

Two Cents Plus Tax
Episode Twenty: “Sharknadoed Away”

TRANSCRIPT

Transcript has been lightly edited for readability.

(theme song plays)

K: I’m Krystal.

C: I’m Caitlin.

K: And this is ...

K & C: *Two Cents Plus Tax!*

C: Hello!

K: Hello!

Tosho: And hi.

C: Hello. And hi!

K: I sound good today! Yeah.

C: I did my vocal warmups.

K: *(laughs)* I didn’t, which is why I was so surprised! *(laughs)*

C: *(vocalizing)* La la la la la la la!

K: Oh my gosh, this reminds me of [Sister Act 2. That mo\[ment\]](#)—anyways. I was about to go off on a tangent about that montage that happens before they sing “[Oh Happy Day.](#)” You know?

C: Mm!

T: Love.

K: Do you guys not know *Sister Act 2*? Am I *(laughs)*—

C: No no no. No.

K: Okay. *(laughs)*

C: Do we know *Sister Act 2*?!

K: I know! I was like, what's happening right now? Like that is a—

T: What's after the colon? In that movie?

K: Back in the Habit.

C: Back in the Habit!

T: There we go.

K: Yes, of course. *(laughs)*

C: So how are we today? *(laughs)*

K: We're okay. I mean, I—I'm speaking for me now only. I'm okay. How are you guys?

C: I'm okay. I got a COVID test this week.

K: Oh, did you?

C: I did! I am fully vaccinated.

K: Mm-hmm.

C: But I had been feeling really crappy for over a week—

K: Mm-hmm.

C: —so I thought it best to check it out, and I did a drive-through COVID test—

K: *(laughs)* Okay.

C: —which, I have to say, it was super weird, and as we all know, Arkansas's like number one COVID hot spot.

K: Huh.

C: Maybe not everyone knows that. It's—it's a hellmouth here—

K: *(laughs)*

C: —and there were so many cars in the drive-through COVID line, which—I don't know if that's good or bad or neither.

K: Mm-hmm.

C: And I was really really scared to get it done, because I was expecting it to be painful.

K: Mm-hmm.

C: And so we're in the car—my mom and I, cuz she got tested too.

K: Mm-hmm.

C: And I look over and there is a woman who's getting tested, and so like, there's a—ano[ther]—you know, healthcare professional like garbed out in all the PPE, and—

K: *(laughs)*

C: —I see her *(laughs)* stick the q-tip up this woman's nose for quite awhile.

K: Mm-hmm.

C: And I was like, oh my god. And, you know, it's like a car wreck, like I cannot pull my eyes away.

K: Yeah. *(laughs)* You're like, I shouldn't look, but I can't stop ...

C: I know, and I'm like, this isn't gonna help my anxiety, but I wanna know what happens! So she's stickin that q-tip up there for quite awhile. And then the woman doubles over for like five minutes in the passenger seat; is coughing and doin all these things and just terr[ified]—literally terrified. I'm like, oh my god.

K: Mm. Mm.

C: Okay. So that said, then I—you know, it finally comes to my turn. It was nothing.

K: *(laughs)*

C: The woman who did it to me, she's like, "You know we don't have to go in as far as we used to, blah blah blah," and I'm like, *(voice quavering)* "Okay."

K: Right.

C: She does it. Nothing. It was nothing.

K: Right.

C: So don't know what was going on with the woman that I saw. I think she probably did have COVID and maybe it was just like too much for her cuz she was—

K: Mm.

C: —maybe she was super ill.

K: Mm-hmm.

C: I don't know. Mine was negative.

K: Yay!

C: But yeah. So anyway, it's really not—it was not bad. So—

K: Okay. I wonder if like ... cuz you mentioned that the lines were long—I wonder if people are just like using ... I never understand this behavior, but I wonder if people are just using the COVID tests—doing the drive-through COVID testing in lieu of actually getting the vaccine. Right?

C: Mm-hmm.

K: Like, they're just like, I'm just gonna do stuff and then I'll just go get tested every week or something, just so they like ...

C: Yeah.

K: But they're still not getting the vaccine. I'm like, that's a medical thing too. Why not just go get the vaccine? Like I don't understand the problem.

C: Yeah.

K: And I wonder if that's what's going on, cuz ... I mean although if it's as terrible as you say regarding like—with the actual cases, then maybe it is just people are worried, and like—

C: Mm-hmm.

K: —(laughs) I ... we all need to get tested like, today. All the time.

C: Yeah. One other reason I got tested was I've known several people now who have gotten vaccinated who have gotten COVID.

K: Mm. Breakthroughs.

C: And ... there's like no ICU beds here for anything.

K: Mm-hmm.

C: It's a—it's a bad place to be right now.

K: *(sighs)* It's just so frustrating! Especially cuz we *(laughing)* did this all last—a year ago.

C: Yeah.

K: Like we were in this same exact place, and I'm just like, how is it the same, and now we have vaccines but it's like equally as bad as it was last year? When we didn't have—

C: Or worse! It might be worse.

K: Yeah. It ... it's—it's just a frustrating thing. Which is why I'm glad we have this podcast, cuz *(laughing)* we don't have to dwell on it all the time.

C: Thank the lord. Yes.

K: *(laughs)* I know! We can think about other things. So—

C: It's just us girls—

K: *(laughs)*

C: —as Toshio mentioned before you got on. It's just—it's girl time.

K: Mm-hmm. Mm-hmm.

C: And so you, Miss Krystal, are the one who came up with the topic today! So how you feel about that? *(laughs)*

K: You know, I—I—let's peek behind the curtain for a second—I am almost *(laughs)* never the person that comes up with the topic. I will show up and talk, but I'm just like, I'll talk about whatever! Very rarely—

C: Mm-hmm. You're good at that!

K: I—I guess so. I mean, but—

C: No you really are.

K: Well—y[es]—okay. I will—I'll take that compliment, thank you very much.

C: Toshio says you are, as well, in the chat.

K: *(laughs)*

C: You're really good at improving, whereas I have to research—

K: Mm.

C: —anything I do, because otherwise I'm like ... hmm. I got nothing.

K: Words! Yeah, what are they?

C: *(laughs)*

K: No, yeah I—so yeah. I often am not the person that comes with the idea, comes up with the idea for the topic, so I'll just show up and get on the mic. But I don't know. We were talking after the recording last week and this topic kind of came up mostly because it is, you know, related to an anniversary. So my idea this week was to talk about [MTV](#). Because—

C: [Music Television](#).

K: Yes, if you're all unfamiliar, which I hope that you're not. But because last—I guess it wasn't last week; it was August first—was the fortieth anniversary of the launch of MTV.

T: Ooh!

K: Which, I was like, that's not right—

C: Forty years!

K: —*(laughing)* and then I looked it up and I was like, no, it's right. So yeah, MTV is forty years old now. It's ... I don't know what it is today. Like—

C: Yeah, I don't either!

K: —almost nothing. Like it doesn't really—I mean, it exists in name, but it's not at all what, you know, we sort of think of when we think of MTV. It's basically just the vehicle for that show [Ridiculousness](#), which I don't even know what it is, but it's on like—

C: I don't know what that is.

K: It's some half-hour something where it's on all day. If you put on the guide for—the cable guide—you can just like (*laughs*) scroll over it and it'll be like, twelve straight hours of *Ridiculousness*, which—I don't know what it is. Someone look it up and tell me—oh! Toshio says “It's a former ska[teboarder]”—oh, so it's probably like—

C: Who looks at videos online?

K: Yeah, it's probably like [Talk Soup](#), or like—

C: Oh, god.

K: Did you ever see like [Tosh.0](#), where it's just like—

C: No.

K: —viral videos, and someone talk—like introduces them and talks between them? So kind of like—I guess maybe like [America's Funniest Home Videos](#)-type—style show?

C: Okay.

K: Yeah. They make fun of content that exists online, which is like—I guess, but wh[y] ... anyway. That's what they show (*laughs*) all day on MTV now. Like there's no—

C: Mm.

K: —programming; there are no videos; but I don't know—

C: No thank you!

K: —I thought it would be—yeah. I don't even know how they got there. I don't know who that guy is; why is he famous? I've never heard of him. But yeah. He's a skateboarder.

C: We'll just call him the skateboarder.

K: Yeah. But like if he's not [Tony Hawk](#), then I'm like, I don't—I'm not—I'm like out.

C: I don't know who you are. [I don't know her!](#)

K: (*laughing*) Yeah.

C: Hey! I have a related question.

K: Mm.

C: So we've got Music Television.

K: Mm-hmm. Mm-hmm.

C: What about [Video Hits One](#) [VH1]? Is that still on?

K: Yeah! I was—I ... I think it is. I think VH1 is more prominent than MTV, at least in the terms of like the stuff they show. Cuz I know often, I'll be scrolling past and I'll see like, they have some movies on, and some programming. I don't know why they seem to be more ... like robust (*laughs*) in terms—than MTV. I don't know. But yeah. I mean, we can get into some of the stuff with MTV on the business side, cuz I did watch that [I Want My MTV](#) documentary, but ... yeah. I just thought we would talk about MTV generally, you know? I have some stuff written down, some points, some topics we can hit.

C: Nice.

K: But yeah. I mean, I don't—I thought it was interesting that it was like forty years, and I'm like, wow! That's amazing. Like that's so long, but also not really that long? And also it's been a really long times since MTV was like a notable, you know, media—

C: Existence.

K: —yeah. It was like notable media properties. Like it's been kind of a joke for twenty years, and (*laughs*) now it's like, it's still going, but how, and why, and it's very strange.

C: Mm-hmm.

K: So I thought we'd look back on—talk about our sort of experiences with—with MTV. Did you have—you had it at home, right? Is that your ...

C: Yeah. I definitely had MTV growing up, and—

K: Mm-hmm.

C: —in thinking about this episode, I was also thinking about certain music videos that made an impact.

K: Mm-hmm. Yeah. Same.

C: So I definitely have a list—

K: Yup.

C: —of certain music videos that still do it for me, and I would love to hear your opinions—

K: Mm-hmm. Mm-hmm.

C: —on, you know, culturally impactful videos. There's one music video that, to me, is—and this word gets overused all the time, but it is iconic.

K: Okay.

C: To me, I'm like, this is amazing, and I was looking up stuff about it, cuz I was listening to the song earlier.

K: *(laughs)* Okay, now I'm interested.

C: And—which is one of my favorite songs of all time; it's so good.

K: *(clears throat)* Wait, what song?

C: Well, I haven't said it yet. Are you ready?

K: Oh, okay good. I was like, did I miss it? *(laughs)*

C: No no no! I was being just coy and annoying.

K: Mm-hmm. Mm-hmm, mm-hmm.

C: So ... no. Okay. So [the song](#), and [the video](#), is *Freedom 90* by [George Michael](#).

K: Oh my god! Yes. You know what is so funny? I was ... I don't know what I was doing on Spotify. Something. Who knows what? But like it showed up, and the—you know how like you go to the song you're listening to and it'll be like, "If you like whatever—

C: Mm-hmm.

K: —then [you'll like] other songs"? And I was like, oh man, I haven't heard that song in so long! I'm gonna put it on. And then I was like ... this song is a banger!

C: It's so good.

K: Like, George Michael, he really did it on that one! And then I was like, oh yeah, I remember this video being super cool, like lemme go check it out. And I was just like, it's still really good! *(laughs)* Like it's still so, so, so good. Ugh. You're right.

C: You know who directed that video?

K: Who?

C: I did not realize this when doing research this morning.

K: Mm-hmm.

C: [David Fincher](#).

K: Oh yeah! Yeah.

C: Of like [Zodiac](#) fame, and [Se7en](#)—

K: [Fight Club](#).

C: —and all the creepy movies—[Fight Club](#), yeah. David Fincher.

K: Mm-hmm.

C: It's like, whoa! I did not realize that he had directed that. *(laughs)* Ha! Tosh said thank god you didn't say [LaChapelle](#). Yes.

K: Well, that kinda would make sense, actually, considering the content of the video. You're like, I could see if David LaChapelle directed this.

C: Yeah! Because in the video, you have [Cindy](#). You've got [Naomi](#). You've got [Christy Turlington](#), I think.

K: All of them.

C: Was Linda in that? [Linda Evangelista](#)?

K: I think she is, yeah. Yup.

C: You have all the supermodels—

K: Of the moment. ???

