album was called "Fighting Clowns", uh, artwork by the late great Phil Hartman and, uh, We called our week. We called ourselves the Eight Shoes. Okay. And we went out to a thrift store and we found for matching Robin's egg, blue tuxedos. Right. And we put on our patent leather shoes and we performed okay. Uh, we we've rehearsed and performed a whole bunch of songs with kind of skits in between the time together. Uh, and we performed it at the Roxy and recorded it live. And then, uh, Jeff Skunk Baxter added some great, you know, riffs to it in the studio and it was amazingly satisfying right now. Did you have any influence from Firesign theater? I know in reading your book, "The Book of Al." I saw a lot of references to people that we should talk about, like Tom Lehrer and Spike Jones, but I didn't read the whole thing. So I don't know if you, if you mentioned Firesign, which is unimportant, if you know, what was your relationship? Make something up.

**Weird Al:** [00:06:51] I'm not sure if Firesign has mentioned in the book, but you guys absolutely influenced me. I've I've, uh, I've stolen stuff from you guys. I mean, uh, "Everything You Know is Wrong". There's obviously a direct rip off of Firesign Theatre, which I made that the title of one of my songs. It's a, they might be giants pastiche, but that's completely from you guys, obviously.

**Phil Proctor:** [00:07:09] Oh, and, uh, let me, let me just get my lawyer on the line. (laughter)

**Ted Bonnitt:** [00:07:16] When you do parodies, you know, people like to riff off of songs and they think it's just slap dash, just throw some funny words together and the music's already written. You're just reflecting it, but that's not how you work. I read that you go into a deep trance state. For quite an extended period. And you whittle word by syllables into line by line. And this is a very meticulous process.

**Weird Al:** [00:07:39] Yeah, it's it's uh, maybe, maybe when I first started out, when I was just like goofing on the Dr. Demento Show, I would like whip out lyrics in a very short period of time. I think when I did another one, right. that was written in like 20 minutes or something. That was just, Oh, I need something funny to do on the show this weekend. Uh, but after I started getting a little bit of a popularity and people started actually care about my body of work, I realized, Oh, I have to live with these songs for, you know, quite an extended period of time. So maybe I should put some thought and effort into this. So now whenever I. Uh,

right. Anything, it involves a lot of effort and I agonize over every, every, uh, semi-colon that I write.

**Ted Bonnitt:** [00:08:19] That's one of the many reasons you have so many Grammys.

**Weird Al:** [00:08:24] I thanked the Firesign Theatre in my first Grammy speech.

**Phil Proctor:** [00:08:27] Yes, that's right. Was that your first Grammy? When you destroyed our chance?

**Weird Al:** [00:08:31] I remember we were a party the night before the Grammy party and we made a pact. That if one of us won the Grammy, we had to thank the other person. So that's right. So I want, and I thank you.

**Phil Proctor:** [00:08:43] Well, if we had to lose to anybody or losing to you was, you know,

**Ted Bonnitt:** [00:08:47] And what were the two works?

**Weird Al:** [00:08:48] Oh gosh. Mine was "Eat It," in 80. That would have been 1984- 85. So what, what was yours? I forget.

**Phil Proctor:** [00:08:54] Was it, uh, the, The Three Faces of Al, the first comedy CD?

**Weird Al:** [00:08:58] Was that the very first comedy CD ever.?

**Phil Proctor:** [00:09:00] Yes, yes. Right. We, we, uh, pioneered that particular, uh, expression

**Ted Bonnitt:** [00:09:06] And you were going up against Eat It.

**Phil Proctor:** [00:09:08] Yeah, and we did eat it! On the cover of, of, uh, one of these magazines, it was out there then I don't know, uh, Electronics in Your Ear or whatever it was. They had a picture of us at, at dinner. This is the, for the cover, eating CDs. I know. That just shuts you right u

**Weird Al:** [00:09:27] yeah. Yeah. You just reminded me that so many brilliant photographers that year, uh, had photo setups with me eating things. So, yeah, that was one of many I'm sure. Well, I want to tell you one thing.

**Phil Proctor:** [00:09:41] Oh, because you are talking about how agonizing the process of writing can be and then how satisfying it is when you, you know, you, you you've got it. And it's it's and it's accepted and loved, uh, Firesign theater, four guys writing together. I could say exactly the same thing. Okay. Uh, my zombie state would be, I would, I, we were working on some album or something. I go to sleep and I'd wake up in the middle of the night. Oh, sometimes if I don't know if that I'm Sue and there'd be the line that I wanted, or the idea that I wanted and I write it down in the dark and then in the morning, I'd look up and it'd say, hi, did you just freeze? And I go, great. I'll bring it into the guys.

I love it. And, and we used to agonize horribly over, over various ideas and words, all kinds of stuff. And then we'd go into the studio, right. And we'd start improvising. And sometimes we just throw the scripts away because that was like a blueprint for something that we were going to build on the spot. And we come up with some great stuff. Well, I, I, I had the same

experience whenever I write. I always keep a pen and paper by the, by the nightstand, by my bed because you know, most of my ideas come to me in the middle of the night when I'm half asleep and I'll wake up and I'll have a great idea. I'll write a barbell noddles house or whatever on the paper.

**Weird Al:** [00:11:02] Cause I I've learned that if I do think, Oh, this is great. This is brilliant. I'll remember it in the morning. That has never been the case. Never. It's never the case. No, it's terrible. Terrible.

**Ted Bonnitt:** [00:11:13] We put together sort of a chronological outline, preparing for this conversation. What a fascinating background you have, even in the early days, your mother served you a bowl of sauerkraut every morning for breakfast?

**Weird Al:** [00:11:26] That's lyrics on one of my songs and I have to, I have to warn you. Not all of my songs were completely autobiographical,

**Ted Bonnitt:** [00:11:31] I'm so glad to hear that.

**Phil Proctor:** [00:11:33] Well, I'm not cause I'm an Amish ancestry and you know, I loved your Amish paradise parody, but, uh, I just finished. Uh, uh, pork shops in sauerkraut with apples and onions. Ooh, I made, okay. Sauerkraut is like a staple of the, of our Amish, uh, diet.

