

# *Fear Me Out Podcast*

## Episode 62

Hosted by Clinical Psychologist - Dana P. Saperstein PhD.

*Guest Speaker*

**Kenny Loggins - Transitions**

**Dr. Dana** 00:11

There are two basic motivating forces fear and love. When we're afraid, we pull back from life. When we're in love, we open up to all that life has to offer with passion, excitement, and acceptance.

**Fear Me Out** 00:30

Coming to you from our studio in Santa Barbara, California. This is the Fear Me Out Podcast. We're not your typical Self-Help Program. Our show takes a deep dive into those psychological issues that affect us on a daily basis. We hope to shift your perspective and have you experiencing emotions differently. Now, here are your hosts Kim Fauskee. And Dr. Dana Saperstein.

**Kim Fauskee** 00:51

Well, I should have hit the record button about 15 minutes ago because we already had some really great content here. And Kenny didn't need any warmup today. So so we're blessed today to have not only music, royalty, but if you happen to be a local Sanibel resident, we have local royalty with us today. Kenny Loggins, Kenny, thanks for being with us today.

**Kenny Loggins** 01:14

Good to be here. Thank you.

**Kim Fauskee** 01:16

Like I was telling Kenny earlier, it would be much easier to speak about music for the next hour. And it may be much easier for him to speak about music for the next hour. But unfortunately, or fortunately, we're a psychology podcast. And people are tuning in to hear may they probably actually rather hear Kenny sang than then be or Dana talk. But this is a big year coming up for you here in 2023. And we're gonna we're gonna talk a little bit about that, and a little bit about your history. But you mentioned something before we started recording. We were talking about people knowing you and people knowing the public persona or the music persona of catalogs, and you mentioned to me, you go well, people think they know me. Yeah. Can you expand on that?

**Kenny Loggins** 01:58

I think that's primarily because if you know the music, you my music is very autobiographical. So in that way, people tend to feel that I'm an old friend. But of course, the catch 22 is that all music is interpreted by the listener. And so they're transposing their own story onto mine, which is sometimes usually a good thing. I think the strength of my music. And the reason it's been around so long is

because I try to write music that matters to me, and that touches some part of my soul. So in that way, it can over time, touch other people's hearts and become part of their lives.

**Kim Fauskee** 02:42

So how we're not going to recreate the Wikipedia page and obviously, people know you and can Google you and find out your history and everything that you've done. And it's obviously multiple pages long but how did you get your start music? Is that always been something from early childhood on parents involved in that are

**Kenny Loggins** 03:03

not exactly No, my big brother Dan was was very much a mentor for me in that way for years older and into all the front edge rock and roll and music stuff that you know folk era and all that that was ahead of me because I was just enough younger to not be a part of the big folk movement. The Kingston Trio The lime lighters on all the way into Joan Baez and Bob Dylan, and that evolves into early British invasion. Beatles, you know, they'll all the music that came out of that. So, for me, that's he was the major influence for my getting into music, and I stole his guitar and learned to play it.

**Dr. Dana** 03:48

Is he a musician also? Or no, no, no, he

**Kenny Loggins** 03:50

had a guitar on the wall.

**Kim Fauskee** 03:53

Sounds like my guitar that sits in the corner of my bedroom.

**Kenny Loggins** 03:56

It's an image thing.

**Kim Fauskee** 03:57

Yes, exactly.

**Kenny Loggins** 03:59

I thought, Well, why doesn't he play that?

**Kim Fauskee** 04:01

So did you have support through your parents? musically?

**Kenny Loggins** 04:06

I did. I don't think they ever took it seriously enough to be scared of it. They just figured it was a phase that I would find my way through, as probably most parents do. And, and, and then a second year at City College in Pasadena. I realized that I was spending more time studying things to fall back on than doing the thing I really wanted to do. So I needed to make that looking back and I realized I needed to

make that commitment to that part of myself and that career and do the things that I needed to do to get heard and seen.

**Dr. Dana** 04:45

So how did that happen for you? It's not the easiest business in the world to get into.

**Kenny Loggins** 04:51

I always figured music was a high turnover business, especially rock and roll. And that if I just kept writing and kept singing and sang for everybody I could sooner later I'd get my turn. And it kind of worked out that way, you know that I had been living in East LA and a \$65 a month, half a duplex in Lincoln Heights made \$100 a week as a songwriter for ABC, Wingate. And so that was my living for a while, and I just wrote, wow. And, and then we would sing, we would get together on weekends and find other players and singers and trade tunes. And one thing led to another I met the nitty gritty dirt band. And from there I met Jimmy Messina, and here we are.

**Kim Fauskee** 05:36

So it's interesting that you said that you made a living originally as a songwriter, right? So there's a differentiation between being a musician and a songwriter. Some are one or the other.

**Kenny Loggins** 05:46

Yeah, being a performing recording musician, and being a songwriter. There were some great songwriters over the years that were not necessarily performers.

**Kim Fauskee** 05:55

So when did you become or know that knew that you had a talent in songwriting? Because obviously, you were pretty young and got hired by TV studios at that time to write music for them. Yeah, so you must have had a talent pretty early on or a knack for writing music?

**Kenny Loggins** 06:13

Yeah, I found I found that neck as I was taking guitar lessons. From the big brother, a buddy of mine lived on another block in Alhambra. It's probably what a sophomore in high school. And, and as I was taking guitar lessons, I just automatically started writing songs. And I saw that things were coming out of me, so to speak, that seemed beyond the intellect.

**Dr. Dana** 06:50

So there were a spiritual quality to it right from the beginning,

**Kenny Loggins** 06:52

I wouldn't have interpreted it that way back then. But it was every time that I would write a good song. And then probably at that time, I thought everything I was doing was a good song. Every time I would sit back and look at it and go, Wow, did I do that? Wow, how did that happen? And then gradually, over the years, I began to see that there was a sense of music moving through me, and that I became much more of an instrument for that music than an actual creator of that music. It's a co creation, right? So yeah, there's a spiritual quality to it. I don't know any other way to hold it.

**Dr. Dana** 07:29

Well, that sounds like I mean, that sounds very accurate. And it's good to give credit where credit is due  
Yeah.