C: —of the nineties, like back when that was—I guess we have supermodels now, but it's not the same. Like, that was Naomi saying “I don't get outta bed for less than ten thousand dollars a day”—

K: Right.

C: —and we're like, okay Naomi! Sure!

K: Yeah. Get it, girl (*laughs*), you know?

C: And then (*laughs*)—and then all of them in that video, and then the song is incredible.

K: It's so good. So good.

C: And then the jacket bursting into flames.

K: (*laughs*) Well, it's kind of—well, if you listen to the lyrics—

C: The jukebox—yes! Oh my god.

K: —like [the lyrics](#) were all about how he's like sick of being, you know, what he thinks that the industry wants him to be, and he wants to be himself, and you know, that—you know, you can read a lotta stuff into that—

C: And queer!

K: Yeah, exactly! So he wanted to be himself, and he was like, "I'm sick of this. I'm not gonna do the thing that you want me to do with my image. And so I'm gonna make this video; I'm gonna put all of these, you know, beautiful people in it, and they're"—and another reason the video was like a huge deal was because at the time, this was like the rise of the supermodel, and there was this—I guess this idea that they all weren't cool with each other, you know? So this idea—get them all together in the same video, like they're not competing, it was like, "We're puttin em all in! Every single one you can think of, we're just like throwin em all in there." And it's funny, too cuz I—when I had gone down this rabbit hole on this video, I went to [the Wikipedia page](#) and I—cuz I was like, oh I don't—(*laughs*)—unfortunately, I was like, I didn't even remember that there were like male supermodels (*laughs*) in this video, cuz I feel like the women are the ones that sort of really ... you know, that are memorable.

C: Yeah. For sure.

K: And then I was like, oh yeah, there are like a handful of dudes in this video too—

C: Right.

K: —who were also huge at the time. But I feel like—

C: Were there? Cuz honestly, yeah, I don't remember—

K: Yeah! Cuz you remember mostly the women, cuz they're—I just don't know! Ugh. It's such a good video. You're right. That video is incredible. And the song—the song is so good.

C: Ugh. It gives me chills.

K: I listen to it probably like *(laughs)* once a week, honestly.

C: It—it is one of my all-time favorite songs, and—

K: It's so good. *(clears throat)*

C: —George Michael is one of my all-time favorite singers, and I think I'm PMSing, cuz I was like near tears listening to him this morning and [his duet with Mary J. Blige](#)—

K: Mm.

C: —covering [As](#) by [Stevie Wonder](#)—

K: Oh, god.

C: —which is another one of my all-time favorite songs—

K: Banger song. Yes. So good.

C: —As by Stevie Wonder. But also their cover's really good, and their voices together work so well, and like Mary J.—if you don't feel anything when you're listening to Mary J., like ... there is no hope for you.

K: Get out of here. Yeah, get outta here. *(laughs)*

C: That woman sings with all of her heart.

K: She's incredible.

C: So anyway.

K: But yeah, somebody also posted cuz last week was [Whitney Houston](#)'s birthday—

C: Yes.

K: —and somebody posted her duet with George Michael, [If I Told You That](#), and I was just like, ahh, this is—like, hurts *(laughs)*.

C: It—*(sighs)*. Yeah.

K: Like both of them are no longer with us. It's just ... it's a bummer.

C: I know. Yeah.

K: But that song is really good too! I'm like ... and he has [the duet](#) with [Aretha](#).

C: Mm-hmm.

K: I mean, that's when you could really tell like, no, he was a real—

C: He was a real singer.

K: Cuz he was like with all of the—the divas. You know what I mean?

C: Yes.

K: So I'm like, he could have been in—why wasn't he ever on *Divas*? That would have been fun.

C: *(laughing)* Yeah.

K: But yeah, like he ... that video. Ugh. It's so good! It's so good.

C: Yeah. That's one of my all-time favorite videos. Do you have any, aside from that one, obviously.

K: Oh yeah. Obviously I have a million!

C: Yes. Oh, do tell. Do tell.

K: But I mean ... *(sighs)* this one is cliché, because everybody is like, oh yeah, that video is amazing and whatever ... but I mean like, probably my first MTV memory was seeing [the video for *Thriller*](#).

C: Yeah.

K: And just being like, what is happening *(laughing)* right now? Like as somebody who doesn't love scary stuff, but like ... you know, it's all my cousins, and you know, we're at my grandma's, and we're watching it and it's just like, ooh it's so spooky, but the song is so fun! It was just ... it was—an incredible moment and I don't think I like—I don't think I have a memory of MTV that's earlier than that, because it's just—it's so—

C: Yeah. Me too.

K: It's such a good video! It's—and I know, you know, knowing whatever we know about [Michael Jackson](#) now, obviously it's a little bit different, how we relate to it, but then? In the early, mid-80's, like you could not ask for a bigger artist, you know?

C: Right.

K: Like he was the biggest thing in the world, and that video was just iconic. And I remember they used to also show the making of *Thriller*—

C: Mm-hmm.

K: —so you could see all the—which, for me, was helpful, because I was a super little kid. I was like, “Okay, good, it's not real! It's not real!” (*laughs*)

C: (*laughs*) Right.

K: You know? Like, “It's fake, it's all fake! Okay, I feel better.” But yeah. I mean, like I said, it's cliché, but it's such an incredible video, such an incredible song, and it's one of those songs that everyone likes. You could go across all the demographics, up and d[own]—like age, race, gender, sexuality, whatever, (*laughs*) whether they speak English or not, you know what I mean? People love that song, and for good reason. It's an incredible song and an incredible video.

C: Mm-hmm.

K: It's—I mean, it looks cheesy now, cuz it's—whatever, almost forty years later—

C: Forty years old, yeah.

K: —but it's still, you just—I don't know. I feel like you can't separate your nostalgic response or reaction to it, like it's just still so incredible. Yeah, and people still do, you know, flash mobs, and viral videos about it, like that's how much it still is in the, you know, consciousness.

C: Yeah.

K: But that's—that's the number one for me, which, again—but all of Michael Jackson's videos, honestly. Like I remember [Remember the Time](#) ... like, when that video—

C: With Naomi! Right?

K: No. It's with [Iman](#).

C: Which is the one that had Naomi in it?

K: Uhhh, ([Keep it In the Closet](#)), I think? (*laughs*)

C: Oh, god. *(laughs)*

K: Oh, my—

C: I literally just covered my mouth. Okay. Yeah.

K: I know! I didn't—I didn't wanna say it, but I'm pretty sure that's the one, where she has the like white—

C: Long hair. She's got the really long hair—yeah.

K: Yeah, she's got the white skirt and the white—ugh! She looks so good in that video.

C: I know.

K: But yeah, Iman is in *Remember the Time*, and I remember that video was like huge. It had like, "Oh, it's gonna be the premiere! We gotta watch it!" *(laughs)* So also, that video reminds me of the fact that like—like I said, we—me and my sister, you know, at home we didn't have cable, and I remember my cousins, who lived in the Bay Area—lived in Oakland at the time—they had cable and they had something we didn't have, [which] was like they had MTV, but they also had BET—

C: Mm-hmm.

K: —which we didn't have here in the Valley at the time. And so they made us a video mixtape *(laughs)*—

C: That's adorable.

K: Yeah, it was so cute! They made us all these—all these music videos, and then at the end was the *Remember the Time* video. So we could just like watch it whenever we wanted to.

C: Aw.

K: But yeah. God, that video was incredible. Also, [Eddie Murphy](#)'s in it. [Magic Johnson](#) is in it, for some reason? I don't understand what's *(laughs)*—why that choice was made.

C: *(laughs)*

K: But, you know, it was the early 90's. But yeah, *Thriller*—that video, to me, just—I mean, just iconic.

C: Mm-hmm.

K: It's truly—I know, like you were saying, people throw that word around a lot, but it really is. *(laughs)* Like, that there's ... there's no other, I think, video that's more like—when you think of music videos, probably the first thing people think of.

C: Mm-hmm.

K: But yeah.

C: Another—

K: What else do we have? Do we have other—

C: Oh, yeah. Beyoncé's [Formation video](#)—that is not like an old one, obviously.

K: Mm. Mm-hmm.

C: But to me, that is an example of a really good video.

K: Yeah.

C: I love that video. I love all the different styles, and I think all ... I think it just works really, really well. And that was the first video of Beyoncé's that I was like, I actually really, really like this.

K: Oh, interesting.

C: No shade to her—

K: *(laughs)*

C: —but that was—to me, it was—it seemed like that was finally her saying something.

K: Mm. Mm-hmm.

C: Like she's so quiet, and like very apolitical—

K: Yeah. She's very guarded about her identity, yeah.

C: —and guarded. And that, to me, was her being like, okay. Like with the police car going down in the water—

K: Mm-hmm.

C: And the—the little kid dancing, and it says “Stop Shooting Us” in the background—

K: Yeah.

C: I felt like that was Beyoncé finally comin out with it.

K: Yeah, she was making a statement, for sure. Yeah, it’s funny; there was [a Rolling Stone list](#) that just came out—I don’t know if it was this week or last week. I think it was to coincide with the MTV anniversary. And they put out a list of the 100 Most—

C: Right.

K: —I forget what the actual list was called, but that was like their number one video—

C: Hmm. Yeah.

K: —was *Formation*. Which I was like, that’s interesting! Cuz it’s like post-MTV showing any videos.

C: *(laughs)* Right.

K: But they were like, no, we’re sort of talking about videos and being like influential, you know, having sort of an impact in a way, you know? Not just like the number ... Top 100 like MTV videos or whatever. Yeah.

C: Yeah. And that video, didn’t it come out on a Saturday—

K: It did!

C: —and then the Superbowl was Sunday.

K: Oh my god. Okay, so—no. No no. So it didn’t come out on the same weekend as the Superbowl, but it came out [in] very close proximity.

C: Okay.

K: But I remember like *(laughs)* it was a Saturday, because I remember I was literally on my way to go get groceries—

C: *(laughs)*

K: —I was in my other apartment at the time, so the grocery store was like—I don’t know, five blocks away or something. So I was gonna walk to the grocery store, and I had my little reusable bags, and I was like gettin stuff, and I remember gettin my phone and I’m like, what’s

go on? Cuz you know how when something's happening on Twitter, tweets are coming fast and furious—

C: *(laughs)*

K: —and I was like, what? Beyoncé did something? Like what'd she do? And then I was like, oh, she released a new video! And I'm like, okay, well let me just check it out before I go, so, you know. And so *(laughs)* I remember getting on—sitting on my bed and like, watchin the video and then like literally an hour later I'm still on my bed. *(laughs)*

C: Yeah.

K: Watching the video, scrolling through Twitter, just to see the memes and the—all the responses and everything. It was really fun. But yeah, I will never forget that because it totally threw off my whole afternoon errands.

C: *(laughing)* Yeah.

K: I was like, I'm supposed to be getting things done, Beyoncé. You're distracting me.

C: Right?

K: But yeah. That's a really good video. Also, she looks so good in that video.

C: Mm-hmm.

K: I mean, she looks good in every video, but—

C: But the different looks! Like that's—that's what I'm saying.

K: Yeah.

C: She's got all these different looks, and they all work.

K: Yeah. They're amazing. So my other *(laughs)* one—I'm gonna take it back again, but so when I was a kid and I would watch TV at my grandma's, we would just like consume it all. Because we didn't have it at home, so like it didn't matter what was on and whether we liked that particular genre of music video or whatever that was being shown; we were just consuming it as much as we could. Because *(laughs)* we were like, we gotta make up for when we don't have access to it when we're at home or whatever. And so I remember seeing the "[Smells Like Teen Spirit](#)" [video](#) for the first time—

C: Yeah!

K: —and just being like, what is this?

C: *(laughing)* Yeah.

K: Cuz the—the energy of the music, obviously, you know, very energetic, but like in the video when it's the actual verses of the song, everyone is just very listless, and they're just like, moving through kinda low-energy, and I'm like, what ... like what is happening? Cuz like contrasting that to all of the hair b[and]—hair metal videos that had been a staple of their—on the network before, and this was like something totally different that I had never seen before. But like ... I didn't—I don't remember thinking like, "Oh I really like this song, or I really like this video"; I just remember being like ... riveted, cuz I couldn't—I couldn't read or—the energy of the video was not legible to me. Like I didn't understand the ... where they were coming from, and I'm like, what is this? I need to *(laughs)* know why they're like this. Like why are they angry but also low-energy? *(laughs)* Like it was just such an interesting contrast to me that I was—as like, whatever, eight? Or whatever I was when I saw it, when it came out, and I was just like, this is so weird. These people *(laughs)* ... like why are they so weird?