**Ted Bonnitt:** [00:11:51] Now I'm really glad we're socially distanced.

**Weird Al:** [00:11:53] I actually had a lot of sauerkraut growing up. So I think, I think, uh, my distaste for sauerkraut is the one lie that I told him that song, everything else is true.

**Phil Proctor:** [00:12:02] And you're a vegetarian still?

**Weird Al:** [00:12:03] I am a vegan. I lost my, a card carrying vegan status because I do cheat on, uh, on cheese over here every now and then cheese and ice cream every now and then.

**Phil Proctor:** [00:12:13] Ice cream and Parmesan! Oh boy!

**Weird Al:** [00:12:19] My favorite, well, gosh, even Rocky road, Rocky road is a double threat because, uh, the marshmallow and Rocky road is usually made with gelatin. So that would not be vegetarian.

**Ted Bonnitt:** [00:12:29] How long have you been a vegan vegetarian? Uh, since about 92. Great. What made you do that?

**Weird Al:** [00:12:36] I read a book called diet for new America, uh, that was given to me by a friend and it made a pretty compelling case. Uh, and I just, uh, thought, okay, let's do this. And I haven't looked back.

**Phil Proctor:** [00:12:47] I remember that book was printed on soy paper and you could eat it. Yeah, here we go. Right. Well, listen to how you, I w you know, you were kind enough to invite my wife, Melinda, and I, to see your show. I think Donna at orange County at the County fair years ago, and I was absolutely blown away at the energy. That you had on that stage, also the band, Oh my God. The power of that band and your costume changes and your video inserts and everything. I mean, I was humbled to see what put you to hold on.

**Weird Al:** [00:13:25] Thank you.

**Ted Bonnitt:** [00:13:26] In the New York times article, you mentioned obviously written by a fan. Who happened to be a great writer, too.

**Weird Al:** [00:13:30] Wonderful.

**Ted Bonnitt:** [00:13:31] He opened the article about his experience of watching your show in Forest Hills in New York. And he was so taken by not only the enthusiasm of your fans and your base, but you have a huge fan base and the dedication to them and what he was struck by was the inclusiveness and what you do and what it really means to your fans. What is your view of the relationship you have to your fevered fans?

**Weird Al:** [00:13:58] I, I definitely have that feeling whenever I walk out on stages. So it's like it, you know, they're part of my extended family. I mean, a lot of the people that come to see me, uh, in concert, they've been coming to shows for decades now, and now they're bringing their kids and it, it really does, you know, feel like they're my friends. So, you know, at the end of the night, I want to say, I love you all. I mean, that's sincere. I mean, I, I definitely feel like I have a bond with you and you come out after the show and spend a lot of time with them. As much as I can. Yeah. I mean, some sometimes I spend more time after the show, uh, you know, hanging out and signing autographs and taking pictures then the actual show or, you know, but it's, it's, you know, it's, it's great for me and it's great for them. And I like to, uh, you know, hang out. I hope that someday in the future, we can do that again.

**Phil Proctor:** [00:14:40] Yeah, for sure. You used to memorize certain, you know, funny songs and things that you heard. I did the same with Tom Lehrer. Okay. And, and I really think that that's one of the reasons why, uh, Firesign fans and your fans are, are so feel like they're part of us, you know, part of our family. And, uh, and in fact, when we used to change any lines, in our, in our live shows from some of our records, they would be very upset. Well daunting sometimes because people know the material.

**Weird Al:** [00:15:11] So well, I'm always afraid of the comments online after like, I'll change this one syllable in the song. Oh, yes, yes. Right. That's not the way it is on this single know I wrote the song as my prerogative to change it at a moment's notice if I feel like it. Okay. Here, here. Right, right.

**Ted Bonnitt:** [00:15:30] What do you think it is that people are so, uh, connected to you?

**Weird Al:** [00:15:35] Hard to say. I mean, part of it's just, you know, the sheer longevity and tenacity, and I just been doing this for a very, very long time. And I think humor, I think humor really resonates with people, uh, in a stronger way than. Maybe even they realize, I mean, to make somebody feel good or to cheer somebody up or to make them laugh, that's a powerful thing. If somebody is like not having a good day or trying to get over some traumatic thing in their life and, and my music helped them snap out of it. I mean, that, that, that has an effect. And people don't forget that, uh,

**Ted Bonnitt:** [00:16:03] Someone described you as a sober, lean living, fiscally responsible, extraordinarily well preserved, consummate mensch with a pristine reputation. I think that really just boils down to, you're just a really nice person.

**Weird Al:** [00:16:19] Wow. Well, I liked that reputation, but it always confuses me a little bit because most of my friends are nice. I mean, I don't know a lot of jerks in the business. I'm sure that there are, but I mean, You guys are nice. I mean, why do I get the reputation? I like it. I'm not going to say anything against that, but, uh, but, uh, yeah, I like being new, like say no one is nice. Why not?

I read that

**Ted Bonnitt:** [00:16:40] people have said that you are the nicest person they've ever met.

**Weird Al:** [00:16:45] They should get out more.

**Phil Proctor:** [00:16:46] I wrote it.

**Ted Bonnitt:** [00:16:47] In a set or situation where you're, you're given some lines and there's a curse word in it. Uh, you'll just politely of course...,

**Phil Proctor:** [00:16:55] Tell him t screw off.

**Ted Bonnitt:** [00:16:57] You are adverse to using profanity.

**Weird Al:** [00:17:00] Yeah. I just never have that's, you know, that's sort of the way I was raised and how I grew up and I just don't feel comfortable doing that. And I just don't want to be a bad role model to kids, you know? Cause I didn't set out to be a role model or true to have this kind of image or brand, but. That's kind of the way it turned out. I know a lot of kids listen to my music and I just don't want to do anything, uh, that would, you know, not be appropriate or expose them to things that they don't want to hear or see or hear.