**Kim Fauskee** 07:39

So So you have this natural knack, the spirit, as you were saying, talking, or speaking through you, in terms of the music,

**Kenny Loggins** 07:49

let me just interrupt you Sure. I could interpret that also, as my subconscious speaking to me, especially since we're in this forum today. That I found over the years that music, or that part of me that wrote my music, knew what I was doing before I did, and knew what was coming and knew what I should be doing. Before I consciously was aware of it. A good example of that is a divorce, where I'm suddenly writing divorce songs. And I'm asking myself, is this actually happening? It's like, where did this come from?

**Dr. Dana** 08:24

And that was prior to

**Kenny Loggins** 08:26

prior to a year before actually becoming aware that that the end was nigh.

**Dr. Dana** 08:32

Wow. So I mean, so it must have come a big surprise, some rolls and you realize that you are writing about

**Kenny Loggins** 08:40

that? Oh, yeah. It comes as a surprise, like walking out your door and having somebody punch you in the face. You don't see it coming? Right. Yeah.

**Kim Fauskee** 08:52

I wanted to get on to that about the commercialization of music. And I don't know if you saw yourself at that point, being a musical artist or an artist songwriting artist at that point, and then having to do it for work. At that point, because, you know, I have artists, friends that talk about how doing it for themselves is different than doing it for somebody else.

**Kenny Loggins** 09:18

I wasn't writing like, like a visual artist might do a piece on commission. I wasn't writing on commission, I was always writing for myself a couple of times, I would try to write for other people. But I was a miserable failure that I could just couldn't quite capture what I thought those other artists wanted. And here I'm talking at 18 quite young. Yeah. Oh, yeah. At 17. I'm writing so I wrote Danny song and how Supracondylar at 17. Wow. So you know, I was writing songs that were making people go, Wow. Yeah, at an early age, and I didn't know exactly what to do with them. But yeah, so the what you were getting

about about commercialization was not really a factor because it was always for me. And even when I was writing for the publishing company, Wingate, my friend at Wingate, Bob Todd said, you should be writing for yourself. He said, The only person who can sing the songs as usual.

**Dr. Dana** 10:22

So he encouraged you to, to start to

**Kenny Loggins** 10:26

encourage me to, to move into recording, he hooked me up with a group called Gator Creek. And I sang my first version of Danny song for Gator Creek and on Mercury and then it wasn't long after that, that I met Messina,

**Kim Fauskee** 10:42

what age or what period? In your professional development? Did you realize I can do this for a living? And maybe this is going to be sustainable? Maybe I don't. Maybe this isn't the backup plan. Maybe this is the plan for

**Kenny Loggins** 10:58

that my sent my oldest boy Crosby here in town, he's he teases me that I taught him that don't have a backup plan. And I must have taught him that along the way, I don't recall it.

**Kim Fauskee** 11:11

But he wrote it from the yard at some point, right?

**Kenny Loggins** 11:13

If you really want to succeed at something and your heart is into it, and that's a big if don't have, you don't have a backup plan, you commit to it. And I think your chances of making it successful, whatever it is, are much better. And I think from my point of view, you've got to love what you're doing. Because then it's never really work. And then just commit to it.

**Kim Fauskee** 11:39

Dana and I talk about not only with other guests, but we talk about in a book that we're authoring right now. The fear of success and the fear of failure. Obviously, there are two different two different things and assuming that you understand what either one of those. And so was there was there a point in your career where you had the fear of success or fear of failure at all,

**Kenny Loggins** 12:09

not consciously. I think being a performing artists was always my dream, you know, coming from being like a nine year old, imitating Elvis Presley or whatever. It's was just that thing that I wanted to do.

**Dr. Dana** 12:26

Sounds like was really very much a part of who you are as a person. Yeah, really young leaves. Oh, that's pretty good.

**Kenny Loggins 12:32**

That's an essential part of, of who I was.

**Dr. Dana 12:37**

So it was natural that it just unfolded the way that it did it. Yeah. And then

**Kenny Loggins 12:40**

I'm just I'm just putting one foot in front of the other, you know, learning to write a song, I tried to write my first song, probably just a 10 year old. Wow. And I don't remember whether it got anywhere. But that was the thing that was on my mind. I tried to form my first band when I was in sixth grade. So it's remarkable, like some spirit that's going we're going over here, you're gonna bring your body with us.

**Dr. Dana 13:07**

Was it difficult to have a partner in your career at that point, when Jim Messina became that when you guys joined up together?

**Kenny Loggins 13:14**

You know, I? It wasn't, at least initially. That for me, I've been very malleable in that way. I really consider myself to be a collaborator. I did my early writing alone. But I think you have to earn your wings before somebody is going to let you in the living room to write with him. So I needed Danny song house foo corner era to say, yeah, these these are my credentials. I could do this. But But I also found that like when I wrote with Mike McDonald, Michael is a very clear sense of who he is and what he does. And if you listen to his music you get this is quintessentially Michael every time. So to collaborate with Michael, I had to take on an aspect of who he was. So I'm walking in the door being a reflection of who I think he is. So I'm not trying to impose Kenny Loggins on Mike McDonald. I'm trying to enhance the thing that is Mike McDonald. So as he's singing a melody, and then when he stops, my imagination goes, What would Michael do? What do I hear him doing in the section and then I sing that it's usually acapella. Back to him. So what if the wouldn't we do this this, what chord Do you hear? Try this chord, and then we're off into the next section. So sort of and I'm taking notes and Michael's the kind of guy that hypnotizes himself when we're writing, so he doesn't remember what he's just done. So I had to have a cassette machine and record everything he did, and everything we did, so that then the next day I would go through all those tapes and go, Oh, this parts really great, this parts really great. And then here, we're searching for an hour, and then all then we hit that thing. And I put it all together, I take it back home and say, here's what we got so far. And then we finish it.

**Dr. Dana 15:15**

So do you think your intuition was a big part of how you were able to do what you just described in terms of feeling what the other person needed from you, in a way?