C: [The] "Smells Like Teen Spirit" video I think was really heavily inspired by the movie [Over the Edge](#).

K: Mm.

C: Have you ever seen that?

K: Nope. I definitely had not seen it when I was like eight or whatever *(laughs)*, so—

C: Toshio, you've seen it! We've watched it. It's got [Matt Dillon](#); it was Matt Dillon's first movie. It's like these kids in California, and ... I don't know what year it was made. Maybe like '79—

K: 1979. Yeah.

C: Okay. And it's these kids in ... probably Central California. Like—

K: Hey!

C: It seems like they'd be in the Valley. And then kinda all hell breaks loose. And actually—so I know [Kurt Cobain](#) loved that movie—

K: Mm.

C: —and I think that was an inspiration for that video. And then if you've seen [Dazed and Confused](#)—

K: Mm. Mm-hmm. Of course.

C: They—they totally—[Richard Linklater](#) basically stole everything—

K: *(laughs)*

C: —from *Over the Edge*.

K: From *Over the Edge*. *(laughs)* Not surprising.

C: It is—and I say this as someone who, as a kid, loved *Dazed and Confused*. But then after I had seen *Over the Edge*, I was like, oh. Like *(laughs)* it's basically—it's very, very similar in a lotta ways.

K: Mm-hmm.

C: So put that in your mind.

K: Yeah. I did not know that. That's interesting. Yeah. I—I just remember like in my mind, the image of the—the cheerleaders from that video just being burned in my mind—

C: Oh. Yeah.

K: —cuz they were like cheerleaders, but they were just like ... what?

C: [They've got the anarchy symbol on their leotards!](#)

K: Yeah! I was like, what is happening right now?

C: Yeah.

K: Like I wasn't—it didn't seem scary, or we[ird]—you know, bad to me; I was just like—I really was trying to understand what was happening. Cuz it was clear that there was some kind of ... I don't know, feeling that they—that was different from the other videos that were on at the time, and I was just like, what even is this? Like what's happening right now? But yeah—

C: I feel like I was a little scared. *(laughs)*

K: Yeah, I mean, it definitely was like—like I said, the energy was just different. It was—even though, you know, there were all those really over-the-top like you know—[Guns N' Roses](#) and [Poison](#) and stuff—videos, like those should have been scary to me, cuz they were just like so loud, and then—

C: Mm-hmm.

K: —there's like pyrotechnics and whatever. But like this one was just—it was just ... there's something about it—

(dog barks frantically)

K: Ooh!

C: *(to dog)* Off! *(laughs)*

K: There was something about it that I was trying to describe.

T: ???

C: I'm sorry! You know who did scare me, though, was [Marilyn Manson](#)'s videos.

K: *(laughs)* Oh, yeah. Yeah.

C: Like I remember being genuinely scared.

K: Mm-hmm. Mm-hmm.

C: Especially because of the ... the fake contacts. Or not fake contacts but—real contacts; he was actually wearing them.

K: *(laughs)*

C: But you know, that change your eyeballs—

K: Yeah.

C: —and I remember thinking, this is scary!

K: Creepy.

C: And totally believing all of the hype of like ... you know.

K: *(laughs)*

C: Just any rumor. I was like, yes, this is true.

K: Yes. All of the urban legends about him, yeah. I did not—I was not like ... I don't know. I didn't think he was personally to me very scary; I just thought it was silly. I was like, this is just ... it's just over the top. Like I was never into—

C: You were smarter than me. I was genuinely scared.

K: No, I just—it also too, I think partially was like the people I knew who were into him. I'm like, oh, these people are ridiculous people.

C: Yeah. *(laughs)*

K: So like *(laughs)* obviously, I'm like, this is not anything to be afraid of; these people are dorks.

C: Mm-hmm.

K: So—I mean, I was also a dork, but not that kind of dork. You know. Different kind of dork.

C: *(laughs)*

K: But yeah, I was never—I just was like, whatever. Fine. Like fine.

C: *(laughs)*

K: And when he came to—remember the—speaking of video—you know, MTV stuff, remember when he and [Rose McGowan](#) went to [the VMAs](#) that time?

C: I do, and she was wearing—

K: She wore that—

C: —nothing, basically.

K: Nothing! *(laughing)* Literally nothing.

C: Yeah.

K: [That dress](#), like—ugh. Man.

C: That dress, though.

K: VMAs have had some famous dresses. But yeah. So that video is weird. One of the ones from my actual teen years that I remember being very influential—or that I remember liking a lot, even though it was very simple—but the “[Closing Time](#)” [Semisonic video](#).

C: *(laughing)* Ohh.

K: I love that video! So much! It’s such a like—

C: I don't remember anything about it except the song.

K: Okay. It’s just like ... he’s—okay, so basically you have two ... you’re following two people. You’re following him, like lead singer guy, and then you’re following like this woman who works at a bar or something and it’s like a split screen.

C: Mm-hmm.

K: And so you can see what he’s doing and what she’s doing, and like basically what you learn is like they are I guess kind of a couple and then like they’re trying—like they’re both sort of on their way to like ... you know, meet each other or whatever.

C: Okay.

K: But I just remember really liking that video. It’s very ... it’s very *(laughs)* nineties when you watch it. You’re like, okay yeah. This is—this is totally a 1998 *(laughs)* music video. But I don’t know. I just remember that video being like a fave. I always was like, “Oh, yay!” when it came

on. *(laughs)* Even though like you said, it's not a memorable—nothing about it is particularly ... you know, fancy or, you know, exciting; it probably didn't cost that much money to make—

C: Yeah.

K: —it just was a very—I don't know. I really liked the video a lot.

C: Spike—oh, sorry.

K: And obviously the song was humongous too, so.

C: [Spike Jonze](#) made a lot of my favorite videos—

K: Oh, yeah. He did so many.

C: —in the nineties. He did so many! But they were generally just always really good, and ... he's an interesting person. He's another like white man who came from a shitload of money—

K: Oh yeah. He's like a billionaire, basically.

C: —who changed his name. Yeah. He's like raised a billionaire, but then is like ... pretending he doesn't, and like—

K: *(laughs)*

C: —doin the skateboard thing and started [Dirt](#) magazine, or Dirt zine, and then ...

K: Mm.

C: Then, you know, he was—they were the it couple. He and [Sofia Coppola](#). For so long.

K: Yeah. I was bummed that that didn't work. I wanted it to. I thought it was a fun little pairing. When you think about it, you're like—

C: It makes a lot of sense.

K: But also, you're like, I don't know if that would have worked for her. Like ... I—I understand why it didn't. Cuz I could definitely imagine that like she was gonna *(laughs)* get annoyed with his nonsense. But speaking of other VMA moments, you know that—him—so I didn't know who Spike Jonze was at the time, when he was doing that thing with [Fatboy Slim](#). I don't know if you seen the "[Praise You](#)" [video](#). Do you guys remember that?

C: Yes.

K: Okay. So—

C: Another great video.

K: Yeah. So the premise of that video was like this local dance troupe—

C: *(laughs)*

K: —and they had a song—you know, they were going around performing, and the song they were performing to was “Praise You” by Fatboy Slim. And when Fatboy Slim performed the song at the VMAs, he had that “dance group” with him—

C: Right.

K: —and like the leader of the group was Spike Jonze obviously, but he was just lookin like a normie, right?

C: *(laughs)*

K: Just had on like a polo shirt and like weird-fitting—a bad haircut and, you know, awkward-looking jeans, and you’re just like, okay. And then they, you know, go onstage at the VMAs, and they like do this weird dance in these weird outfits ... it’s just a whole thing and I was just like, what is happening? I didn’t know what was going on; I didn’t know Spike Jonze was a person—

C: *(laughs)*

K: —like I didn’t know who he was when that happened. *(laughs)* So I was just like, this is so weird! And then I’m like, oh, it was all performance art stuff.

C: Right.

K: Like I get it. I get it now. But yeah, he also did the “[Sabotage](#)” video—

C: Another really good video.

K: —the [Beastie Boys](#) video, which is iconic and was also I think in [the top ten](#) of that Rolling Stone list of, you know, iconic music videos—

C: He did so many that were so good.

K: Yeah. He did a lot. He did—

C: He really did. We could talk about—well. I don't wanna talk about the movie [Her](#). I find it really annoying and—

K: I—you know what? I will fight people about *Her*. I love that movie. Honestly.

C: (*grumbles*)

K: I truly do. I think it's a good movie. I think people bring their feelings about both Spike Jonze and Joaquin Phoenix to the movie rather than experiencing the movie, and I think that's like ... I get the not being able to separate art from artist stuff sometimes, but like in that way, I think people are really ... I don't know. I think they're not giving the movie enough credit to stand on its own rather than bringing all the other stuff into it. Which I understand, cuz I, you know, have my own stuff (*laughs*) with people where I'm like, I should be able to enjoy this movie, but I can't—

C: Right. (*laughs*)

K: —because of, you know, whatever reasons. But yeah, I love that movie, honestly. And I also like it cuz we get to hear [Scarlett Johansson](#), but we don't have to see her—

C: Ugh.

K: —so that's nice. Which I (*laughs*)—

C: ScarJo.

K: —I'm like, we should have more of that. But yeah. Another producer, like video producer, who was very iconic at the time was ... oh my gosh, the guy who did—

C: I know we're thinking of the same person—

K: Ugh! He did the—

C: —and I can't think of his name. [The White Stripes](#) video ... the Swedish guy?

K: Oh, no. I'm not—we're not thinking of the same—

C: Who's that guy?

K: You're thinking of—

C: Who am I thinking of?

K: He made the movie with—

C: He's not Swedish. He's—

K: [Michel Gondry](#). That's who you're thinking of. Yes.

C: Yeah (*sighs*)—he's French. Same thing.

K: (*laughing*) I mean, I guess.

C: You know what? Until I was like twenty-six or something—

K: Mm-hmm.

C: —like, way too late in life—I thought that Dutch and Danish were the same thing.

K: Ohh, cute. That's cute. (*laughs*)

C: It's a little sad.

K: I mean—

C: Arkansas is the forty-ninth in the education system.

K: You know what? It's not—I don't blame you, because Dutch—it's confusing, because it's like, oh, it's the Netherlands! Oh, it's Holland! But also they call themselves Dutch! And I'm like, none of this—it doesn't—none of it 2makes sense. So I kind of—I get it. I get it. But no, I was thinking of [Hype Williams](#) as my other music video director.

C: Oh, okay. Let's talk about Hype Williams.

K: Yeah. So the video that I always think of when I think of Hype Williams, which I'm sure other people have different frames of reference, but for me I always think of the [Busta Rhymes video "Put Your Hands Where My Eyes Could See."](#)

C: Mm. Mm-hmm.

K: I love that video! (*laughs*) It's such a good song, too, first of all, but—

C: It's a really good song.

K: It's so good! There's like a YouTube documentary—as a tangent, there's a YouTube documentary about a—like the focus—it's a series that's focused on iconic rap moments, and there's a—there's one about Busta Rhymes where he talks about like his career up until that point, because before he was ... before "Put Your Hands Where My Eyes Could See," when that

blew up, he was very much known as being super wild, super wacky, rapping super fast, you know.

C: Right.

K: And so when he was working with like [P. Diddy](#), or Puff Daddy, or whatever he was called at the time—he was working with him and they were trying to—and he was working with a bunch of producers on this song—“Put Your Hands Where My Eyes Could See”—and they were like, “What if we slowed it down, you know? And then had you—made the beat slow but heavy,” you know? And so like you came in and people—you were doing like, you could still be aggressive, but like maybe slow it down a little bit so people could grasp it more—

C: Mm-hmm.

K: —and then it just like, obviously it’s an incredible song. Like blew up. He just, you know, ascended from that moment. But yeah. Hype Williams, he did so many music videos that people I think both remember and sort of were iconic, too.

C: You know him for the fisheye lens.

K: Yes, exactly. So he did like—

C: Like he is known for the fisheye lens, and I’m actually surprised you brought up Busta Rhymes and not [Missy Elliott](#) first.

K: No, I was gonna say, cuz I was like, I’m gonna list some of the videos he did—

C: Well, yes. Continue. I’m sorry.