**Ted Bonnitt:** [00:17:25] And that's wonderful.

**Phil Proctor:** [00:17:26] The other thing that people have recognized about what you do is that you're respectful of the sources that you parody. Yeah.

**Ted Bonnitt:** [00:17:35] And you don't have to, but you ask permission.

**Weird Al:** [00:17:38] He had the phrase that I always use is gray area because legally it's not that I could get away with anything I want to do, but. The, the courts ruled in my favor, you know, uh, historically, you know, parody artists have been able to do what they do, uh, without criminal, without any kind of legal action. But I, that's not the way that I've done business because I respect artists and I, I want to make sure that they're okay with what I do. Uh, I don't want to step on toes. I don't want to burn any bridges. I just want to make sure that everybody's on board with the parody and, and, and if they're not I'll back away, I don't don't have a problem doing that.

**Phil Proctor:** [00:18:12] Uh, the lady Gaga parody that you did and you know, what you had to go through really before you learned that her, that her gang, her company hadn't even talked to her for her permission.

**Weird Al:** [00:18:26] Right? It's so often getting through the bureaucracy of the businesses is so much like that, that, that, that's why I always try to, uh, try to talk directly to the artist if at all possible, because the people between me and the artists. Usually mess it up, you know?



Cause the late lady Gaga thing was really a torturous experience because uh, her manager at the time made me jump through so many hoops and ultimately just said, nah, she doesn't want you to do it. And then I, after the fact, I found out that she hadn't even been told about it and she was fine with it and she was honored. But I mean, you know, that's, that's the toughest part is like trying to do the right thing and then all these people just kind of like stand in your way. It was so suitable for her too, because you're \

**Phil Proctor:** [00:19:07] One of the other things that you do that, that, uh, we have in common is your sense of the surreal. Okay. And also your sense you're right. Your costumes and everything. How did you assemble this team? I'm sure it took a while to do it, but how did you assemble as extraordinary technical theatrical team of such excellence? In, in terms of, uh, doing the music videos or what are you referring to? Everything? The music videos are extremely well produced. You know, I love the fact that you recreated the Buster Keaton gang in the Amish paradise.

**Weird Al:** [00:19:41] Man, let me, since you brought that up, let me, let me just tell you that was, uh, one of the scariest moments of my life because, uh, we had one take on that. And, uh, it was, it was, that was not any CGI or special effect or a green screen. That was me in the middle of a field where they full, you know, house frame, falling down around me, barely missing my head. And on top of that, uh, I was told that, you know, the, the, uh, the wood might torque a little bit. So they reinforced the wood with steel beams so that it would like land properly. But it also meant that if it hit me. I would be dead instantly. So, so when you see me in the video, I'm there thinking, okay, we have one take, try not to look like you're scared out of your mind. And if you survive, it'll be a funny shot at sure. Wise.

**Phil Proctor:** [00:20:34] What a good thing to know that you, at least you would have been killed instantly.

**Weird Al:** [00:20:38] Yes. Yes. That was comforting. No pain involved. No that's right. But anyway, yeah.

**Phil Proctor:** [00:20:43] In your show, that show that I saw, which I'm sure is typical of most of your wonderful theatrical presentations, all the costuming and everything was just perfect. What, I guess what I'm trying to ask is how much control do you have over that? And how did you find, did you find some people that you could trust that would help you realize your vision? Uh, well, I

**Weird Al:** [00:21:05] I'm, I'm pretty much in charge creatively of, of my live show. I, uh, I put together the set list. I determined like, uh, what the costume is going to be. Uh, I'm actually editing all of the video that you see on the screen, myself, on my, Oh, that's all me. So it's, it's. Yeah, but obviously I'm not the person sewing the costumes together. So I, you know, hire the appropriate people to actually roll the wardrobe. Uh, the fat mask that I wear on stage was actually created by Kevin Yeager. Who's one of the top special effects guys in the business, and he did the original fat costume back in 88. Uh, but he, I try to work with very talented people and, uh, you know, from my band on up and, uh, and that it makes me look good.

**Phil Proctor:** [00:21:44] You know, one of the things that I enjoyed so much in your show was the, it's the Eden number, right? Where you wear the fat suit. Yeah. And you jump up in the



air and come down on the stage and everybody in the auditorium was lifted off their seats, right. By the force of your landing. And I just loved that. It was like Hellzapoppin. Molson and Johnson, they did immersive theater where, where things would happen in the audience. Uh, as part of the show, you know, people would pop up in the audience. It's actually the first time I was ever on the stage, now that I think of it in New York city at a performance of Hellzapoppin, I was called up to do a hula hula dance. And I remember looking off to the side of the stage and seeing. Egg fat stagehand with a smoking, a cigar standing off stage. And I went this a show business isn't it. I want to do this pretty girls fat guys with cigars. Let's go.

**Weird Al:** [00:22:50] So that was your epiphany. That was your, that was your moment. In your childhood, you had a I'm back. I was a guard. I, yeah, I did.

**Ted Bonnitt:** [00:22:57] But, uh, door salesman came and with musical instruments, you had a choice between a guitar and an accordion at age seven. Is this a true story?

**Weird Al:** [00:23:05] It is. Yeah. I, I think, uh, yeah, I think maybe a six at the time. Cause my first, I remember my first accordion lessons with. It was the day before my seventh birthday. And, uh, this was, yeah, it sounds like a joke, but, uh, but at the time when there were door to door salesman, you know, imagine that today. Uh, but at the time somebody came around our neighborhood and knocked on her door and, uh, they're from, uh, from a music school. And, uh, th they. Uh, ask my parents. If they're a young child, would like to take accordion lessons or guitar lessons. And, uh, my parents in their infinite wisdom decided that I would be much more popular in high school. If I took accordion lessons, because boy, the one accordion player they're party, you're a one man band. This is during the era of the Beatles and the sixties rock and roll scene. Right? I think this is about the time that revolver came out. So the according was just really coming into its own.