**Kenny Loggins 15:25**

Empathy or intuition? Yeah, I think maybe both. It's an empathetic thing. I think it's yeah, it's both. It's an intuitive thing. Intuition, I think comes in when I hear him the first time I heard him on a Doobie Brothers record set, I got to write with that guy. There's a part of me that goes go there.

**Dr. Dana 15:42**

So you just could feel the need to connect with him.

**Kenny Loggins 15:45**

Yeah. And then when we're in a writing situation, it's part empathy and part my own spirit that, that even though I think I'm imitating or reflecting Mike McDonald, I'm really doing me. This is how I hear that. You know, so I'm not completely a chameleon. I'm not completely absorbed in the culture. But collaboration requires two people unashamedly showing up to be 100% in the room, not I don't want to impose my thing on to you, my thing will come with me. You know, I need to stay open to what's,

**Dr. Dana 16:24**

what's being done. And it sounds like you really enjoyed the connection.

**Kenny Loggins 16:28**

Yeah. When I was in like seventh grade, I read a book about George S. Kaufman, you know, who will that was? He was, the title of the book was the great collaborator. And he created the Marx Brothers. Right? He wrote a lot of Broadway plays from that era, right. And he was the guy that taught Groucho Marx how to walk. And I had seen some Marx Brothers stuff, but I just picked this book up out of nowhere. And to this day, I remember it. Yeah, I remember that long time ago element of A, I'd probably never even heard the word collaboration before I read that book. And you were quite young when you read it. Yeah. It stayed with me.

**Kim Fauskee 17:19**

Which, which one of you guys were was in Santa Barbara first Messina. You are MacDonald. Me. You were here first and brought everybody else with you? Right. I remember when everybody was living here.

**Kenny Loggins 17:30**

Yeah, Santa Barbara is a forcefield all its own it said people find it.

**Kim Fauskee 17:36**

Is there an era in in your musical career that stands out to you more than any other eras?

**Kenny Loggins 17:46**

You know, I just finished writing my autobiography. And then I in going through all the paths, and I was afraid to write one because I was pretty sure I didn't remember any of it. But gradually, you know, doing homework and calling up old friends and you know, interviewing road managers and musicians. I pieced together these things. And then memories start to come. That I've been lucky that there have been like a number of what my collaborator called acts in my career, like a three act or four act career, you know, the the new the new Top Gun and wrote the rebirth of, of maverick has brought another era into my career. So when I first started writing and recording with Messina in 71, my business manager said, well, you'll probably have two or three good years. So let's be careful how you spend, and let's build up some, you know, financial resources for you for witnesses over and for

**Kim Fauskee 18:56**

That's faith. Three got three good years. And yeah, it was pop

**Kenny Loggins 19:00**

music at that time, right? lucky if you get three good years. Yeah. And it just kind of kept going.

**Dr. Dana 19:06**

How long were you guys together?

**Kenny Loggins 19:10**

Loggins and Messina had six years, right? From 71 to 76. And then, and then I went solo. And then the next thing I had was a tour with Fleetwood Mac which took me into a duet with Stevie Nicks that launched my solo career right. And that's kind of still going but then when all the solo careers were all old that was starting to fade when disco came in, right? And then I did an end run again grace not not an intellectual Gee, I think I should write for movies. It just landed in my lap. Well, that I did an end run around disco.

**Kim Fauskee 19:46**

So Donna Summer didn't come up in your intuition that she'd be a good person to collaborate with Attorney logins and Donna Summer.

**Kenny Loggins 19:53**

That's funny. You should say that. I actually did or did you attempt to collaboration with her? We didn't get any views. sick from it,

**Kim Fauskee 20:00**

you must have been vibing me right now or some summer, maybe the only disco person I could remember exactly what my life is.

**Kenny Loggins 20:08**

Now Rogers for a while I'll speak. He in his book he claims to have invented disco. He's an interesting character, you should get him up here some time. We're gonna need four hours for him. Yeah.

**Kim Fauskee 20:22**

Everybody's a legend in their own mind sometimes. Right? So. So your autobiography that you've been writing? What did you learn from writing that about yourself?

**Kenny Loggins 20:35**

Yeah. Writing the autobiography is like therapy, and a deposition all rolled into one.

**Kim Fauskee 20:45**

Boat, both unpleasant at certain times,

**Kenny Loggins 20:47**



I learned certain things about my mother that I was not aware of. I caught strong pictures with my relationship with my father and how solid that was and how that served me throughout my life. I think fathers are not given the credit that they need or deserve. Because the mother is so very, very important in the formative years of any child. But the father comes through to teach a level of self confidence in the world, that the mother is more the building of the inner world. And the father is the outer world. And my father was really good at that. You know, just you had a way about him. That was easy. He was his hero was Bing Crosby. Okay, so he smoked a pipe. And he had that sort of Cavalier kind of attitude. And he was my track coach in high school, and taught me basketball and baseball and all the good stuff. We moved from Seattle to California, because he knew he wanted to raise his kids outside.

**Kim Fauskee 21:53**

And did your parents live long enough to see your success in the music business? I

**Kenny Loggins 21:57**

saw the InM years for sure. And I wrote whenever I call you. Yeah, whatever. I think I wrote whenever I call you friends. So the next route was about that. Yeah, was about their relationship. So we know heart to heart. Sorry,

**Kim Fauskee 22:14**

heart to heart. Okay. So we started the podcast talking about, about how 2020 three's is going to be a fairly significant year, not that you've had not had other significant years in your career. But this is a fairly significant year for you, because you're stepping away from I know you're stepping away from touring. That's just that's primarily it. Yeah. And so I want to talk a little bit about that, because I don't know how many and I don't want to to misstate it, but how many decades that you've been on the road consistently other than COVID years or other years to have kids and things like that, but it's been probably a great portion of your adult and professional life. Yeah. And so how are you? How are you feeling right now knowing that this is this? Is it in front of a crowd?

**Kenny Loggins 23:03**

It's what we're calling the tour. This is it. This?

**Dr. Dana 23:07**

Is this call? Really? Yeah,

**Kim Fauskee 23:09**

there was a song I think that you did was, this is something like that.