K: *(laughs)* He did—well, I was gonna talk about Missy Elliott the videos separately, cuz she has her own like—

C: Yeah. Yeah.

K: —she’s in her own category of music videos. It’s ridiculous.

C: It’s true.

K: But he did like “[No Scrubs](#).” He did “[Gettin Jiggy wit It](#).” He did all Busta’s very famous videos. He did—I mean, he’s been making videos for like—he still does them, obviously, but they’re not as big cuz nobody *(laughs)* cares about videos and they just go on YouTube.

C: *(laughs)*

K: But yeah, he did like so many. I think he did also like again, sort of how you feel—how you feel depends on how you feel about this artist, but he did the [Kanye West “Gold Digger” video](#); he did—

C: Mm.

C: Didn't he do [Set It Off](#), too? His full-screen—

K: I think—

C: Did he direct *Set It Off*? Or was it—don't tell me—or is that [John Singleton](#)?

K: I think it was—it was [F. Gary Gray](#)—

C: Who?

K: I think it was F. Gary—

C: Oh! Oh okay.

K: Maybe. I'm not sure.

C: ??? I get something wrong.

K: I think one of—one of those three people definitely (*laughs*) directed that movie. So—lemme look it up.

C: Who—okay. We know he directed a movie though, right?

K: Hype Williams? Yes. I think he did—well, I don't know if he—yeah, F. Gary Gray did *Set It Off*, yes.

C: Okay.

K: That's correct. I think he did some short films, but I don't know if he did like—

C: A full feature?

K: —he probably did some movies. Yeah. Lemme see. Oh, he did [Belly](#).

C: Okay. You know what, I've never actually seen *Belly*, which is weird for me.

K: It's fine. It's fine.

C: I don't expect it to be good—I do love—(*sighs*). You know what? I have a lot of mixed feelings about [Nas](#).

K: And you should.

C: Yes. And I a hundred per cent [believe Kelis](#).

K: Yes.

C: But [Illmatic](#) is one of my all-time favorite albums ever.

K: It's a great album.

C: It's so good!

K: He's been tryna like chase that dragon for whatever—

C: I know. He—

K: —twenty-plus years. He's not gonna get there (*laughs*). Sorry.

C: He's definitely not. And calling a follow-up album [Stillmatic](#) is just—

K: Bad.

C: ... that's sad.

K: It's bad. It's embarrassing. (*laughs*)

C: It is embarrassing.

K: But yeah, I mean, there's so many videos. Like Missy Elliott, obviously she was the queen of video music—of MTV videos. When she came out with (Can't Stand) "[The Rain](#)," like, that was just like, oh, everyone is on notice.

C: (*laughs*)

K: You know. (*laughs*) She is like—now she is the queen of music videos, and—

C: Mm-hmm.

K: —she still is, which is wild, cuz that was like twenty-five years ago. *(laughs)* But yeah. Oh, someone—it was really funny. Chad Clark, from the band [Beauty Pill](#), he posted a—I think it was on Twitter or Instagram. I f[orget]—they blend together for me. But he posted a review; someone had reviewed that song, video—obviously a white music critic *(laughs)* had reviewed it, and he posted the review, and they were just like, “It’s bad and the beat is like ... it’s ineffectual” or something, and I was just like—

C: Hold on.

K: —it was like, “Hopefully her debut album will be better,” and I’m just like, oh how wrong. *(laughs)*

C: Yeah.

K: Like, you’re so wrong. *(laughs)* You could not have been more wrong about Missy! That song is incredible. Everything about it is good. The video is incredible. Even though it’s very simple, it’s still just a really ... I don’t know. I like the fact that she was like, look. I don’t look like how all of the other rap women look, and we’re gonna draw attention to that, and we’re gonna be like look, I’m fine with it.

C: Mm-hmm.

K: *(laughs)* Like, I’m fine. I’m happy with how I am. But yeah, ugh, god. So good, Missy Elliott. She just ... yeah. And then, honestly, I mean, we could talk about music videos forever. *(laughs)* But my—my big video obsessions were, you know, the late 90’s, obviously the boy bands—

C: Oh, right!

K: —you know. [Backstreet Boys](#) videos, like, incredible. I remember the first time I ever saw the “[I Want It That Way](#)” [video](#), like I literally lost my mind. *(laughs)*

C: *(laughs)*

K: Like it was so—I loved it; I was in on it; I just—yeah. But yeah—

C: What else—what else about MTV?

K: I mean, we kind—

C: Anything about MTV specifically?

K: We talked kind of on it, but VMAs. Like that was like a—

C: Oh yeah.

K: —that used to be—for me anyway, as someone who didn't care about the Grammys—

C: Mm-hmm.

K: —and like never watched the Oscars or the Emmys or any of that stuff, the VMAs were, for me, the event of the year.

C: Yeah.

K: Like I looked forward to it every year, and I knew it was gonna be *(laughs)* ridiculous; something crazy was gonna happen; and I just was like in on it! But yeah. Yeah, Toshio, like—

C: Yeah.

K: —he mentioned the [Fiona Apple moment](#), which is kind of a moment that defined her career for a little bit.

C: Yeah, Toshio, take us through that moment please, if you will.

T: Okay.

C: The Fiona. It is an iconic moment.

K: Yes. For sure.

T: Well, basically, she won an award for "[Criminal](#)," the song—

K: Great song.

T: —which makes an appearance in the film [Hustlers](#)—

K: *(laughs)*

T: —and I was delighted.

C: *(laughs)*

T: And she went up onstage and she was like, you know what? [The world is bullshit](#).

K: *(laughs)*

T: And then she retired into ... not obscurity at all—

K: Yeah.

T: —but I know more recently she has talked about having social anxiety, and how she's not gonna be doing any more public ... well, I don't know if any public appearances, but like not—

C: Like performing, or?

T: *(sighs)* Um—

K: I think no interview stuff, cuz I think she talked about like how ... sorry, Toshio, not to cut in on you.

T: Nuh-uh! Nuh-uh.

K: But yeah, she—she definitely talked about how it's like ... emotionally draining *(laughs)* to do—especially cuz she had the [Fetch the Bolt Cutters](#) last year, which was huge, and everyone loved it—

C: I really liked that album.

K: It's so good, honestly.

C: Yeah.

K: I was so happy that like—first of all, so happy that it came out. And secondly, I was so happy that everyone really loved it. But yeah, she was just like, it's a lot, you know?

C: Mm-hmm.

K: To put yourself out there for like, touring, and promo, and all of that. And she was just like, yeah, I'm probably not gonna do a lot of stuff. *(laughs)* You know, not necessarily not performing, but not all the stuff around—you know, surrounding album—

C: Promo and stuff.

K: —promo and all that stuff. Yeah.

C: Oh, and *Fetch the Bolt Cutters* comes from a line in the TV show [The Fall](#). Which our girl [Gillian Anderson](#) says.

K: Yes. Yes.

C: So another reason to like that album.

K: *(laughs)* It's a really good album.

C: I love that TV show. That was such a good TV show.

K: I couldn't—

C: I love Stella, the character—

K: It was too much for me.

C: Re[ally]—it was too much? Oh, I loved it. Too much, cuz it was—

K: It was very intense.

C: Oh god. Dude.

K: Yeah.

C: That was like—one of the scariest shows—

K: Yes!

C: —and [Jamie Dornan](#) like—

K: This is why I was out on him! I was like no. *(laughs)* I can't.

C: So—yeah, and he's like really goofy in real life, it seems like.

K: Yeah. Yeah.

C: Like, really really—and I mean that as a compliment.

K: Yes.

C: Like I love it. But that was my—

K: I was like, thank goodness he did [Barb and Star Go to Vista Del Mar](#)—

C: Yeah. *(laughs)*

K: —because I was like, that rehabilitated him in my eyes—

C: Yeah.

K: —cuz I was like, okay good. Good.

C: Cuz he's terrifying in that show.

K: Yes. Mm-hmm.

C: And then I saw him on this clip of [Graham Norton](#) where [he was talking about how like he has a really strange walk](#), and he's always been made fun of for how he walks—it's like really bouncy—and how when he was filming *The Fall*, there were all these scenes (*laughs*) where like in the script it was like, him walking around, but the director was like, "So is that like a ... is that like a character choice you're doin with the walk?"

K: (*laughs*)

C: —and he's like, "No, that's how I walk." So instead, they just filmed a bunch of him running—

K: Mm-hmm.

C: —because his walk was like too goofy for the role—

K: (*laughs*)

C: —so now if you watch it—and there are. There was like thirty scenes of him just like running around Northern Ireland. But yeah. Anyway.

K: So fun.

C: MTV moments. Yes, we've got—

K: Yeah. So the VMAs. Oh! Toshio mentioned earlier, but the—

C: Lil' Kim, Diana Ross.

K: Yes. That moment, with the—

C: Shocking.

K: —shell boob ... it's not a dress—

C: Pasties.

K: —it's like a jumpsuit. Yeah. The pasty—

C: And a pasty.

K: Ugh. So good! *(laughs)*

C: That was good.

K: I remember seeing it on the red carpet and being like, what *(laughs)* is happening right now? But yeah, that moment; I mean, obviously we gotta talk about her, cuz [we talk about her every episode](#)—the [Madonna-Britney](#) kiss.

C: Ma[donna]—oh, that one! I thought you were gonna say—

K: Like there's so many others. The '84—

C: —the [Madonna-Courtney](#) moment.

K: *(laughs)*

C: The Madonna-Courtney moment, to me, is way more interesting.

K: That one was—*(laughs)*. It's so funny every time I think about it, cuz the fact that they were like, "Yeah, let's just go with this"—cuz it was live—it was happening live—

C: Yeah. Yeah.

K: —and they didn't cut away—

C: No.

K: —they're like, "No no no. Let's see what happens here." *(laughs)* And it's just like—okay, so—yeah.

C: So Kurt—[Kurt Loder](#)'s interviewing Madonna—

K: Mm-hmm.

C: And Courtney Love is down—and they were on like some bus or something—

K: Yeah, they were on like a—

C: Like a double-decker bus?

K: No, it was a—it was some kind of platform, like a riser. But like—

C: They were up high in the air.

K: Yeah. Yeah, so—

C: Just talkin.

k: *(laughs)*

C: And then Courtney Love starts throwing compacts up—

K: Yeah, she's throwing things from her purse, basically, trying to get their attention.

C: She's throwing compacts.

K: Yeah.

C: And it hits Madonna. Madonna's clearly pissed, and—

K: *(laughs)*

C: —of course it's Kurt Loder.

K: Oh my god. So good. *(laughs)*

C: And Kurt's like, "Well, should we bring her up here?" And Madonna's like, "Uh, do we have to?"

K: *(laughing)* "No!" Yeah.

C: Really not wanting to. And then Madonna comes—or, not Madonna. Courtney comes up and she's like clearly inebriated.

K: *(whispers)* Oh my god. She's—

C: And is like shakin her hand, like "I'm a big fan, Madonna," and Madonna's just like not having it.

K: Oh my god. It's so good. *(laughs)*

C: It's so good.

K: It's like one of the best moments. Cuz you—

C: I love that moment.

K: You could tell Madonna's like ... she's not really trying to be gracious, but she's also like aware that this is all happening on camera. You know what I mean? So she's like—

C: Yes.

K: —can't truly be, I think, as shady as she would have want—have wanted to be *(laughs)*—

C: Right.

K: So it's just—yeah. It's—and it was in that between moment, where like post-Kurt Cobain's death but pre-Courtney Love getting that makeover where she was just like, grungy—

C: Mm-hmm.

K: —and just like showin up places looking—

C: *(laughing)* Yeah.

K: —all kinds of ways, and everybody was like, what's goin on?

C: *(laughing)* Right.

K: You know. And it was just like, okay, well, I guess we're going with it! *(laughs)* And yeah, you can look this up on YouTube. It's an incredible moment.

C: Mm-hmm.

K: But like this was all happening live. Everyone was just watching it like *(laughs)* “Wh ... why are they indulging her? Like why are they making Madonna sit through this?” Like it just—and Kurt Loder just there like—

C: Readings! Oh, Kurt Loder loving it. Clearly.

K: Yeah. He's super into it, just like, “Yes. I'm glad I was the person that was here to—” *(laughs)* ... you know.

C: Completely egging them on.