**Phil Proctor:** [00:23:56] Now, were your folks musical at all?

**Weird Al:** [00:23:59] Uh, not really my, uh, my mom, not to my knowledge, really. My dad thought he was musical. He picked up a, an old guitar for \$10 at a garage sale. And he would strum it, tune Wesley and sing at the top of his lungs. So I don't know if you'd call that musical or not, but maybe that's where I got some of my shamelessness. Yeah. Right. He was a world war II hero, a double purple heart. Awardee. Yes, indeed fought in the battle of the bulge.

**Ted Bonnitt:** [00:24:25] Wow. So did my dad as well.

**Weird Al:** [00:24:27] Nice.

**Ted Bonnitt:** [00:24:27] But your dad was also a bit of a goofball. He, did he give you your irreverent sense of humor?

**Weird Al:** [00:24:32] I, I think so. Uh, I think I'm a little bipolar that way because my mom was very reserved and my dad was very gregarious and outgoing and kind of a goofy, so I've definitely got a little bit of both of that in my personality. I kind of, you know, change depending on the situation, but yeah, I kind of have both extremes from my parents.

**Ted Bonnitt:** [00:24:51] Your mother has sheltered. You, Mary was her name. She really sheltered you and protected you. And, and as a result, if I read correctly, you didn't have much of a free social life.

**Phil Proctor:** [00:25:01] When you were young, you must, he, you didn't have any part in the book.

**Ted Bonnitt:** [00:25:05] The book of AI right. Okay. I was trying to be polite. Tell us a little bit about that, because it seems like when you finally did break away from that, you really broke away from it.

**Weird AI:** [00:25:15] Yeah. I mean, I didn't go wild or anything, but I, um, I did enjoy my freedom at the time. I, I started school early. I started, uh, high school when I was 12 years old and graduated, uh, when I was 16 valedictorian. Yeah, up until like my senior year, it was a very protective, kind of a upbringing. My, my folks wouldn't let me visit my friends at their house. If somebody wanted to play with me, they had to come into my house so my mom can keep an eye on them. Uh, she famously would watch me through binoculars out the kitchen window because my, my high school was right across the street from our house.

**Phil Proctor:** [00:25:49] Oh, no kidding.

**Weird AI:** [00:25:50] It was, yeah, it was a little, yeah, it's a little much. And I remember when I was 15 years old and they had just denied me to do something I really wanted to do. Uh, I remember saying very, very passive aggressively it's okay, mom, next year I'll be in college and I can do anything I wanted to do. And I think that's kind of a wake-up call it's you're like, Oh, um, maybe we better or loosen the strings a little bit. I'll get used to his freedom.

**Ted Bonnitt:** [00:26:19] I just wonder, you know, did you get some flack from your peers at that point?

**Weird AI:** [00:26:24] I did, but I was a nerd anyway. So you hardly noticed it, you know, I just got the normal abuse.

**Ted Bonnitt:** [00:26:30] Uh, you got the, the moniker weird AI because of your nerdiness really? Right in college.

**Weird AI:** [00:26:36] Right. I wasn't trying to be weird, but people thought I was, uh, Sort of unusual and, uh, yeah, and I got that nickname and it wasn't a, an affectionate nickname. I don't think hotel, that goes a weird AI you know, and I just kinda took it on professionally because I just wanted to own that. I wanted to like say, all right, fine. I'm weird. Let's, let's run with this. Yeah, I think we're all bozos on this. You know, that's one of the things that you, you talked about earlier when you were talking about the audience. One of the things that, that, uh, you know, our audiences love about us is that they I've heard.

**Phil Proctor:** [00:27:10] I can't tell you how many times I've heard this and maybe you have to, you saved my life. I thought I was. The only crazy person. I thought I was crazy until I met some other people who also liked the Firesign theater and had memorized, you know, a side of their album. And I realized that I'm not crazy.

**Weird Al:** [00:27:30] And there are other people who think creatively, like I do. Have you had people talk to you like, Oh yeah. I mean, people talk all the time about how, when they go to a weird Al concert, it's sort of like they're finding friends that they never knew they had that. Like, they, they. They, they belong to something like, Oh, there are other people that enjoy this and think this way, and I'm not alone.

**Phil Proctor:** [00:27:48] That's right.

**Ted Bonnitt:** [00:27:49] You're listening to Phil and Ted sexy boomer show with our special guest weird Al Yankovic. We'll be right back.

**Firesign Theatre:** [00:27:56] Hello, dear friends. This is Eric Burdon. Yes, they did take away our music, but now you can have it back. These three wonderful voice prints of the sixties. All your magic memories of flying over the music capitals of the world will come rushing back with the first Twain of all lead guitar.

Now listen to all the monsters of the sixties at once the who, Derek. Hello, Taylor, Clive people, Bing Crosby stills and Dinesh songs. Like I've got my hand on your mouse, helicopter, 59 tight shoes. I'll be dumping you and hundreds of others. Goodness gracious break God almighty. It's like heavy now, right in your living room.

So don't wait till the midnight. Oh, CIN 15 seconds in code or credit to rocker roll memory bank. Hong Kong, New York, York.

**A. E. Guy:** [00:28:53] You're listening to fill in Ted sexy boomer show. To hear all the sexy boomer shows and get your hands on our 60 boomer bumper sticker. Visit sexy boomer show.com. Look for sexy boomer show on Twitter and Facebook.