**Kenny Loggins 23:13**

And, ya know, I'm of two minds on that, you know, part of me is, is feels very done with the road. And I just turned 75 this year. Congratulations. Thank you. And

**Kim Fauskee 23:26**

you still look stellar.

**Kenny Loggins 23:28**

I feel pretty damn good, too. And in my gal and I play a lot of pickleball together. And that's the new secret now. Two hours, two and a half hours at a crack, you know. So that's a lot of lateral

**Kim Fauskee 23:41**

routers, a lot of time on your legs moving around. Yeah.

**Kenny Loggins 23:45**

And so it's not you know, I've thought about it. Once we really committed to, we meaning me and my team committed to having this be the last year on the road. The big question was, well, you can still really sing really well. And you can still move around and why quit now? And I thought, well, now the question is, do we quit at the top? Or do we quit at the bottom? Who raised the question? Oh, friends of mine. Oh, friends. Okay. Yeah. Just you know, geez, you know, why stop touring, if you can still do that and make money and still pit your high notes. And, but I feel like, I just feel like now's the time. I have more things that I want to do that don't involve touring. You know, I have five kids. I have three grandkids with one more on the way. And that's going to just keep growing. And I'm in a relatively new relationship. Five years now. We want to travel together. We want to be together and I want to see my kids and my grandkids. So maybe it's time to move to the next phase. And we're right where we left off this morning,

**Kim Fauskee 25:01**

so it doesn't sound like it was a difficult decision for you to arrive at that probably that it's been coming on for some time. And you've given a great consternation and and

**Kenny Loggins 25:14**

even, you know what really galvanized the idea was 2020. So COVID did it, did it I, I really enjoyed not having to go anywhere. Okay, I loved being home, we got E bikes, we'd cruise around Santa Barbara, when there were no cars out there, or no, it was awesome. It was amazing. And, and everyday, we'd wake up early and say, What do you want to do today? Let's, let's go out and do something and there was no time thing. And I just loved it. I know I'm in a minority on that. But you know, for me, my life has been so out in the public and so extroverted, and I'm not an extrovert, I'm not actually an admin, there's probably a term for that. I'm pretty much of an introverted guy who had to learn how to be an extrovert, right to succeed at my work.

**Dr. Dana 26:07**

So giving, giving up touring is giving a part of your identity in a certain way. Right? Do you do feel any sadness or any sort of? Do you feel the loss of that? Yes. And how do you deal with with that loss? How do you?

**Kenny Loggins 26:25**

For starters, one has to accept the fact that there's going to be loss, there's going to be grief. Right? There's, there's a process that I have to go through in order to let that part of my personal identity go.

Right. It'll never fully be gone, I suspect, but I know that each show will be a part of the grieving process.

**Dr. Dana** 26:47

Do you do you find yourself sometimes crying in that feeling cried

**Kenny Loggins** 26:51

over the dumbest shit. It's like I find I find that commercials on TV will make me cry. Okay. I remember seeing my dad cry over a dog food commercial when I was a kid, and I thought why he's holding a lot. Now I am him. And but I know what I'm holding in. I'm hoping I have to be in the process of letting this part of my career go. Right. You know, I was cracking up when I think of show business people as people as entities that people emulate. Because anyone who needs the whole world to applaud for you is probably not the most secure person. More than likely not. And and you really need to know how they're voting and what they're doing. I don't know. It's like, well, we don't really know what's making showbiz people run. And I'd be one of them. And I was talking to them. I was talking to one of my kids about that the other day that this thing that has kept me running, I'm really not sure to this day. Exactly why and a part of it is that I think it's my spirit that has wanted to do this. When I first met Jimmy Messina. He told me, he'd been on the road for six years already. And I said, Wow, I can't imagine being on the road that long. And now it's been 50. Some, you know, there have been years where I've taken off for the birth of a child, or a special period of my life that required that. But it's been a lot of road.

**Kim Fauskee** 28:34

Is there something in this last tour that you want to do or want to cement in your legacy at all? Or just gonna go out there and play your music? And? Well,

**Kenny Loggins** 28:47

I've been working on the setlist because I really want it to try to encompass the whole career, but I can't play that long.

**Kim Fauskee** 28:59

There's a lot of you've had a lot of decades, that'd be that'd be a long concert and

**Kenny Loggins** 29:03

Vilanch concert. You know, I'm going to try and keep it under two hours. Okay, but I touch into a little InM I touch into that celebrate me home era, on through the career into the movies. And then I promised my fans publicly that I would do deep cuts. I know. So I'll go in a little deeper and do things that that I haven't necessarily let myself do very often. Like a song like keep the fire which is really well known, but almost never performed it because it's difficult. But I have a great band this year. So a lot of good singers with me so we'll be able to do those heavy vocal tunes to

**Kim Fauskee** 29:44

have you thought about the last show. Yeah, I don't know where your last stop is on the tour. But take a guess. Santa Rosa Santa Barbara.

**Dr. Dana** 29:51

Yeah, yeah,

**Kim Fauskee** 29:52

yeah. Good for you. Yeah, county bull county bull. So have you thought about that about what it's going to be like and yeah, And what you may want to get out of it and looking around and walking off stage for the last time.

**Kenny Loggins** 30:06

Not ready to go there.

**Kim Fauskee** 30:08

Not that stage should at least be walking off the tour stage for the last time.

**Kenny Loggins** 30:15

Now, I've been thinking more about what what kind of show that should be, and and what to put in the show. So it's still I'm still forming it in my head. And there are guests I would love for Michael McDonald to come join me on stage we can do few of the tunes we wrote together. What a fool believes this is it heart to heart? I'm not sure where to go from there. I think it's forming. There's time. It won't be until November.

**Dr. Dana** 30:51

So can you imagine when you're onstage performing that you must get an incredible endorphin rush from that feeling of really connecting with so many people and and watching everybody really enjoying what it is that you're bringing to them?

**Kenny Loggins** 31:05

Yeah. There's nothing like it.

**Dr. Dana** 31:08

Yeah, I was assuming that it's just most amazing feeling. Because when I watch people form, I think wow, that's got to feel so good. Yeah. So do you have ideas about how you might be able to generate some of the kind of feeling once you stop touring?