K: So good. It's like, one of the best moments. What else at the VMAs? I mean, I was also gonna say the Madonna moment, like Toshio's mentioning the kiss, [where Madonna and Britney kissed onstage](#)—

C: —and Xtina.

K: —and everyone like loved—yeah, but see that’s the moment Toshio mentioned, that like, people forget that after she kissed Britney, she kissed Christina, but [they cut away from Christina to show Justin Timberlake in the audience](#).

C: Boo.

K: Like people don’t remember that Christina was like *(laughs)* kissed Madonna right after she kissed Britney. Like ... ugh. Just such a moment.

C: See, I don’t remember that, but I remember one moment—

K: Yes. Cuz it was like right after she and Justin had broken up. So it was like, ooh, drama. But not really.

C: Well, one part of that too is Britney coming out dressed as Madonna “Like a Virgin”—

K: Yes.

C: —and she’s coming down the stairs and they cut to Beyoncé, who thinks it’s Madonna initially, and then she realizes it’s Britney—

K: It’s Britney. *(laughs)*

C: —and she looks so disappointed. She’s just like, ugh. Like I remember the look on her face.

K: I mean fair. I would as well.

C: This is before Beyoncé got better at, you know—

K: Being stoic? Yeah. *(laughs)*

C: —really puttin that mask on. Yeah. Where now—now it’s like, you cannot touch her.

K: Mm-hmm.

C: She—you know, whatever. But I do remember *(laughs)* vividly them cutting to her face and she’s like really excited at first, and then she’s like, eugh.

K: *(laughs)*

C: It’s hilarious.

K: I mean, fair. I would also have been disappointed—

C: Yeah.

K: —if it was Britney and not Madonna. But that's a me thing. Everyone loves Britney and I get it. I'm just not like—yes.

C: I just want her to be happy and free.

K: Yes. Same. Toshio mentioned kind of a—I think of it as like ... recent, but it was like *(laughs)* thirteen years ago or something, but the [Kanye-Taylor Swift](#) moment—

C: Yes.

K: —like "[Imma let you finish, but](#)"—you know, which honestly, I think he was right! He was vindicated. [That video](#), Beyoncé, "[Single Ladies](#)," should have won all of the awards—

C: Mm-hmm.

K: Like it was an ico[nic]—it was the video that made Beyoncé from like, "Oh, she's Beyoncé and Black people love her and she's great" to like, shot her up into the stratosphere of pop stardom. Like that changed her entire trajectory of her career, and so I think like probably it should have been Beyoncé that won every single thing. And we already know how awards bodies feel about Beyoncé, which is to say—

C: Yeah.

K: —they love her being at their shows—

C: Right.

K: —cuz it gets people watchin, but they do not wanna give her awards even though she is, again, the preeminent female pop star of the moment.

C: Right.

K: And has been for like—ever since "Single Ladies," which is almost fifteen years ago, so yes. That was a great moment, although I don't think I was even watching that live. I remember seeing it on the internet after, being like ... okay. *(laughs)*

C: *(laughs)*

K: And then it becoming like a huge thing and everybody coming to Taylor Swift's defense, because obviously, you know ... yeah, I mean but they do this—okay, so Toshio mentioned in the chat like the Taylor Swift song, which is "[You Belong With Me](#)"—

C: Don't know it.

K: —which is like one of her cheesier songs, but they did this to Beyoncé all the time. Remember when she lost the Album of the Year to [Beck](#)? And I'm like—

C: No, but—

K: —who? I mean, I know who Beck is. But the fact that she lost to an album that no one remembers—she lost to [Adele](#) also, and everyone—no one's still talking about—

C: I do remember that. I do remember that.

K: But I mean, who's talking about that album still?

C: Yeah.

K: Nobody's talking about either Adele or Beck's albums still, in 2022. Oh, I guess 2021. We're not there yet. *(laughs)* Nobody's talking about the—

C: Future-tripping.

K: I know, right?! Nobody's talkin about those albums. Like they were of the moment, whereas like [Lemonade](#) and [4](#)—

C: Mm-hmm.

K: Or, not 4; [self-titled](#). Those albums were like humongous, and they were doing new things that like other people hadn't done before—

C: Yeah.

K: —but they were like, “No no no. We gotta give it to Beck for some reason.” *(laughs)* Like I don't—I mean, I know why. But yeah, I was gonna say, yeah, we should probably talk about our personalities, our favorite MTV personalities.

C: Yeah. I think—let's do that, cuz I think that's a really good spot to end on, because Toshio, you mentioned [Downtown Julie Brown](#).

K: *(laughs)*

C: The earliest bluh bluh bluh bluh bluh bluh. Downtown Julie Brown.

K: Mm-hmm.

C: Do you remember [Just Say Julie](#)? The other Julie Brown? Who had the show, with the red hair—

K: Yeah, white Julie Brown.

C: White Julie Brown.

K: *(laughs)* Yeah. There's white Julie Brown and Black Julie Brown. Yes.

C: Right. Yeah, I used to watch her show too—

K: Mm-hmm.

C: —on MTV, and that was like a big memory for me. But who are the other—there's Kurt Loder—

K: I mean, [I've talked about my guy before](#)—

C: *(gasps)* Yes. *(laughs)*

K: —and my guy, [Gideon Yago](#), I still—he's so hot still. Please, everyone—

C: You can—

K: —go look him up on Instagram. I think it's private, but look him up [on Twitter](#). He's on there all the time. *(laughs)*

C: He also—we also talk about him in depth on our crushes episode, Gideon Yago.

K: Yes. Yes. You can hear me opine about why I cannot follow him on social media. *(laughs)*

C: Right.

K: But yeah, maybe—

C: [Jesse Camp](#).

K: Yes! Oh my god. We talked about that before too, like how we were obsessed with *(I)* [Wanna Be a VJ](#)—

C: *(laughs)* So outta control. Yeah.

K: So *(I) Wanna Be a VJ* was like an incredible thing that they did, and—so, if anybody doesn't remember, it was like this contest to find new VJs, and it was like an early example of why you don't let the public vote for stuff, because they will make like the most ...

C: Horrendous choice?

K: ... like the most terrible choice that is possible, so—

C: It was like an early Brexit.

K: *(laughing)* Yeah. Basically. So basically there were these contestants and they had to do “challenges” to prove that they could be good VJs by like, you know, they would have to interview people and read from prompters and whatever, and it was like weeks long. And then at the end everyone got to vote, and the person with the most votes got to be the new VJ, and it was this guy Jesse Camp who was like a burnout, obviously.

C: *(laughs)*

K: Like everybody could see that, like I don't know why they thought it was gonna be a good idea or like, work?

C: *(laughs)*

K: But yeah, they picked him—

C: His voice!

K: Yeah, he—so he looked like—

C: [His voice was outta control.](#)

K: He had this very kinda—

C: *(imitating a nasally whine)* Uhh! *(laughs)*

K: I cannot—yeah I cannot even approximate it. But yeah, he also dressed like a weird hippie, like if you've ever seen like a crust punk kid—

C: Mm-hmm.

K: —on the streets of a city, he looks like that, and his hair was all up in the air, and—

C: Rat's nest.

K: *(groans)* It was a whole thing. Yeah.

C: Yeah.

K: And so like—

C: He was doing the white celebrities not bathing before it was cool.

K: *(laughs)* Before it was cool, yeah. You could clear—no one ever asked him if he bathed, cuz everyone was like—

C: We just know. We just know.

K: —obviously. Yeah. *(laughs)* Yeah, somebody—oh, Toshio said he was the stroke before [The Strokes](#). That is perfect.

C: Yeah.

K: He looks a lot like [Julian Casablancas](#)—

C: Mm-hmm.

K: —if you've ever seen him. But yeah, so he won, and then it was like, no. He's not *(laughs)* going to be able to hold this job.

C: *(laughs)*

K: And so they gave it to the runner-up, who was [Dave Holmes](#)—

C: Dave Holmes!

K: —who was actually incredible at the job, and like—

C: I know. He's a ... I've said this before—this is the second time we've talked about this, but I really wanna read [Dave Holmes' book](#).

K: Yeah. It's probably really good. Especially like the MTV stuff.

C: Cuz he just seems like a nice guy.

K: He has a really good—he's on a lotta podcasts that I listen to often—

C: Yeah. He has his own podcast!

K: —and he has a really—yes. Yes.

C: [Homophilia](#)—

K: *Homophilia*. And—

C: —I think, with [Matt McConkey](#). Sweetheart Matt McConkey.

K: He has a really good (*laughs*) story about meeting Prince for the first time—

C: Ooh!

K: —that is just like so funny. But yeah, he's ... he's great. I also really liked, speaking of—I don't know why I was into the news people, but I was into the news people. But there was a news lady named [Serena Altschul](#), who I really liked.

C: Yeah, I remember her.

K: She was kind of one of the more forgettable people, cuz she didn't really do anything but news.

C: Mm-hmm.

K: And she was—came in at that same period when they brought in like Gideon and [SuChin Pak](#) and like that sort of new crop of MTV News peeps. So she was—I thought she was always really cute.

C: Yeah.

K: She always had like really cute like short haircuts, and I was like, dang! That's a really good haircut! Like—

C: I know.

K: —I can't get my hair cut like that cuz it's too—my head's too big. (*laughs*)

C: That's funny. I remember thinkin the same thing and being like, she's so pretty.

K: Yes.

C: So pretty.

K: She's very beautiful. Obviously that's who they—they gotta get beautiful people, right? You can't just—

C: No uggos on MTV.

K: Yeah! You can't be ugly and reading the news, like why? As if that's important.

C: *(laughs)*

K: But yeah. So I mean, you know. That was another personality—I mean, we have to talk about [Carson Daly](#), right? Like that's kind of—

C: Ugh. No, let's not. I don't wanna give him the time of day.

K: But I mean, he became a thing and I just don't know why! He was like the most bland of the bland! Like if anyone should have had the career Carson Daly has, it shoulda been Dave Holmes.

C: Yeah.

K: Cuz he's actually like charismatic—

C: Mm-hmm.

K: —and interesting *(laughs)*, and can talk to people.

C: And has a personality. Yeah.

K: Yeah! I'm just like, I don't know why Carson Da[ly]—but I guess—

C: Ugh.

K: I mean, we know why *(laughs)*, right? But yeah. I just like, why ... why him? But [TRL](#) was like my shit though. I gotta say.

C: *(laughs)* Yeah.

K: Like I was—I was really into [TR\[L\]](#)—like I would literally have arguments with people at school about the [TRL](#) charts. *(laughs)*

C: Love it.

K: Like, no joke. My friend Janelle and I would very much argue. She was an '[N Sync](#) person—

C: Mm. Jesus.

K: —and I obviously was a [Backstreet Boys](#) person, and you know, it was like—

C: Does she even know who you are?

K: —turf war. She—it was a turf war!

C: Yeah.

K: We were friends before boy bands like blew up, so it was like—

C: Phew!

K: —an existing friendship, and we just were on the wrong side. You know? We just—

C: Yeah.

K: But we got it together eventually. *(laughs)*

C: I have to say, speaking of Carson Daly, I—this is like ... touching a sore spot with me because I just finished [Mariah](#)'s autobiography—

K: Mm.

C: —[The Meaning of Mariah Carey](#), which I—

K: Oh yeah! She was on *TRL* when she had that like—

C: Oh, and that is one of the biggest moments.

K: Mm-hmm.

C: So she talks about it—*(clears throat)*—

K: Okay.

C: —and she talks about Carson Daly specifically. She shits all over him—

K: *(laughs)*

C: —as she should. Because she's like—I mean—so one thing about her book is she never—even though she's come out publicly and said, you know, [she has bipolar ii](#)—

K: Mm-hmm.

C: —she never talks about it in the book. But like clearly during that time, she was goin through—

K: Yes.

C: —a really rough time, and I mean like dealing with really intense, scary situations.

K: Mm-hmm.

C: So she was like—in her book, she talks about Carson Daly and how, you know, she infamously came on to try and promote her stuff, and you know, [she's bringin the ice cream cart and she's like startin to undress](#), and then, you know, it blew up in her face and then she becomes like a joke.

K: Yeah.

C: But she's like, Carson Daly clearly knew I was coming on the program, because someone doesn't just show up—like MTV producers obviously are gonna know that I am coming.

K: Right.

C: And so Mariah was not having it with Carson, and—

K: Good.

C: I know. So I did love that she shit-talks him in her book. As she should.