Subscribe to our podcast right now by clicking the subscribe button in your podcast player. Back to Phil Proctor and Ted bonnet and their special guests, weird Al Yankovic,

**Ted Bonnitt:** [00:29:17] Al there's a parallel to someone else who also was teasingly nicknamed weird and later became very well known and successful. My first job in radio was the last free form rock and roll station in the New York area. And we were there about a year and a new hire came in. His name was Howard Stern. Yeah. And he was still very much a straight DJ and we were, this was KRP on acid. I mean, this was a wild rock and roll unsupervised radio station. And Howard comes in and Private Parts, he very faithfully recreates exactly what he looked like and how he behave, which was, this is Howard stern with you from 10 till two today. That was Howard. And what about that new guy? Well, he's really nice, but he's, he's really kind of weird, isn't he? Yeah, he's kind of weird. So everybody had a nickname and he was given the name how weird and, and he hated it at first. And he literally came in at one point and said to me, why does everybody call me how weird? And I used to kid back with him. I said, because you're weird, Howard. He goes, Ah, I need to walk out of the room and he was uncomfortable with it at first. And then he did embrace it as well. For a while in his early career, he went by the name, how weird, and then he eventually dropped it, but Howard was always very nice. It was, it was completely different from what his eventual persona was.

**Phil Proctor:** [00:30:36] Yeah. But embracing your weirdness, embracing your, uh, different newness, your uniqueness. I think that's one of the messages that, that we send, uh, as, as. Con comics to the world, you know, you're and also you're not alone. All those things are very positive.

I've gotten so many wonderful letters from people that are saying, you know, they felt different. They felt like an outcast or an outsider and listened to my music, made them realize it gets better. You can, it's okay to be different. And by the way, I should point out that Howard Stern, oddly enough looked very much like what I did at the time as well.

I had the glasses. Aviator frames on the poodle doo. The mustache. Yeah.

**Ted Bonnitt:** [00:31:16] He wasn't a weird person. He was, yeah, actually a very unkind person focused. He did TM in his car before he came up and did his show every day. I think looking back at it, maybe it was weird because he wasn't, he didn't know who he was yet.

**Phil Proctor:** [00:31:30] Right. But, you know, in your case, Uh, Al when did you come out? When did you say, Hey, you know, I like writing song parodies or I like making music or I like beings. Oh yeah. You were a class clown. Weren't ya? No. How many people really thought of me as a class clown? I was like the high school valedictorian.

**Weird Al:** [00:31:49] It was more of a, of more of the straight student prototypical nerd. You know, my, my close friends probably enjoyed my humor, but I think other than the people that. Uh, we're supposed to meet through the Dr. Demento show. I don't think a lot of people in high school thought of me quite that way, but yeah, Dr. Demento was really how I, you know, really kind of came into my own. That was your coming out. Yeah. When did you start sending him material? Oh, gosh, I think my first one, I was like, 13. I think I sent him my, my first tape and I don't think he even, I don't think he even kept that. I think that wound up in the trash.

Wow. I think there were a couple before the first thing that caught any attention at all was My Bologna, which wound up being eventually released, you know, on, on, um, on cap now, how did it turn out that you ended up working at Westwood one? Well uh, Westwood one is the coming into syndicated. The Dr. Demento show. So I kind of had a foot in the door. So when I graduated from college with a degree in architecture that I knew I was never going to use, I thought, well, maybe I'll, you know, take a, you know, minimum wage job in the mail room at this place. And at least I can be on the fringes of, you know, rock and, and Dr. demento and have at least be around the people that I'm trying to emulate. So, and it was nice. I mean, I was doing grunt labor and getting people's lunch and taking out the mail. But at the same time, I would bump into Frank Zappa. I would bump into like, whoever was like being interviewed that day. So it was actually a pretty cool, cool gig.

**Ted Bonnitt:** [00:33:10] The moment that sort of happened for you was at Cal poly. Uh, where you were using the bathroom because of the acoustics, when you were doing the next and My Sharona, and there's a plaque in the bathroom saying this is the birthplace of weird owl.

**Weird Al:** [00:33:28] That's pretty amazing. I think the plaque just went up a couple of years ago, but it's, it's pretty, uh, uh, mind-blowing. They, they called that bathroom studio two 29

because it was directly across the hall from the old campus radio station. And whenever somebody wanted to sound like they were doing a remote, they would run line from the, from the production room into the bathroom because it had this nice. Reverb sound and sound. It's a very, it's a very nice sound. And we had, Oh, well we'll just record in there. So that was, uh, yeah, that was the place we just set up the mic next to a urinal and I, I rocked it out.

**Ted Bonnitt:** [00:34:01] When you first got started, you wanted to find a producer for your record and you met up with an old hero of mine, Rick Derringer.

**Weird Al:** [00:34:08] Yeah.

**Ted Bonnitt:** [00:34:08] I was a big Johnny Winter, Edgar, Winter fan, and Rick Derringer was always there with them. And now he was just starting out as a producer.

**Weird Al:** [00:34:15] Right. So this was early on. Don't know, I'm not sure what he'd done produced for wiser. And he was a rock God, uh, obviously, uh, but this would have been like 1982 that I got involved with Rick, uh, and the, the way that it happened was his manager. Uh, at the time Jake Hooker was part of the arrows, which was the band that originally recorded the song. I love rock and roll, which Joan Jett covered. And when I, when I was trying to get permission to do my parody, I live Rocky road. Uh, we had to go through Jay Cooker and he said, not only will I let you do this, but you know, you need a producer, you know, for your album. And I represent, you know, Rick Derringer and would you be interested in that? And I was like, Yes, and, and what was into it. And that was the beginning. Eric produced my first six albums, my entire output during the eighties. What was it like working with him? Amazing. Rick was so great. And, and, uh, I mean, just a guitar legend. Uh, he, uh, well, you know, Eddie van Halen just passed away and, and Rick. Totally copied his guitar solo, uh, for the, for the, uh, edit video. Cause cause Eddie did it on beat it. And I, I have such a strong memory of him recording that solo because I mean the solos, I don't know, 10 seconds long or something, but in the studio, he, he played the solo like 10 seconds long. And after it, he was literally drenched with sweat. He was like, you put so much into that. It just, it was just palpable. It was just amazing to watch. But yeah, just a great guy too.

**Phil Proctor:** [00:35:46] Can I ask you Al what were some of your early, uh, influences? I know Elton John and, uh, the yellow brick road was something that got, kinda got you into the rock and roll era, but when you were a kid growing up, Did you listen to, uh, Spike Jones? Did you, uh, listen to comedy records in general?