**Kenny Loggins** 31:22

Well, he had an idea that came to me during the response to the mudslides here in Montecito when I was approached by some of the local kids who I'd been working with, as a mentor, to help create a show, to raise money for first responders. And in the process, I discovered that I loved working with teenagers who would actually listen to me, Oh, my God, you actually shot? I don't know if that'll continue or not. But

**Dr. Dana** 31:58

that's a brilliant solution. You know, I've enjoyed that. Also, in my work with teenagers have them actually be interested in what I might

**Kenny Loggins** 32:05

say they look at you in Listen, as if, as if you have something to say, I like my kids rolling

**Kim Fauskee** 32:10

their eyes, as long as they're not there as long as you're not their parent. Exactly.

**Kenny Loggins** 32:14

Yeah, Landy, you know, and my kids deal with the shadow, my shadow. And that's intimidating. And a problem is has been, but that's it said, working with youth, we we had mentioned this book I was reading when I first got here called from strength to strength. And the idea is that as we get older, our brains change. And we become more of a depository of information versus the creators of information. And not that we can't create something some of us do continue to go on into that and then and the ones that do win a Nobel Peace Prize, those are fewer numbers. And that so that reason that men therefore mentorship becomes more viable, more logical, because I know a shitload about making music and making records and the business and, and I'm kind of okay with talking to young people who I feel maybe are headed there. I'll get we were talking about intuition a minute ago, we're gonna get an intuitive on somebody. I think this person's really headed for showbusiness in one way or another and and I'd love to help.

**Dr. Dana** 33:37

You've also been incredibly active in the community here in terms of being really a generous person with certain organizations. How did that start for you?

**Kenny Loggins** 33:46

That I think you're talking about unity, right?

**Dr. Dana** 33:48

Yes. And shelter box I know that shelter boxes

**Kenny Loggins** 33:51

I'm more donor than Oh, founder. Okay,

**Kim Fauskee** 33:54

except I did see a clip of Kenny recently I think there was a Shelterbox fundraiser and I was thinking about this when he said when people said you shouldn't quit because you still hit the high notes and I saw somebody had put posted a snippet on their from their iPhone of using oh my god, he still got it. So I probably would have been one of those people say Nah, man you got a couple more years to get going. Yeah. Oh,

**Kenny Loggins** 34:17

man. Don't quit now in Sinatra die on stage.

**Kim Fauskee 34:22**

Thank you. Good. So sorry, I didn't perfect time interject that

**Kenny Loggins 34:25**

definitely derailed the conversation.

**Dr. Dana 34:28**

I'm just curious about your philanthropic

**Kenny Loggins 34:32**

Oh, right. Yeah, that I got into unity. When it was called the Council of Christmas cheer right. In the either I think late 70s. And when I met Barbara telephone who was running the council at that time, and I had been each Christmas. I had been upping the ante of I started off by going to the local a local club up and asking the owner to make entrance into the club that night be a toy. And we would gather all these toys and then I would take them to Toys for Tots. And then one thing led to another I did a couple clubs one Christmas season and then I decided that I would do some grandstand D thing and have two bands alternating between all the clubs in town. And I would try to play every performance venue in town on one night. I didn't get out of there till like one in the morning. And Barbara came to me and said, Do you know where the money goes, when you do this stuff? Do you follow the money? Do you follow the toys? And I said No, honestly, I don't. I leave that to others. And she said, Well, let me show you something. And she showed me what she was doing with Councilor Christmas cheer. The the storage, what do you call those things is like a big trailer. Right? The metal storage trailers. Yeah, yeah. And they were working out of one storage trailer at the time. And I thought, this is exactly what I was hoping for. It's an organization that feeds clothing, books and toys for children. It was pretty much one stop shopping thing for me. And I thought, I want to help develop this. So I took the idea to Bob Smith at ke YT. And Bob said, I love it. Let's do a telethon. And from that point on, it just grew. So then I found myself just stuck in this, this thing that I created, and I say okay, I might as well make the best of it. And I gotta show up and see what happens. I mean, it

**Kim Fauskee 36:35**

has become synonymous with Kenny Loggins, right Christmas unity in the unity shop. And Kenny Loggins are synonymous together, at least in this town. If you've been here long enough and either have seen the telephone or Brad Paisley moved here. That's true. He's been involved in it now took

**Kenny Loggins 36:51**

unity copied it and took it to Nashville, Eddie, oh, he's got a version of it in Nashville. That's fantastic. I

**Kim Fauskee 36:57**

think Jeff Bridges may have been involved at once. Yeah.

**Kenny Loggins 37:00**

Jay, and Michael Douglas Jagger, pretty much all the big names that come through town.

**Kim Fauskee 37:07**

I want to go back, we got away from the transition thing a little bit, because something that that we were talking about before we started recording, which I think is important to mention here is that you have this group of other professionals that are kind of in a very similar time in their lives as you are right now in terms of being very successful in whatever they did in life. And now or transitioning into the next part of their life. And having this support group, I think has been not only helpful for you, but it's very interesting of what you guys have been talking about. Yeah.

**Kenny Loggins 37:40**

So basically, this this book I told you about, from strength to strength, that the key it's more difficult for people, people, men or women to transition from positions of high success, or lives of high success. into that, let's say 60, something and on, you know, where you find you're either retired or pushed out of your work or are just ready to move into another phase of your life and you don't know what it's going to be. And the books sort of helped me define those areas that I feel drawn to mentorship being one of the primary ones because I get to still play in music. I ended up writing. I've written a couple of songs with teenage writers that are pretty damn good. And it's like, I get the rush again. It's like wow, this is I remember I wrote with the Sherman Brothers, who were who wrote the Mary Poppins music, they wrote everything from Davy Crockett on through with with the Disney organization. And I got to write for the Tigger movie, a woman working in the music division of Disney named Bambi

**Kim Fauskee 38:56**

don't go fit Go figure, right. Yeah, go figure.