K: And he also seemed like—cuz at the time, remember he was—because of this job, he ended up dating like a string of, you know, nineties hot women?

C: Jennifer ...

K: He dated [Jennifer Love Hewitt](#).

C: Jennifer Love Hewitt, yeah.

K: He dated [Tara Reid](#). They were like engaged (*laughs*) and stuff, like—

C: That is a couple that makes sense to me.

K: No, it's a couple that makes sense to the nineties, right? (*laughs*) Like it does not—when you're like, who—

C: I feel like they are perfectly matched.

K: Yeah. It was a whole thing. But yeah, he just was like—he seemed really slimy, and—

C: Mm-hmm.

K: —in that Woodstock doc, he was—

C: Ugh.

K: —in there for a little bit, and I was just like, (*grumbles*) I don't know about this. But yeah, Carson Daly. I mean, he still has a career and it's goin super strong, and I'm just like—

C: Is it?

K: (*laughing*) Toshio said “Both of them should be sharknadoed away—

C: (*laughs*)

K: —into the air,” and I agree. Like they—there's no—we have no need for Carson Daly in 2021.

C: No.

K: He—his time has passed. Yeah, I mean, there's so much other stuff we could talk about. We didn't even get to [\[The\] Real World](#), which is like—

C: You know—

K: —my jam.

C: I—yeah.

K: Or any of the like programming that's not videos, but like, yeah. I need to—

C: We'll just return! We'll have to do a return to this.

K: Yeah. We'll have to come back, because—

C: A revisit.

K: —there's so much about MTV. Esp—even though, like I said, it hasn't been like a—any kind of cultural touchstone for like, twenty years. (*laughs*)

C: Mm-hmm.

K: But it's still, you know—for that two decades that it was huge, it was really huge.

C: Yeah. For sure.

K: So, you know. It's a ... I don't know, it's kind of a bummer that it doesn't exist. I think I mentioned this before, how I told my sister, I was like, "Yeah, there's gonna be a day where you're not into MTV," and she was like, "No! It's never gonna happen!" (*laughs*)

C: (*laughs*)

K: I'm like, "Look, it's happened!" Like to all of us, you know? So—

C: And here we are.

K: Yup. Here we are.

C: The day has come.

K: Yup. (*laughing*) Forty years later.

C: Yeah. (*laughs*) Well, Toshio, today is your day, because it's time for *Two Cents, No Tax*, and you are up this week, I believe.

T: This is huge! This is my first—

C: No it's not!

T: —time.

C: No it's not.

T: It's my first ... isn't it my first like, just me?

C: No!

T: It's me, just me?

K: Oh, maybe! I think so.

C: No.

K: Cuz I think we've done it where it was like ... has it?

T: Okay.

K: I honestly could not remember. That's sad. *(laughs)*

T: Cut that.

C: No, we've had it before.

T: Cut that.

K: Okay. Okay.

C: No, this is—*(laughs)* Yeah. Obviously it meant a lot to you. But no—

K & T: *(laugh)*

C: You—you had it before. Yeah. So—

T: I do remember. Yeah—

C: Okay.

T: —answering some questions. And just, you know. The disappointment from the audience that—

K & C: *(laugh)*

T: —showed up online.

C: Okay. So my first one, and—you know what, I have no idea if I've asked you any of these before. So my first one for you is *driving*.

K: *(laughs)*

T: Can't do it after dark.

C: Can't do it after dark, yeah.

T: So okay. There is an insurance company out there that knows this, but the last time that I drove, I crashed because I was texting while driving.

C: No!

T: Actually I wasn't texting while driving. I was, in fact, shopping while driving.

C: Oh, my god, Toshio. *(laughs)*

T: And it was stop-and-go, five-mile—per-hour traffic—

K: Oh my gosh.

T: —going out to Sacramento, and let's just say this is five years ago, so that I'm beyond the statute of limitations—

C: Right. *(laughs)*

K: *(laughs)* Yeah, we will say that—

T: *(laughs)*

K: —cuz that is true! That's what happened! Yeah.

T: And also I got [LASIK surgery](#), and the number one side effect of getting LASIK is getting halos at night—

K: Mm.

C: Oh!

T: —from oncoming traffic or other lights. And so I can't—I can't really drive at night very well.

C: Mm-hmm.

K: Mm!

T: I mean, I can get behind the wheel; I can turn the car on; but—

K: Yeah. You can technically do it, but you shouldn't, is the thing, yeah.

T: No guarantees, yeah.

C: *(laughs)*

T: Just—

K: Yeah. Like my grandma. She can't drive at night either. *(laughs)*

T: I—yeah, me and your grandma have that in common.

C: *(laughs)*

K: *(laughs)* I'm sure there's so much more, honestly.

T: *(laughs)*

K: Okay. My other Bay Area-specific one, cuz I always like to ask—how do you feel about [clam chowder in a sourdough bread bowl](#)? *(laughs)*

T: Ooh! I love just the innovation that has come out of San Francisco.

K: Mm-hmm. *(laughs)*

T: And I'm not talking about the technology sector.

K: *(laughs)*

T: I am talking about ...

C: [Rice-A-Roni](#)!

T: Rice-A-Roni.

K: *(laughs)*

T: I'm talking about the bread bowl.

K: Mm-hmm.

T: Which, who knows if it was actually, you know, from San Francisco? And also San Francisco gets credit for a lot of—

K: Too much.

C: *(laughs)*

K: Yeah. *(laughs)*

T: —things that happen just in Northern California more generally.

K: Mm-hmm. Mm-hmm.

T: Like speaking of MTV ... the only show that I still watch is [Teen Mom](#)—

K: *(laughs)*

T: —and [Teen Mom 2](#)—well, *Teen Mom OG*, is what they call it, and then *Teen Mom 2*. And one of the moms lives in I wanna say Merced—

K: Hey! That's the Valley.

T: So that's—yeah! It's like, gettin—gettin closer to Fresno. But they'll just—

K: Mm-hmm. It is close! It's like forty-five minutes away. *(laughs)*

T: Yeah! They flash images of like the Golden Gate Bridge—

K: *(laughs)*

T: —to like get contextualized that—

K: No. *(laughs)*

T: —“Oh, here we are with the Merced mom—”

No. That's not even close. *(laughs)*

T: *(laughs)*

K: Like not even. *(laughs)*

T: Yeah.

K: That's like flashing pictures of like Pittsburgh when you mean Philadelphia. Like they're—that's how far away they are from each other.

T: Right.

K: That's funny.

T: But I am vegan, so I don't—

K: Mm.

T: —I haven't found a great vegan clam chowder. But I'll eat the bread!

K: *(laughs)* That's what I wanna hear.

T: Cuz that's the problem, is I feel like people don't—like there's so much bread that gets wasted with the bread bowl.

K: Mm-hmm. Yeah, I like the bread more than—like I—I'm fine about—like I don't hate clam chowder and I don't love it. I will eat it, but I'm always more excited about the bread also.

T: I did like it back in the day.

C: Bread bowls are like the best thing that was ever invented.

K: They're so good!

C: It is dreamy.

K: I mean, it's like you get to have the food and then you get to eat the like—

C: You eat the container that it came in!

K: Yeah, exactly! It's amazing.

T: Agree.

K: It's amazing!

C: I love a bread bowl.

T: Eco-friendly. Yeah.

K: Exactly. Talk about saving the environment.

T: Uh-huh.

K: *(laughs)*

C: You know, Panera has a bread bowl with macaroni and cheese. So you can get macaroni and cheese in a fuckin bread bowl!

K: Oh, see I don't—I don't want that. I don't want mac and cheese. But—

C: *(whispers)* Oh god.

T: Uh-oh.

K: It's a me thing. *(laughs)* That's a me thing only. I get it.

T: Uh-oh.

K: I know. I know what I am. *(laughs)*

C & T: *(laugh)*

T: Banished! *(laughs)*

K: *(laughs)*

C: That actually is a good segue into a question that I had. And he didn't even know it, but Toshio: *fake meat*. Thoughts?

K: Mm.

T: Ooh. Love! Yeah, I mean, right now we're obviously—I don't know if this is obvious to everyone—

K: *(laughs)*

T: —out there in podcast land.

C: Mm-hmm.

T: But there are so many fake meat startups right now.

K: Mm. Mm-hmm.

T: Like, you go into a Grocery Outlet, which is for the uninitiated, it is—

K: Gross-Outs? *(laughs)*

T: Yeah. We got Gross-Out.

K: Mm-hmm.

T: It's like ... where like, ideas for twists on foods go to die. They have—

K: *(laughs)* You know what I think of it as? I think of it as like ... like a Ross, but for food.

T: Oh, totally! Yeah yeah yeah.

K: Where you're like, I don't know what I'm gonna see when I go into this store, but—

T: Yeah!

K: —it's gonna be not the same as what I saw last time (*laughs*), so.

T: Fully, yeah. And like ... actually, you know how Marshall's has a food section?

K: Mm. Mm-hmm.

T: So yeah. It's kinda like, that but with refrigerated options as well.

K: Yeah.

T: Cuz Marshall's, I think it's just like ... it's mostly snacks. Anyway. Moving on. The fake meat, yeah. Love it. Kind of famously, in a very niche way, ordered a five-pound bulk bag of one of the early fake beef jerkies—

K: (*laughs*)

T: —when I was in college, and—

C: That's a lot, five pounds.

T: Yeah. It permeated my room.

K: (*laughs*)

T: And I was like a nerdy, still nerdy, resident advisor.

K: Mm-hmm.

T: And so it was like deemed to be off-putting by people that lived in my dorm.

C: Why?!

T: So eventually I had to get rid of it. I mean, it really did smell. It smelled like—

C: Oh. (*laughs*)

K: Wait! Were you just like—was it just like in the fridge? I don't understand. Why would it smell if it was like in a fridge or something?

T: Well, it wasn't in a fridge.

K & C: *(laugh)*

T: It was like out in the open.

K: *(laughing)* Oh my god. Okay. Well, now I'm understanding a little more.

T: It mighta had a clothespin on it. No tupperware.

C: *(laughs)*

K: Oh my god. Okay.

T: It was—yeah, I forget what that kind of jerky is even called, because now there's so many options. Viana is my favorite currently.

K: Mm.

T: But yeah! I love that I can go to Carl's Jr. or Burger King *(laughs)* and get some fake meat.

K: It's funny—one of the ... I can't remember if it's [Beyond](#) or [Impossible](#), but like one of those companies was started by the—one of the founders of the last place where I worked. So like we would often—

C: Really!

K: Yeah. We would get like—you know, he would come—I think it was when he was still on the board, but he's not on it anymore. But like when we would have board, whatever, meetings, and they would come to the office, like he would give people gift certificates and stuff to like restaurants that had it.

T: That is so weird.

K: Yeah. So it was like—I can't remember which one it is. It's either Impossible or Beyond.

C: Hmm.

K: But yeah, I was like, wow! I know the person who like *(laughs)*—

T: *(laughs)*

K: —founded that company! That's really, really weird!

T: Some of those—yeah. All those companies, like they are operating off of VC [venture capitalist] money.

K: Mmhmm.

T: They are not as popular as—like, I—there was statistics saying that like, *(sighs)* for every I think Impossible Whopper Burger King sells, they lose a dollar.

K: Mm.

T: It's not a profitable thing right now.

C: Mm-hmm.

T: It's just there's so much venture capital going into it.

K: Yeah.

C: Mm.

T: I could go down a whole road with that. Like the Just Mayo scandal of 2018.

K: I don't know what that is.

T: There was—

C: *(laughs)* I don't know either.

K: Yeah, like what is that? *(laughs)*

C & T: *(laugh)*

T: We can totally cut this, but—

K & C: *(laugh)*

T: —[there was like an exposé](#), I wanna say it was in *Wired*, about how ... so Just Mayo is a fake mayonnaise.

K: Mm.

T: It was one of the first that was like widely available. Now I think, you know, Better Foods and everyone makes a fake mayo. They were pumpin up their numbers because they had so much VC money, they wanted to be the one and only. They wanted to monopolize the fake mayonnaise market.

K & C: *(laugh)*

T: And so they went into like every Whole Foods and Walmart—well, actually I don't know if Walmart was selling it at the time—but they bought up their own product.

C: Oh.

K: Mm.

T: To make it seem like it was ... there was like a drought of this Just Mayo stuff.