**Weird Al:** [00:36:05] Yeah. Again, through the Dr. Demento show. I mean, you know, obviously Firesign, but I mean, the, my, my Mount Rushmore of influences that I always credit our spike Jones, Stan Freberg, Allan Sherman and Tom Lehrer. Those are probably the main. Four, but I mean, you know, on top of that, uh, obviously, uh, you know, Shel, Silverstein, uh, SCTV and Zappa, and the list goes on and on and on. I mean, I draw from a lot of influences.

**Phil Proctor:** [00:36:25] And did you know that, uh, Tom Lehrer invented the, uh, jello shot?

**Weird Al:** [00:36:30] I think I'd heard that before he did that, like back at Harvard, I guess.

**Phil Proctor:** [00:36:34] Well, at school, wherever he was teaching, because he couldn't have a bottle of whiskey in his office. So he would make jello shots and put them in his refrigerator. I love that.

**Ted Bonnitt:** [00:36:46] Interesting or that had a major influence on me was, uh, George, all the George Carlin, George Carlin, George Carlin's AMFM really was a breakthrough album. And you, you literally. Transcribe the album on a manual typewriter.

**Weird Al:** [00:36:59] Yeah. And that was one of those albums because of my, uh, protective, uh, upbringing. I'm surprised my parents allowed me to buy that album in the first place. But when I listened to what I had to listen to my ear right up against the speaker, because they didn't want them to take dirty words right here.

**Phil Proctor:** [00:37:14] I'm going to sing something to you. And you tell me if you remember hearing it, When der Fuehrer says we is de master race. heil right in der Fuehrer's Not to love der Fuehrer .Der Fuehrer . Love der Fuehrer face. We heil, So we heil, heil right in der Fuehrer's face

**Weird Al:** [00:37:36] I love spike Jones, but why does he have to get so political? Come on.

**Phil Proctor:** [00:37:41] Yeah, they, I think they used it. I also in a Disney cartoon called nutsy land. Oh yes. Yeah. Where all the Germans were squirrels. I think Donald duck was prepared for war and Oh my God, go.

**Ted Bonnitt:** [00:37:55] Going to this list of your hits. Uh, eat it. Huey Lewis is a, I want a new drug too. I want a new duck. She drives me crazy. She tries like crazy addicted to love, addicted to spuds. I think we're alone now. I think I'm a clone now. Zoot suit riot into grapefruit diet and girls just want to have fun into girls. Just want, have fun lunch. These are not political songs. Are they?

**Weird Al:** [00:38:17] No, no. In general, I actually try to stay away from politics just for two main reasons. One is that it ages very poorly. Uh, you know, especially these days. I mean the news cycle is like, Five minutes long. Uh, but you know, even back in the, before times, uh, you know, uh, political humor doesn't have much of a shelf life. So that's one big reason. And the other reason, especially these days is it's so polarizing. Uh, I'm not, uh, I'm not anxious to lose half my fan base or have, uh, hoards of people trying to actually kill me. So I tend to stay away from politics in general, unless I can do it in a way that's I think is very non-partisan.

**Phil Proctor:** [00:38:55] That's a credit to you that you've been able to have such a successful career by and not getting political and keeping it G-rated and clean.

**Ted Bonnitt:** [00:39:03] I'm thrilled because for once we can put out a podcast that doesn't have the explicit warning on it. Everybody always drops the F bomb. Eventually that's a credit to you in this cynical day and age and it's it's wonderful.

**Weird Al:** [00:39:17] Well, thanks.

**Phil Proctor:** [00:39:18] One of the things that I, that I admire so much about your career is that you have, how can I say exploited in a very creative way, the various kinds of media platforms that have been evolving over the 30 years that you've been doing this?

**Ted Bonnitt:** [00:39:34] Yeah. From being a godsend to the early MTV MTV. That's right. That's admirable.

**Weird Al:** [00:39:40] Well, thank you. Uh, I, I'm not going to swear that I'm never gonna put out another album, but I'd say it's highly, highly unlikely. Uh, I just don't feel like, I mean, which is ironic because my last album did extremely well, but I mean, I feel like it's better for me to just be more responsive to a contemporary. Zeitgeists to just do stuff when it feels appropriate and, and gives good stuff out there. When I feel it should be out there. And because in the old model, I would have to wait until I had 12 songs and then put them out all at once. And some of them would be timely and some of them just would have been better if it came out two years ago, you know? When my contract ran out after 32 years, my label, my label was very anxious to sign me up for another period of time. And I just, I just didn't want to do that because they didn't want to feel encumbered. I like the feeling of not owing something to somebody. And also, I just, I know if you're not under contract that you don't have to get permission from me from people. Cause I've I've and this year since, uh, Mandatory fun. I've done a number of projects where under the old circumstances I would have had to like officially contact my label. Is it okay if I work with this person? Is it okay if they release this and some time and they'd have to make a deal? And it would, it got very messy. And I liked the idea of me being my own person and just doing literally anything I feel like, and putting it out whenever I feel I can not have to wait in a way that would, would be better for the record label.

**Ted Bonnitt:** [00:41:03] Things are so unsettled in all business channels and distribution, and to be in a position where you feel comforted and sort of more secure. By letting go of the past and embracing sort of this wild frontier of media now where pretty much anything goes.

**Weird Al:** [00:41:20] Yeah.

**Ted Bonnitt:** [00:41:21] Congratulations on "Doomed." I saw it for the first time on the New York times op-ed page, which really threw me. And it was like, well, wait a minute. What's weird Al doing on in the New York times, I checked back a couple of days ago, uh, on the YouTube channel and you had, uh, two and a half million views and that. That's extraordinary. And you are able to sort of hover above all the turmoil, aren't you ?