**Kenny Loggins 38:58**

I think she was born for the job. Yeah, it was good to meet him at the Sherman Brothers wrote the original Winnie the Pooh movie music. But Kenny Loggins wrote the Winnie the Pooh song. So let's get them together to write music for the Tigger movie. And so we came together. Saw screening of the ticker movie we wrote together. And these were two gentlemen, one of which was in his 80s. The other was probably late 70s,

**Kim Fauskee 39:22**

when when I saw a documentary on the Sherman Brothers, you would have never thought they were songwriters, just by their appearance. And they were that they were tin

**Kenny Loggins 39:29**

pan out, like old school. Exactly. You know, when we saw that ticker movie, and I had signed on to sing the theme to this movie, whatever we write, and Richard Sherman goes to the piano and and starts going do me do me do me to do mean, I'm Tigger. I'm Tigger on a bunch of very nice. No, I'm probably not gonna be able to sing that. Yeah, let's

**Kim Fauskee 39:52**

stop right here,

**Kenny Loggins 39:53**

stop here and start over. So he turns to me says, Well, what would you do? So I just seen them Have a I don't like pop songs out like that. Like I want to sit with it write ideas down. But I just seen that was not Sleepless in Seattle, but was one of those movies from that era where Harry Nielsen's music was the theme music to the movie. And I thought, well, something like a Nilsen song. So I just sort of made this thing up in the spur of the moment that became the verse. And we just worked, it didn't. And Richard transmute goes, you know, you're good. You're really good. It's classic. But the reason I brought this story up was because after we finished the song, Robert has given me right back to my car. And he says, and I said to him, you know, you're 82. Man, have you thought about retiring? And he said, Are you kidding? Where else? Can I get a rush like this? Right? I thought, yeah, well, that's part of what I love is when I write with young writers and I see that thing happen, that creativity just kind of burst, and something new and different, that I never would have thought of, but that I can help form and shape is a rush. So I love doing that.

**Dr. Dana** 41:13

So when you meet with your friends, are they as active in sort of mentoring people in their professions, as

**Kenny Loggins** 41:20

you know, well, but in their world, it's not mentoring, it's, it's called a non advisor. It's called, you know, I'm a consultant, consulting or coaching in that way, Roche, but more like consulting younger versions of what they used to do. Gotcha. As long as that technology hasn't stolen it away, right.

**Dr. Dana** 41:44

So go ahead. And just curious about how often you guys get together to talk.

**Kenny Loggins** 41:48

It's a men's group of five guys, we try and get together at least once a month, sometimes twice a month.

**Dr. Dana** 41:53

Oh, that's cool. And they are they supporting you in your transition?

**Kenny Loggins** 41:58

Absolutely. Yeah. No, it's, we support each other. We the purpose of the men's group is to have conversations that men don't normally have

**Dr. Dana** 42:07

to tell the truth podcast.

**Kenny Loggins** 42:10

And to bust each other on our bullshit

**Kim Fauskee** 42:12



old guys aren't supposed to be vulnerable. Right? And have those conversations supposed to like sports and women and booze. So right football, football? Yeah. You're not supposed to talk about transitions in life and how it's making you is there more to life than I apparently there is I've I've, I've dug deeper. Besides the common life,

**Kenny Loggins 42:35**

I have great conversations with my 29 year old Luke, we have conversations that are like the deepest therapy. And it's reciprocal. I listen as much as I speak more probably. And in that way. We go in so deep with each other that went to actually going, we should do a podcast, right? And just be father son, talking about the shit that matters in our lives. Sorry about the profanity, but in rock and roll my whole life. And

**Kim Fauskee 43:08**

we're all about transparency and speaking your truth here.

**Kenny Loggins 43:12**

So yeah, anyway, so.

**Kim Fauskee 43:13**

So talk about that a little bit. So I mean, Luke's 29, right, at this point, and, and he's psychologically sophisticated, and has some formal training in that area as well. Have you guys always had that relationship, though? Have you been always, you know,

**Kenny Loggins 43:29**

always meaning since he moved out of his parental home and made his way into college, and I think really our conversations, the deepest conversations happened after he graduated from UC Davis. And then he had a little bit more perspective in life, been away from home a while. And, but he is that guy, he goes in deep automatically. So I'm not worried about him. That's, you know, wherever he goes, he's going to figure he'll figure

**Kim Fauskee 44:00**

he'll figure it out. Yeah. So I didn't when I mentioned about you in your last concert at the county boom, walking off in your last memories, I didn't want to say that you're taking your guitar and going home and never coming back out again. And you've talked about you know, you've written this autobiography or still writing this autobiography you're doing this mentoring and fellowship thing with young artists. You're going to continue in music and in some way I mean if if a movie comes calling again a TV comes calling again. Absolutely if there's another artists that God can add love for you to come to Austin and play a couple songs with me on stage would you do

**Kenny Loggins 44:40**

so entirely possible Yeah. And benefits you know, here and there.

**Kim Fauskee 44:44**

You'll still continue with Unity shop here in Santa Barbara. Oh,

**Kenny Loggins 44:47**

yeah. I am want to keep it live. You know, it's it's been difficult making the transition from when Barbara passed away a few years ago now and and they're doing a great job.

**Kim Fauskee 44:59**

She was quite Add a driving force wasn't sure? Yeah, he was a small stature. But yeah, was like nine feet tall otherwise,

**Kenny Loggins 45:06**

yeah. But yeah, there's things I still want to do. And but when you travel for a living, we wanted that you asked me about awarenesses from writing the book, one of the things I realized was that I was just like my dad, I'm a traveling salesman. You You, the differences were, he would sell the product, he was given by the company. I created my product. And then I would go out on the road door to door and, and sell. And so my life has been away from home much of the time. So it's ironic that the guy who wrote celebrate me home doesn't spend much.

**Kim Fauskee 45:49**

That's it. That's going to change a little bit in 2020. For him. Yeah, jumping, right? Yeah, I

**Kenny Loggins 45:53**

certainly hope so.

**Kim Fauskee 45:54**

I don't know how many how many dates do you have on this tour?

**Kenny Loggins 45:57**

Almost 40. That's a lot. That's a while guy. Wow.

**Dr. Dana 46:01**

Is there anything in the back of your mind that you've never had time to pursue? That you're just sort of wondering if now might be the time.