C: *(laughs)*

K: That's funny.

T: And they couldn't keep it stocked. It was like a [Payola](#) kinda scheme.

K: That's so weird! I thought you were gonna say the scandal was like ... cuz you know how sometimes when there are like ... these vegan brands or whatever that are like, oh, I'm this product! But like legally, they can't call themselves that thing because they don't contain whatever ingredients actually make up the—

C: Mm. Mm-hmm.

T: Right right right.

K: You know how there's like—you can't call—like [Pringles can't be called potato chips](#) because of the way that they're made or whatever, and that they don't contain—

T: Mm!

C: Are they not potatoes?

K: No it's potatoes, but like the way that they make the ... the actual like ... product, because it's like dust and then they put—

T: Yeah. It's potato dust.

K: —they like press it, and yeah. It's like—it's not the process by which you make—so people—you can't call em potato chips. And I thought it was one of those things.

C: You can't?

K: I think that's the thing with Pringles.

T: Stop calling them that!

K: *(laughs)*

C: I'm sorry! I did not know.

T: Don't call—

K: I think that's what they're—I think that's the thing?

T: Yeah. I'm gonna keep poppin til I drop, yeah.

C: Cuz I actually really love Pringles. Yeah.

T: I'm gonna keep on keepin on.

C: I—you cannot stop.

K: Okay so basically the thing with Pringles: because Pringles aren't actually made with real potatoes—the recipe calls for dehydrated processed potato—

C: Mm.

K: —the FDA ruled in 1975 that Pringles could only be called “chips” if they provided a disclaimer identifying them as potato chips made from dried potatoes. Pringles—Pringles scrapped that idea and renamed them potato crisps.

T: Love. Love that.

C: Wow! That's creative. That's really creative.

K: *(laughs)* I thought it was gonna be one of those situations, but it's like, oh, no, it's about them [Just Mayo] *(laughs)* tryna fix the price or whatever.

C: No, they're like, “We'll just use the British word for chips!”

T: Totally!

C: It's crisps!

K: Yeah. Smart. Smart.

T: Yeah. More famously, yeah, the tuna—maybe I can eat—have the tuna sandwich at Subway now?

C: Oh, the bread isn't bread, right?

K: I think—you know what, they're rebranding it—they just—they have all these new commercials now, where they're like, "No! Our tuna is real tuna!" And they have all these like super famous sports people. They have like [Serena](#) and [Steph Curry](#) and [Tom Brady](#) and [Megan Rapinoe](#)—

C: Oh my god.

K: —like they're really trying to get out there, like "No guys. Everything's fine at Subway! Our bread is bread (*laughs*) and our tuna is real fish." Like they really—

C: Wait, what was the deal with the tuna? I didn't hear about that.

K: That it wasn't actually like—

T: There wasn't a significant—

C: What is it? It's not fish?

T: —amount of tuna in it.

K: Yeah.

C: Oh.

C: So like ...

T: Or if at all.

C: The tuna's not tuna; the bread's not bread.

K: Right. (*laughs*)

C: Like, that is bad when you're like, this isn't even bread. Like what are you serving me?

K: There's too much sugar to be bread! Yeah.

C: To be considered bread. Mm.

K: That's just—

C: Mm. Wow.

T: It's a mixture of various concoctions, the lawsuit alleged.

C: Okay.

K: Yeah, we're gonna do an investigation. No, so we kind of touched [on it] in [the last episode](#), but how do you feel about [Jake Gyllenhaal](#)?

T: Hmm. I mean, I feel like—

C: [Toothy Tile](#), you mean?

K: *(laughing)* Yeah.

T: Toothy Tile? Yeah. I think whatever he did to Taylor Swift, it—[it made her mad](#).

K: *(laughs)*

T: Is what comes to mind. I feel like he's kinda been outta the ... the limelight; my—in my field of vision for a minute.

K: Mm. Mm-hmm.

T: I was really into [Donnie Darko](#) at the time—

K: Same.

C: As we all were.

K: Same. *(laughs)*

T: Yeah.

K: I'm glad this is a safe space. We can all be honest.

T: *(laughs)* I don't know if it would stand up to time today—

K: Ooh.

T: —and I do not remember the sequel at all.

K & C: There was a sequel?

T: Yeah. I—did it even star him?

C: Maybe it was a preq[uel]—no, it—

K: I don't think it did. But there's no way we didn't hear about it if he was in it.

T: Okay. It was called [S. Darko](#).

C: S?

T: Yeah, it did—

K: *S. Darko*.

C: Oh. I don't know what that means.

T: Yeah. It was about the sister. Samantha Darko. But—

C: Was [Maggie](#) in that either? I doubt it.

T: No. Nuh-uh.

K: *(whispers)* Weird. This is all names—I do not recognize any of these names.

T: It was in theaters. But—

C: Wow.

K: Okay. *(laughs)*

T: I did see it.

K: A lotta stuff was. Okay.

T: Let's see. The last movie that I remember him in—seeing him in—was—he played a cop, so ...

K: *(laughs)*

T: Womp womp.

C: He's played cops ... oh wait.

T: Convincingly.

C: I feel like he's played cops a few times. But—

K: Yeah, and—

C: —I was thinkin he played a cop in [Zodiac](#), but he doesn't. He plays a journalist.

K: Oh. Yeah.

T: I liked that movie.

K: He's very good in that.

C: I—actually, I really loved that movie.

T: Yeah.

K: Yeah. That movie's a—I feel like it's kind of become like a ... low-key classic?

T: Yeah.

K: It's a really good—like the cast is really good, like the acting's really good—

T: Mm-hmm.

K: —speaking of David Fincher.

C: Mm-hmm.

T: I feel—

K: Man, David Fincher's so good at directing. *(laughs)*

T: Having not been alive during that time—

K: Mm-hmm.

T: —I feel like it captures 19 ... 70—

C: 70 whatever?

K: But it doesn't like try so hard, you know what I mean?

T: *(laughs)*

K: You know how some movies, you're just like, okay they're really going for it with the like 70's stuff? Like it feels like they cap[tured]—they're on the right—they have the right amount of whatever it is that makes it feel period.

T: Yeah. Yeah yeah.

C: Mm-hmm.

T: Yeah. Like the ... yeah. The Bay Area of like [Jonestown](#) and—

K: I also love that. I love seeing Bay Area stuff from that era too, so.

T: —[I-Hotel](#), and ... yeah yeah. I'll watch anything, yeah, where San Francisco's kind of the star.

K: Oh! Well, I was gonna say you should probably watch [48 Hours](#) if you haven't—

T: Okay.

K: —but don't, because it's an incredibly racist movie. *(laughs)*

T: Oh shit.

K: I haven't seen in since I was like super young, and there was a podcast where they were talking about it and I was like, I'm gonna rewatch this, see what it—and I was like, oh my god, there's not a moment where like [Nick Nolte](#)'s not calling somebody a slur. It's so wild. *(laughs)*

C: Oh my god.

T: Oh no.

K: You're like, why did they let this movie happen? I mean, it's enjoyable cuz it's like Eddie Murphy and you can see him ... you can see why he became like a huge star, you know?

T: Huh.

K: Cuz he's really good in it, but like ... it's just like, oh my god. He's calling women slurs; Native American people; Black people; queer people; he's just going for it *(laughs)* the whole time.

T: Ugh. *(laughs)*

K: But I do like [that] they show the old BART. And I'm like, that's fun. *(laughs)*

T: Ooh!

K: I get to see that.

T: Nice.

K: Yeah. And it's ... I don't know if that's worth it though. *(laughs)*

C: That was a good one.

K: That was.

T: I appreciate your compliments. I don't take them as truth. But—

K & C: *(laugh)*

C: Well they are.

Well now we come to the final segment.

K: Mm!

C: And we would also invite you to participate in this one as well, Toshio.

T: Oh my god!

C: Which is what we're delving into this week, and I actually have a couple things. So this week it's gonna be all TV.

K: Mm-hmm.

T: Oh!

C: And I have a couple recommendations. So this week I'm all about Hulu.

K: *(laughs)* Okay.

C: And every time I try and cancel Hulu, or I put it on pause cuz there's nothing on I wanna watch—

K: Mm-hmm.

C: —then I'll find one show and I'm like, fuck!

K: *(laughs)*

C: I gotta keep this. And you know, it's not that expensive, but I'm like, *(groans)* this is ... whatever. So, okay. A couple things on Hulu.

K: Okay.

C: The first one is called [This Way Up](#), which if you have seen that, it's got [Aisling Bea](#) and [Sharon Horgan](#)—two Irish writers, comedians, funny ladies ... the first season was really good. The second season is the one that's out now. They're sisters, and it takes place in London, and it's about their relationship and also, you know, them as individuals, and I really like it. It touches on mental illness and sister relationships and romantic relationships, and it's really funny and also it's sweet at times, and I think there's only like six episodes, and it's just a real ... it's an easy watch, and the acting's good. Just all around, I really like that show, and I haven't seen a whole lot of publicity on it, and I don't know if—

K: Mm-hmm.

C: —maybe because they're Irish and we're American? I don't know.

K: *(laughs)*

C: But [This Way Up](#), really good. I also watched [Reservation Dogs](#)—

K: Oh yeah!

C: —which just came out on Hulu, about these kids growing up on a reservation in Oklahoma, I wanna say in the 90's. I really liked it. I think it's got a lot of potential. It made me laugh out loud—

K: *(laughs)*

C: —at one point. There's a girl going into the Indian health clinic and her stomach hurts, and she's like selling these meat pies.

K: Mm-hmm.

C: And a woman's like, "Does anyone want meat pies from the girl with stomach pains?"

K: *(laughs)*

C: And I don't know. It was ... it was a little—a little moment.

K: Yeah.

C: So, and that's like an all ... well, not all. But it's got Native cast; it's got Native people writing behind ... behind the show. So I hope people will support that as well. I'm excited about it.

K: Nice.

C: And then of course, last but not least, this all—this is where I will end—due to you, Krystal, and your influence—

K: Oh no. *(laughs)*

C: —I finally started [Justified](#).

K: Oh yeah! Okay, yeah. *(laughs)*

C: On Hulu. Which—this whole time, I had been under the impression it was a Western.

K: No. *(laughs)*

C: Because the thumbnail is [Timothy Olyphant](#) wearin a cowboy hat.

K: He just wears a hat! Yeah. *(laughs)*

C: No I know, but I didn't know that. So like the whole time I knew nothing about the show and I was like, oh, it must be a Western cuz he's wearin a cowboy hat.

K: *(laughs)* You think I would watch a Western? Like on purpose? *(laughs)* No.

C: Well I was like, you ... you know, occasionally we have different taste in things, so—

K: Mm ...

C: —I'm not gonna presume.

K: Yeah.

C: Anyway. Started watchin it and ... oh my god. Okay. Timothy Olyphant.

K: Oh my god.

C: Holy shit, dude.

K: Hoo boy.

C: Holy shit. And I sent you the gif. So ... there is a scene that awakened something in me—

K: *(laughs)*

C: —that has been long dormant. And it is Timothy Olyphant shirtless—

K: Yeah.

C: —in some like low-rise jeans—

K: Mm-hmm.

C: —coming out of his hotel room.

K: Oh yeah.

C: They are fully just like objectifying his beautiful body.

K: As they should. Yes.

C: Oh my god. So immediately I searched in my phone and I did find a gif—

K: *(laughs)*

C: —cuz someone luckily made that into a gif and I sent it to you. I'm like, oh my god!

K: He's incredible.

C: I was watching it and I was like, should I be watching this? Like am I—

K: *(laughs)*

C: Because he's got—what is that part—and this is *(laughs)* ... maybe I'm talking about this too much.

K: *(laughs)*

C: But what is that part of the male body—is it just the groin?

K: Oh, the Vs?

C: The V. The V.

K: Yeah. I know what you're talkin about, yeah. It's *(laughs)*—

C: Oh my god. Because you see the V in the jeans. I'm like, oh my god.

K: Sheesh.

C: Like is this allowed on TV?

K: Yeah. It's hot. It's hot.

C: Oh my god. He's so hot.

K: He's very hot.

C: So hot. And yes.

K: Yeah. There's more of that where that comes from in this—in this show.

C: Oh, I am so looking forward to it.

K: Cuz one thing about—one thing about *Justified* is like, it's good; it's very dramatic and like funny; has great dialogue. But also like, uh—

C: [Walton Goggins](#), too, is awesome.