**Weird Al:** [00:41:46] A bit. And, and I, I have to, uh, first of all, just, uh, make it clear that, uh, uh, that was the Gregory brothers. I mean, it was their idea. It's their concept. They do these debate videos every time there's a major election and they were nice enough to invite me back. I did one, four years ago, actually with, uh, the debate, the third debate between, uh, uh, Trump and Clinton. And, uh, and this was fun to do. And, and, uh, I actually recorded. I hate to give away the magic of it, but I actually recorded my part two or three days before the actual debate, because we knew what the topics were going to be. We had a pretty good idea that it was just going to be a train wreck. And so I recorded my questions again, nonpartisan. And then, uh, the actual night of the debate, uh, that was all the Gregory



brothers staying up all night long and editing all those clips together. So, uh, uh, they were really in charge of the content there.

**Ted Bonnitt:** [00:42:36] And you are the master of the trade. I mean, you don't do political and yet you just got well over 2 million downloads of parodying, a political debate. Yeah. What is the distinction there? Where did you not cross the political line?

**Weird Al:** [00:42:47] Well, you know, I, uh, a lot of people have said that that, uh, piece is slanted. Uh, and I, I don't think it is, but whether it is, or not that wasn't me doing the slanting, I, I, my, I thought my questions were very nonpartisan. They very open-ended questions. In fact, uh, you know, if you see me in the, in the video, you see me and they're going well and food and Oh, and so reactions were also recorded ahead of the debate. I didn't know what I was going to be reacting to. They just said, Oh, give us like 20 or so different, like random reactions. And I did. Oh, well, so, and then, and then he edited an after the fact. So I didn't know at the time what I was even responding to having seen so many of your videos, it was over the decades, uh, watching this one.

**Ted Bonnitt:** [00:43:27] There's nothing like being in the moment and turning that around within 24 hours of the debate, it was so powerfully relevant. Uh, and it really put a spotlight on you again. And. How good a singer you are.

**Weird Al:** [00:43:42] What kind of amazes me is I recorded that at home downstairs on the same microphone and the same setup that I'm using at this very second, so that you know, that wasn't recorded in like a fancy recording studio. That was just me at home with like this Mo with my laptop. And, uh, it made me realize, well, why am I spending thousands of dollars in the studio? Just do this at home.

**Phil Proctor:** [00:44:02] When we, you and I, when we started, uh, working in the recording industry, those records were like to me on identified flying objects, they were big disks, at least when we started and they would be flung out into the. Audio into the world and people, some people would see them say, Oh, Hey, nah, let's, that's really great. I like that too to that. And others would ignore it, but that's what's happening now. You see it's all private people were listening when we made our records in the privacy of their own homes. Okay. We knew that our stuff would not a 20 minute piece. Wasn't going to be played on the radio right on the radio.

**Weird Al:** [00:44:46] And in fact, when I, when I was a DJ in college, I, when I worked at my first commercial radio station, which was K Z O Z in San Luis Obispo, I was like the overnight guy. And you could, you could always tell when the, when the overnight guy had to go to the bathroom, it was like they put on a whole side Firesign Theatre.

**Phil Proctor:** [00:45:03] Peter Bergman used to do on Radio Free Oz on KPFK was to put on a raga. You know, we would go out and get stoned in the parking lot. Yeah. Like pee in the bushes and come back, you know? But yes, it's true, but, but, but that's, what's happening now. You put something out there it's private and people, you know, can absorb it in at their own time, in their own privacy of their own, uh, Dungeons and, and bunkers. And.

**Ted Bonnitt:** [00:45:33] You know, the last few months of our show is called Bunker to Bunker because, uh, we're in bunkers, we're all isolated. And we always ask our guests, you

know, how are you, how are you coping with this extraordinary situation? But another parallel. We both had a kid in 2003, so we both started late in life, which I turned out to be a gift for me. I just, cause I was just much more present

**Weird Al:** [00:45:59] I'm glad that I didn't, you know, uh, I had a child at this point in my life because I feel like I can, you know, appreciate it more now and focus more of my attention on raising my kid. And it, it just, it all worked out very well.

**Ted Bonnitt:** [00:46:11] Is she in 12th grade?

**Weird Al:** [00:46:13] Yeah, she's a senior she's in her senior year. She's she's. I mean, you know, I'm, I'm dealing with pandemic, uh, as well as I possibly can be. I mean, I, uh, I wish, you know, we lived in a normal world right now, of course, but, you know, I'm, I'm okay with staying at home all the time. Uh, I don't mind it quite as much, but I mean, my daughter is a senior in high school and she wishes obviously that she had more of a real life and she was like, you know, Now th this year we were going to be traveling all around, all around the country, looking at potential colleges.

She has a lot of friends that she wants to be hanging out with. So it's a bummer for, for her, most of all.

**Ted Bonnitt:** [00:46:50] Our daughter is her whole social life is circled on music and senior year she's section leader of our marching band, which has her pride and joy and, you know, marching band right now, remotely.

**Weird Al:** [00:47:02] Not quite the same thing.

**Ted Bonnitt:** [00:47:03] I just feel so bad for her. Cause she's not going to get it back. I just hope that our girls get a chance to have a semi normal, uh, first year in college at this point.

**Weird Al:** [00:47:13] I know, I know.

My darling daughter is 45 years

**Phil Proctor:** [00:47:16] old now, but my grandkids a 9 and 12 little girl, a little boy, uh, they're being homeschooled by my daughter and it's just driving her nuts.

**Ted Bonnitt:** [00:47:28] I think we're lucky that our kids are seniors in high school. At least there. Getting a year of independent study ahead of time, we set up a desk in her bedroom and said, Honey, this is like your first year of college in a dorm room. No, this is it. You'll be so ready now.

**Weird Al:** [00:47:46] Yeah, man,

**Phil Proctor:** [00:47:47] I have a question for you, Al are you aware of, uh, other parody artists who, uh, satirists who exist today like Randy rainbow?