**Kenny Loggins 46:10**

When you know, when you start to consider some version of retirement, you definitely one definitely most of those things over. What I loved to do early on in my career was woodcarving. And then I plunged a knife into my left hand.

**Dr. Dana 46:25**

Oh, dude, that's not good.

**Kenny Loggins 46:27**

Gave the hobby up. But I, I feel like I had a talent for it. So probably some form of visual art would be a good thing emotionally. I have to stay active physically. So I definitely will play pickleball as long as I can. And whatever else comes along, travel,

**Kim Fauskee 46:51**

you seek the counsel of other artists that have gone through the transition?

**Kenny Loggins 46:55**

Good idea, let's send this show out.

**Kim Fauskee 46:58**

Maybe that's the next mentoring thing you're gonna do is the the other ones that are on the Sun lighting of their career and trying to figure out what's next. It doesn't seem like that happens anymore, though. You know, these, these acts that have been around for forever, seem to be either resurrected, or, you know, with these new venues and the Chumash and all these other things that things like everybody's still going in, Mick Jagger seems like he's 150. And, but on stage, he's like, 30 still

**Kenny Loggins 47:26**

keeps Richard passed away. And he's still doing it. Yeah.

**Kim Fauskee 47:34**

He's still doing it. He's still out there. So he's

**Kenny Loggins 47:36**

got a hologram of a prop up his body. Yeah. He plays. It's

**Kim Fauskee 47:39**

like Weekend at Bernie's right here. Just bring it bring him out for the concert there. Yeah. But no, you didn't really You didn't talk to people in the industry and said, How did you do it? And how did it feel? And what did you miss? Now? It was it was your own decision

**Kenny Loggins 47:55**

finding my own wheel? Yeah. Yeah. I'm not sure that might be a good idea. Like, we'd have to watch and see, you know, ROM das wrote a good book about that. tail end of the life. There's information out there, but not a lot. You know, especially for men a lot.

**Kim Fauskee 48:17**

So what do you fear? Do you have any fears?

**Kenny Loggins 48:21**

Which, at the time? I think I have to go into Yeah,

**Kim Fauskee 48:25**

it's sort of been an hour already. You should have turned it on. I had it on Yeah.

**Kenny Loggins 48:31**

What do I fear? Loneliness. I fear Growing away from or having my family grow away from me. I think that family becomes more and more important as we get older. And those things that we did in our life, that sabotage that become bigger regrets? And

**Dr. Dana 49:00**

do you have a process of making amends to the people that you feel that you might have heard in some way?

**Kenny Loggins 49:05**

Who would they be?

**Dr. Dana 49:08**

I'm assuming that it might be family members.

**Kenny Loggins 49:10**

It's an old manager, I'm sure I've

**Kim Fauskee 49:14**

never thought he lasts till 75.

**Kenny Loggins 49:16**

Yeah. No, I'm good with my family members right now. I feel like we're doing really well. That's really important. And you know, the hardest thing that I find in my life now is dropping the fears of rerunning stupid mistakes

**Dr. Dana 49:38**

to regret from the past.

**Kenny Loggins 49:40**

He likes to do that with like, from relationships, like marriages that didn't go well for one reason or another, and I definitely try to make sure that I'm on good speaking terms. I was with my exes. And I just actually have have had an amazing experience reconnecting with my 25 year old. Hana has I'll have to ask your permission after we do this, but I'll give it to you now. And if we can use it, it's good stuff. There, please. My, my daughter has transitioned into being a man into being a boy. 25 year old man. And in the process of that transition, we've re met in a new way. And she he is completely different. There's just a level of maturity and groundedness, and joy that I never saw in Hana. And it's stunning.

**Kim Fauskee 50:57**

Was there a metamorphosis over time? Alecia? Oh, let's have a second here. Thank you. But now, I really appreciate you your honesty and vulnerability on that, because I think it's a very worthwhile and common topic now. Especially with the youth of today. And

**Kenny Loggins 51:19**

oh, you can maybe pick it up for especially you do on that particular topic, because there's a lot of judgment. Oh, God, when she sent me her first song that she had written. Since starting testosterone, I didn't know about it. And I heard it in her voice.

**Kim Fauskee 51:37**

Did she? I mean, it wrap your train of thought here. But was she worried about your judgment? And then not coming to you at all? And I want to say that you? Did you have a good relationship with her beforehand at all? Or was it

**Kenny Loggins 51:52**

we had a very difficult relationship? Very difficult. And she confessed to me two weeks ago that she had a habit of judging everything I said, and finding fault with everything I was.

**Dr. Dana 52:06**

So the transition has helped her feel safer and closer to you,

**Kenny Loggins 52:11**

dramatically.

**Kim Fauskee 52:12**

That's amazing. That's awesome. That's great. Like,

**Kenny Loggins 52:17**

some part of her was led out of jail. And what I heard in that song, was that even though the voice was lower, it was still her.

**Dr. Dana 52:29**

So that sounds like you're incredibly proud of her and feel really grateful for the connection that's developing.

**Kenny Loggins 52:35**

I am because, you know, one of the things I tried, I've tried to teach my kids is to follow your heart. And she's the most courageous of the mall.

**Dr. Dana 52:45**

Is your only daughter, or he is the most courageous. Sorry, is he your What was hard question to ask.

**Kenny Loggins 52:52**

I know it's a hard pronoun to deal with. Yeah, I, I told her him recently. I'll just say him from now on for the shirt. This

**Dr. Dana 53:01**

dialogue. Yeah, I'm sorry for that.

**Kenny Loggins 53:04**

I haven't lost a daughter. I've gained a son. Which is the old thing that people would say at weddings. Right, right. But we both cracked up because it's way more appropriate. Now it's made more real

**Dr. Dana 53:20**

well, and she's wedded to herself. Maybe for the first two himself for the first time.

**Kenny Loggins 53:25**

Yeah. Yeah. There's a level of like I said, there's there's a center there. There's somebody there now, right? It was never there before. And he's amazing. And I have this incredibly rich, honest. I mean, there's nothing I'm afraid of saying now. I can be myself. And he's totally there with me. And he responds, 110% back. And because of that level of honesty, we now have a love awareness of our love for each other that we've never had before. So yeah,

**Dr. Dana 54:05**

well, the more reason to spend time with your family. Right? I'm sorry. All the more reason to spend time with your family.