K: Walton Goggins is so—that's the first thing I ever saw him in, and I was like, he's incredible. Who is this guy?

C: I love—I love Walton Goggins.

K: Like he's so good in it. Yeah. Yeah.

C: And I had no idea he was in it until you said somethin about it—

K: Oh yeah! He's the guy.

C: —[when we first talked about it](#).

K: Yeah.

C: And then you mentioned [Margo Martindale](#), who I also love.

K: Mm-hmm.

C: So like once you mentioned that to me on whatever episode that was, I was like, oh, okay. I'll have to watch this—

K: Yeah.

C: —even if it's a Western. So then—

K: *(laughing)* It's not a Western.

C: —and it's not a Western.

K: I mean, it's like a modern-day Western. I guess you could call it that if you want to. But yeah, it doesn't feel like a Western.

C: Details. Yeah.

K: Mm-hmm.

C: So anyway. I started watching that and ... really into that.

K: Oh good!

C: And luckily there's like six seasons—

K: *(laughs)* Oh yeah.

C: —cuz I was like, I need something—

K: Yeah, there's a lot.

C: *(laughs)* I need something I can watch, and ... cuz trying to find a new TV show right now is like too much pressure.

K: Yeah. Yeah, and that show is like ... it kind of alternates—the thing I like about it, even though some of the stuff does get heavy, especially like in the second season with the Margo Martindale [character], it does get kind of intense, but there's always enough levity that it doesn't feel like, oh my god, this is so dour.

C: Right.

K: You know how some shows—where you're like, ugh, it's a slog. I like the acting; I like, you know, whatever; but it's just like, ugh, it's too much. It drains me to watch it! But this show, I'm like, even though stuff is heavy, I feel like it moves. It's light. I mean, the first couple seasons are different because they're tryna figure out what the show is.

C: Mm-hmm.

K: The first season, I think, is less of a like, oh, we have a[n] overarching big bad kind of ... I guess you could say Boyd and his—the Walton Goggins character and his like crew are kind of the big bad, but really, like they're—it's kind of—it's like case of the week kinda thing.

C: Right. Right right.

K: And as the series goes on, each season has basically an overarching big bad that like—

C: Mm-hmm.

K: —is the sort of ... is the antagonist for that season to [Raylan Givens](#)' protagonist. But yeah. Man, that show's so good. And I kinda feel bummed about it, because it was happening at the same time as like three juggernauts in drama. So it was on at the same time as ***Mad Men***, ***Breaking Bad***, and ***Game of Thrones***.

C: Mm.

K: So there was like no way was ever gonna (*laughs*), you know, get really the recognition that I think it deserved as a product. But I was really happy that Margo Martindale did win an Emmy for it, cuz she was—

C: Oh, I'm glad she did too! She's good in everything.

K: —very good in it. Yes.

C: She's so good in everything. Also, Timothy Olyphant does do a good Southern accent.

K: Yes! I—I, for the longest time, because of this show—

C: Mm-hmm.

K: —and because of [Deadwood](#), I was like, well, he's clearly from the South—

C: Yeah, he was born in Hawai'i—

K: —and then it was like, he's from California!

C: —and like raised in California. Yeah.

K: Yeah. He's like a weird surfer beach bum. Like he's not what this show (*laughs*) might make you think he is, which is proof of his—you know, how good he is at acting. And being attractive.

C: Oh my good lord.

K: He's just a big weirdo, like I love everything about Timothy Olyphant, and whenever he's on [Conan](#)—

C: Mm-hmm.

K: —I'm like, this is gonna be good. *(laughs)* Because they have like a weird energy together and he's just like constantly taking Conan out at the knees, and he's just very like—he has this loose kinda energy where you're like, I don't know what he's gonna say or do.

C: Yeah.

K: He's very—he's a very fun presence on talk shows.

C: Yeah.

K: Which—I think Conan is really the only one he ever really goes on.

C: I know they're friends in real life.

K: Yeah, they are. *(laughs)* Which is like very weird to imagine.

C: Yeah. So that's what I've been watching. All those things are available on Hulu. *This Way Up*; *Reservation Dogs*; and of course, *Justified*.

K: Awesome. Yeah, I feel like—*(laughs)* I, for once, today, this week, I read a book! Can you believe it?

C: Holla!

K: I know! I'm so proud of me. I didn't bring any things to talk about that I was watching, cuz I'm not *(laughs)* watching anything. I'm only just watching episodes of *Bob's Burgers*. And weirdly I kinda caught a couple episodes of [Mike & Molly](#), cuz it comes on after *Bob's Burgers* in syndication here. And I was like, this show's not terrible *(laughs)*. Like am I ... am I weird? Is this my middle agedness happening that I'm into this show? But yeah, so I read a book, and the book I read is—it's called [Piranesi](#)—

C: Oh, I've read that!

K: —by Susanna Clarke

C: Susanna Clarke, right?

K: You read it?

C: Yeah! I read it.

K: Oh my gosh. *(laughing)* That book is so wild! Like I don't even know how to des[cribe] ... it's hard to describe it without like sort of giving it away.

C: Right.

K: But basically, the premise is Piranesi is a person who lives in a great house. But like, not great like a mansion. You know? Great like in this giant infinite house with [an] infinite number of rooms. And it's sort of arranged in a strange way in that the bottom level is full of water, and all the halls there, which—the rooms there, which Piranesi calls halls—are all covered with water and they have fish and birds and stuff, and then there's a middle floor where Piranesi lives, which is dry, and then there's a third level which is like, clouds are in all the rooms there, and so *(laughs)* it's very strange. It's very difficult to get oriented when you first start, because you're like, I don't understand this world and what it is.

C: Mm-hmm.

K: And there's a lotta like, "Oh, and then in the thirty-second Northwest Hall, I saw this thing and this"—and all of the rooms in all of the halls have like—the walls are all covered with statues, and each room has its own unique statues and there are none that repeat, and Piranesi's—basically his work is he's been cataloguing all of these things, and it's just very unsettling because you're not really clear who this person is; why he's in this world—

C: Right.

K: —what he's supposed to be doing. And there's—it's just him and another person, which Piranesi calls "the other." *(laughs)* Like he doesn't have a name, really, and you are sort of unclear of what their relationship is; why it's just the two of them. And eventually, there starts to become—they realize that there are some signs that there might be a third person in the house, and they're not clear who that person is, how they got there, or what their motives are. And so basically they are both—both Piranesi and the other are sort of, you know, hurtling towards an encounter with this third person, and, you know. That's *(laughing)* all I can say about the book cuz there's like so much more to it and it will give it away. It's a wild book. *(laughs)* I started it and was like—

C: Yeah. It's hard to describe, for sure.

K: Yeah! It's—so it's like fantasy-ish, but also it's pretty grounded as well. Like—and I started it and I was like, I'm not gonna get very far *(laughs)* in this book because, like I said, the beginning was very disorienting and a lot of like "I went in this hall. I did this and I saw this statue, and in

this hall in this vestibule,” and I was like, alright. Cool. But then I don’t know what! I just pushed past it and then I like, the other night, stayed up past 3am reading it. Cuz I just was like, I have to—

C: Yeah.

K: —I have to finish it! I need to know (*laughs*) what’s going on in this world! But it’s a real[ly]—it’s an incredible book. And if you read [Jonathan Strange and Mr. Norrell](#) from a couple—

C: Mm-hmm.

K: —I guess almost twenty years ago at this point, Susanna Clarke also wrote that book too. It’s really good. Highly recommend. It’s a short read, a quick read, and a fun read! But yeah. *Piranesi* by Susanna Clarke.

C: Good choice!

K: Clarke with an E, I think.

C: Yeah. Good choice.

T: My thing that I got back into was a podcast called [Eating for Free](#)—

K: (*laughs*)

T: —which is produced by two people here in the Bay.

K: Mm-hmm.

T: And one of them just quit their job at [Jezebel](#) and the other one, I actually don’t know what he does for a living.

K: (*laughs*)

T: But they kind of like delve into pop culture phenomena kind of in the way that I like listening to you two talk about—

K: (*laughs*)

T: —stuff. And it’s like, a couple years ago it kind of spelled out TikTok before I was clear on what that was.

K: (*laughs*)

T: And ... let's see. They recently actually had a segment on [Trixie Mattel](#) performing in Tel Aviv—

K: Oh.

C: Oh!

T: —this summer, which, you know—

C: I didn't know about that!

T: —when everybody was kinda like ... you know. Even like people who hadn't canceled Israel were like, "Mm ...

C: Hmm.

T: ... this is not a fair fight." *(laughs)*

K: ??? Yeah.

C: I did not know she did that! Has she made any kind of ... I guess no statement or anything?

T: They're kind of ... yeah. I mean, they talked about some other things. They talk about pop culture and I think it's hilarious. They talked about her Chipotle commercials and—

K: *(laughs)*

T: —her commercialization of Pride, and I get the sense they're still Trixie fans. As am I. I'm like, I still would want to go if by March 2022, a completely sold out show at the Warfield, which feels very compact, is safe. But I don't really know if that's gonna happen at this point.

C: Yeah.

K: No. I'm worried about—I did—I bought tickets to one show. It's the ... who is it? Oh, [Sylvan Esso](#) and [Local Natives](#) at the Greek in ... I don't know, October or something? And I bought em like, you know, whatever, early this year, beginning of the year, and I'm just like, is that gonna happen? It's outdoors, so I'm like, maybe this—it'll be one of the ones that doesn't get canceled? But I am worried for all of the other shows that are supposed to happen at the end of this year that are like indoors. *(laughs)* I'm like, they might not! *(pauses)* You know the guy who was kicked out of Local Natives? The bassist? Oh my gosh Toshio, we gotta talk about this off—off-mic.

T: *(laughs)*

K: Cuz I need to know. I loved that guy! Andy, what happened?

C: I don't know—I don't know this band or the gossip—

K: It's—it's not *(laughs)*—

C: —but I'm excited by your excitement.

K: It's a band that I was like—I was obsessed with this band for like, probably I think a decade ago when I was in my—doing my internship in Seattle, like there was this like ... ten albums that I listened to that entire summer, and Local Natives' [Gorilla Manor](#) was one of them, and it's an incredible album. But yeah, I was obsessed with it, and when they kicked him out, I was like, what happened? They got this random new guy that I don't know. Anyway. We'll talk about it off—offline, *(laughs)* Toshio.

C: *(laughs)*

K: I really wanna hear about it.

C: *(laughs)*

K: Anyways. But yeah, I don't know what's gonna happen to all the shows. I—are they gonna happen? *(laughs)*

T: Right.

K: At the end of the year? Or beginning of next year? Who knows?

C: Well, you know what's still gonna be around? In a few months?

K: Mm.

T: What's up?

C: [This podcast!](#)

T: Oh, that's true!

C: And one way people—

T: Yeah, because we are staying the fuck indoors.

C: We're staying here, and one way people can help us do that is by supporting [our Patreon](#).

K: Yeah.

C: That's what I was thinking, is that's one way we can still keep going. Which—remember, [our Patreon](#) does go toward transcript costs.

K: Yes.

C: And just like [website](#) costs to store transcripts, and that stuff does add up. You wouldn't think so, but it really does, and we're—

K: *(laughs)* It does.

C: It is a labor of love, let me tell you.

K: Yeah yeah.

C: But we wanna keep things accessible, so I wanna just say thank you so much to everyone who does support our [Patreon](#), because we really do really really really appreciate it. It helps us quite a lot, so thank you.

K: Yeah, thanks everyone!

C: And then also follow us! [Twitter](#) and [Instagram](#). @TwoCentsPlusTax. Okay?

K: Yeah! Do it! It's an order.

C: Do it!

K: *(laughs)*

C: Well, any last—any last thoughts?

K: No. I mean, there's—there's so much to talk about with MTV. Like I said, we've barely even scratched the surface.

C: I know.

K: I didn't talk any about the documentary that I watched about it! But yeah. We can definitely revisit. It's a—it's a rich vein to mine.

C: I know!

K: Ew, that sounds gross. But *(laughs)*—

C: *(laughs)*

T: *(laughs)*

K: Anyway.

C: Alright. Well, I guess until next time. I will just say [everything's gonna be fine](#).

K: Everything's gonna be fine! See you all next ... next podcast.

C: Yes. Alright. Bye!

K: Bye!

(theme song plays)