**Weird Al:** [00:47:56] Oh, obviously. Yeah. I mean, Randy was a genius. I think he was great. I agree. I'm glad that Randy exists because I mean, I there's been a bit of a vacuum because I've kind of dropped out a little bit in terms of my, uh, uh, you know, uh, putting out material because partly because, you know, the world has been so. You know what it is for the last

few years that it's kind of hard, you know, if I, if I put out something frivolous or non-related to that, it just kind of feels like I'm not reading the room. So I'm glad there's somebody to, to pick up the Slack. Since I'm not doing political humor to actually address what's going on.

**Ted Bonnitt:** [00:48:28] Oh, you have a new song. Tell us about it.

**Weird Al:** [00:48:31] Well, I, it's not me. My song per se, it's a Portugal, the man, uh, put out a single recently, uh, and, uh, Portugal, the man who is one of my favorite groups, they're old friends of mine. I've performed with them at Bonneroo. I actually, uh, did, uh, a couple remixes of their singles. There they've been fans of mine for a long time. So they asked me to like, do a remix of, uh, uh, feel it still and live in the moment. And they want me to do my polka remixes. So I did those. So we've kind of had this longstanding relationship going. Um, and, uh, in fact, in fact, they, they played the tonight show and on their drum head, they, Uh, printed a picture of my face with the caption weird Al Yankovic. That's what we are today, man. So they've been very sweet and very supportive. They asked me to be a featured on their latest single, so I'm actually singing on the single called who's gonna stop me. And it came out on indigenous people's day and it supports indigenous people's rights. And it's, it's a nice departure for me because it's not, novelty is not. Funny at all, you know, they just had me singing seriously on it. Uh, I, I sing the second verse. I sing throughout the whole song. Uh I'm in the video. So it's, it's nice to be included in that. It's just, I don't know how people, some people might be raising an eyebrow about me appearing in a song like that or a video like that. But, uh, you know, that's, that's one of the nice things where I am right now. I can, I can do anything I feel like. And that, that was something that I was very excited about doing. This is important. We want this song to hit because you have had a song in the top 40 every decade for the last four decades.

**Ted Bonnitt:** [00:50:10] And that's, you're in rare company sounding. But if this record hits. This will make it a fifth decade. And does that make you, uh, I would be, or you be the only one if they, if this, this record hits top 40, that would be the only person to have a top 40 hit single in the last five decades.

**Phil Proctor:** [00:50:26] Yes, let's make it happen. Let's do this.

**Ted Bonnitt:** [00:50:29] Go download now with four decades. It was myself, Michael Jackson, Madonna, uh, U2 and, and, uh, Kenny G.

**Weird Al:** [00:50:39] All of my close personal friends.

**Ted Bonnitt:** [00:50:41] Yeah. You're in this small group of greats, uh, for four decades a record. Now, if you hit with this record or some other record, next couple of years, you're going to be all by yourself as the top, the King.

**Weird Al:** [00:50:54] It's lonely at the top.

**Ted Bonnitt:** [00:50:54] Yeah. That's amazing. Has this situation, the pandemic and all, uh, has it sparked ideas for you, uh, as far as what you want to do next?

**Weird Al:** [00:51:05] Not really. I mean, I, uh, I want to keep doing music, but most of my attention these days has been, uh, toward other projects. I've got, I wrote a, a screenplay last year, which we're in the middle of trying to get financed. Uh, I'm in the middle of pitching a

TV show. Uh, There's a children's show, which, which I'd been pitching for a few years, which I think that's probably dead at this point, but I mean, there there's all these projects that, uh, unfortunately I can't get going into specifics, uh, or talk about them right now, but I've, I've been, it's not like I haven't been doing anything. I've been, I've been trying to get all these other things off the ground and, and try to, uh, do things that I haven't really had the option of possibility of doing before.

**Phil Proctor:** [00:51:43] Now you also wrote some children's books.

**Weird AI:** [00:51:46] I did. And it actually, actually the one I was just talking about was supposed to be like the TV version of that. So based on those books, but yeah, good. I recorded it. I did a couple of books for Harper Collins, uh, years ago, uh, when I grow up and my new teacher in me. So that, that was a lot of fun. Um, I haven't written a children's book in a while and, uh, maybe I'll get back to that.

**Phil Proctor:** [00:52:07] You could write one of my virtual teacher in me.

**Weird AI:** [00:52:09] There you go. Depending on how long this goes on. We might have to like have some, you know, zoom, uh, related children's books coming out.

**Ted Bonnitt:** [00:52:18] Well, thank you so much for, uh, taking time during the pandemic.

**Weird AI:** [00:52:22] I've got nothing but time in the pandemic.

**Phil Proctor:** [00:52:25] Yeah. If you get lonely, we'll call you again.

**Weird AI:** [00:52:27] Sounds good. Well, this was a pleasure guys.

**Phil Proctor:** [00:52:29] Thank you so much. Bye.

**Ted Bonnitt:** [00:52:32] He's just the best.

**Phil Proctor:** [00:52:33] It speaks to his, the strength of his spirit and his consciousness and his conscience.

**Ted Bonnitt:** [00:52:39] Well, it's good to see you. We'll be back with our next episode of Phil and Ted, the sexy boomer show. Thank you for joining us. And don't forget to hit the subscribe button on your player.

**Phil Proctor:** [00:52:49] What does that mean? Let me just look.

**Ted Bonnitt:** [00:52:50] Yeah, if you just hit that button. Yeah.

**Phil Proctor:** [00:52:53] Wait a minute. I just ordered 200 tins of lizard meat. Oh no.

**Ted Bonnitt:** [00:52:59] Well, it's always good to have that in a bunker.

**A. E. Guy:** [00:53:02] You've been listening to Phil and Ted's Sexy Boomer Show featuring Phil Proctor and Ted Bonnitt and special guest weird AI Yankovic. Rock and roll memory bank was written and performed by the Firesign Theatre. Music by Eddie Baytos and the Nervis Brothers. I'm A. Earnest Guy. Join us for the next episode of Phil and Ted's Sexy Boomer Show. Produced by Radio Pictures.com, the makers of fine and podcasts for boomers. Okay?