**Kenny Loggins 54:12**

Yeah, it's Yeah, absolutely. This is one more door opening that that I definitely don't want to let close. You know, I enjoy our conversations just like I enjoy with Luke and just like my older three that each one of them has something that I cherish.

**Kim Fauskee 54:32**

So as you're having children, obviously they were aware of who their dad was. And their dad being in the limelight. Well known things like that. Did you ever think is the father about the pressure that they were? No Crosby had a musical career for a period of time or still plays and like that, but were you aware of the pressure that I was placed on them,

**Kenny Loggins 55:01**

I don't think I don't think it's possible for the excuse me, I don't think it's possible. For a father who has been successful, I'll just say in in the music business to really understand what it's like to be a son, or a daughter. But especially a son because the male to male transition has been, you know, James Taylor's son is amazing, right? Sting son is amazing. Also, coincidentally, a transition. Child stinks son was his daughter that it's not possible for us to really grok what that must feel like to be in the shadow of someone famous. He's so drawn to music, he plays great guitar, he writes great songs, but not that nobody's gonna really take him seriously, because maybe he's too much like me, or? Or maybe it's just the name is the problem.

**Kim Fauskee 56:08**

Did you ever did you ever try to keep him away from the show business side at all in to try and normalize the growing up and the family life. And

**Kenny Loggins 56:21**

when he first told me that he was going to go into music business, I said, you know, there are other fields of show business that might be easier for you know, I thought that he would be really good on camera. But that's where he wanted to go. But again, there I have theories about why that happened in that way, that are for another show at another time. If, but, ya know, it's, I watched him struggle at it, he, he really made us a commitment to making a go of it. And then he gave up I think, at 29 to build a life here, and he's got a successful IT business here.

**Kim Fauskee 57:07**

So you had mentioned when we're talking about the importance of community and the importance of family is, especially as we get older, and especially as we go through these transitions in life, whether that's career or other life transitions to have those people around you, you talked about being in a fairly new even No, five years, I guess, is fairly new of relationships. And so I know we weren't going to really talk about relationships, per se. But

**Kenny Loggins 57:39**

was that what was that a printer or something?

**Dr. Dana 57:43**

That's your dog having dreams

**Kim Fauskee 57:44**

can him Kenny has a Kenny has his dog rocket in the room with us. And I think rocket has been bored to death by our time. Now snoring on the floor, he's dreaming. He is dreaming on the floor. He's having his own dreams at the moment. But importance of having a relationship and what you've learned about relationships throughout your, your life of being married and having relationships and how you've woven in relationships into your music. And that's a loaded question. I know that was a lot.

**Kenny Loggins 58:20**

Yeah. Focus me a little more on

**Kim Fauskee 58:23**

again. Going back to the importance of having community and importance of family is especially as you get older, in there probably at this point, you're you've gone through relationships now that you probably know yourself a lot better. And especially after you've written an autobiography, you know yourself a lot better. Right? And so how are you doing this relationship? Your new relationship now different than you've done in the past? Is what I'll ask or maybe you're not doing it different than I would hope I

**Kenny Loggins 59:02**

am. I think I'm I'm more present as in presence with Lisa in many ways, because I'm not so caught up in the illusion of showbusiness. You know, this this tour this year is throwing myself in the deep end of the pool because we're going to you know, I got a lot of kids and grandkids so I want to make sure that there's some money in the coffers for whatever comes up for that part of the family. And I do want to do

some traveling but I don't need to do this year as heavily as the way we've designed it for traveling. But yeah, I want to be present. I want to enjoy this love affair this third chance I've been given to not blow it. And I hope she's listening to this right Yeah,

**Kim Fauskee** 1:00:01

yeah, now it's recorded. So you can't is we kind of close out this hour and again, really appreciate transparency and vulnerability. And I'm sure like we talked about before that somebody's hearing something that you said that that resonates in their life and appreciate how you're dealing with it or how you said it. As you start to exit the music career, and as we start getting older, and our runway gets shorter, what do you hope to be remembered for?

**Kenny Loggins** 1:00:39

Well, obviously, the music, you know, I think will haunt my kids for years to come.

**Dr. Dana** 1:00:46

I hope it haunts him in a good way. Because yeah, it's really lovely.

**Kenny Loggins** 1:00:49

It'll be in both ways, I'm sure. Yeah. But you know, I wrote a recorded about three songs for children and parents, three albums, rather, for children, parents returned to Pooh corner being the first one. And so that goes generation to generation, so that that music will probably hang around. Years ago, I was asked that question and they said, What do you want on your epitaph? And I said, he told the truth. That has been my primary goal with my lyrics and my music is then that somebody can listen to it and go, ah, that's the truth. Or write that.

**Dr. Dana** 1:01:31

Again, we just want to express our gratitude for your willingness to give us your time. It's so refreshing that your humility comes through and clear. We've had some couple other famous people have come to see us and they haven't been quite as humble as you.

**Kenny Loggins** 1:01:50

Thank you. Yeah,

**Dr. Dana** 1:01:51

it's been a pleasure. It must,

**Kim Fauskee** 1:01:52

it must be the musicians because Glenn Phillips is a friend of the podcast and Glenn's been in here and have a cut from the same cleaning your club, your cut from the same cloth. And yeah, still, just like you was a lovely conversation with a guy and very in depth in that way, and none of the showbiz stick?

**Kenny Loggins** 1:02:14

Well, it's because because the kind of music that we write is introspective, right? So you spend most of your career looking inward. That's where the good songs are hiding.



**Kim Fauskee** 1:02:25

I'm gonna close it right there, because I think Kenny framed it perfectly that that everything is within there. So, Kenny, thanks for being here. Appreciate it. And best of luck on 2023 and the tour and look forward to seeing you at the candy bowl on the last show.

**Kenny Loggins** 1:02:44

All right. Thank you. We'll see you there.

**Kim Fauskee** 1:02:45

All right, take care.

**Fear Me Out** 1:02:48

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