

Two Cents Plus Tax
Episode Twenty-One: “Horny Jail”

TRANSCRIPT

Transcript has been lightly edited for readability.

(theme song plays)

Krystal: I’m Krystal.

Caitlin: I’m Caitlin.

K: And this is ...

K & C: *Two Cents Plus Tax!*

C: What’s up what’s up?

K: Hello.

Toshio: Hey!

C: Here we are again.

K: Yeah. Doin it.

C: *Two Cents Plus Tax.*

K: We’re doin it!

C: This is our twenty-first episode!

K: Every time you say a number of episodes, I’m like, that can’t be right!

T: *(whispers)* I know.

K: But *(laughs)* I guess it is, and feels like so many fewer than whatever number you always say.

T: We can smoke cigarettes in California!

C: I—yeah, we can go to a bar.

K: *(laughs)* We can—we can like drink alcohol, yeah. We can—

C: *(laughs)*

K: We can't rent a car yet, though. We got like four more episodes before we can do that.

T: I know.

C: Yeah. No cars.

K: I find it weird that that's like how it works. Like you have to be *(laughs)* twenty-five to rent a car, but eighteen to vote and twenty-one to drink? But they're like, "No no. This is a res[ponsibility]—real responsibility." *(laughs)*

C: *(laughing)* Right.

T: Also like one to like ... have a gun.

C: Oh, yeah. *(laughs)*

K: Yeah, exactly. You have to be born, basically.

T: *(laughs)*

C: Free guns for everyone!

K: Yeah. *(laughs)*

T: *(laughs)*

C: Yeah, we're twenty-one now, which—

K: Wow.

C: —pretty unreal.

K: Wow. Can't believe it. Twenty-one's a weird age. I mean, it's good, but it's also like ... you think you know a lot more than you actually do—

C: You know nothing.

K: —when you're twenty-one. Yeah. *(laughs)*

T: *(laughs)*

C: *(laughs)*

T: TikTok generation: we, audio *(laughs)* podcast generation—

K & C: *(laugh)*

T: —are here to say.

K: Yeah. You don't know anything.

T: *(laughs)*

C: No.

K: No.

C: So today ... very exciting topic.

K: Mm-hmm.

C: Chosen by producer Toshio.

K: Mm!

T: Tipper Gore stan!

K & C: *(laugh)*

K: Imagine such a thing! Oh my god.

C: Yeah. Yeah. So today we're gonna be talking about banned music, censorship, and songs, et cetera, et cetera. There's a lot here, and a lot that, when I was doing some research here, made me laugh out loud. Toshio, what made you—let's start here. What made you decide you wanted to talk about this topic today?

T: I believe that the ... that everything is political, and—

K: Mm-hmm.

T: —I'm always gonna be ... the tax man is here to collect.

K & C: *(laugh)*

T: I'm always gonna try to bring it to the dark side, and bring up topics that are controversial, I guess?

K: Mm.

C: Mm-hmm.

K: Mm-hmm. Mm-hmm.

T: And I'm gonna try to ... I don't know!

C: It's—

T: Like, COVID's not enough. I need—I need more like negative—

C: Darkness.

T: Darkness. More darkness! *(laughs)*

K: *(laughs)*

C: More darkness, please!

K: Mm.

C: But let's get into some spicy territory here, why don't we? This is what I always go back to, is the nineties' censorship of rap music. [2 Live Crew](#)—

K: *(laughs)* Yeah.

C: [Tipper Gore](#)—and again, I guess we're probably aging ourselves like we do in every episode, cuz we are—

K: *(laughs)*

C: —we are those people. So like—

T: *(laughs)*

C: —I imagine some twenty-two-year-old happening on our podcast and being like, “Who—who's Tipper Gore?” Like what?

K: Yeah, they don't—“Who's 2 Live Crew? Like what even is that?” Yeah. *(laughs)*

T: *(laughs)*

C: I remember—I remember being a kid with 2 Live Crew and being like, oh my god! This is so—

K: I know, being scandalized, yeah. *(laughs)*

C: So scandalous!

T: I feel like I—it was the first instance of Asian representation in—

K: Oh yeah.

C: Oh yeah! *(laughs)*

T: *(laughs)*

K: It's true! *(laughs)*

T: With—yeah. There's a little—there's a little line.

K: Mm-hmm.

T: "[Me love you long time.](#)"

C: Yes.

K: Mm. Yeah. That's, uh—

T: So.

K: It stuck around, unfortunately.

C: It really did.

T: It did.

C: It really did. What was the movie—it was a [Stanley Kubrick](#) movie—

K: That's the movie I was tryna think of!

C: [Full Metal Jacket!](#)

K: I was like, the one with the eighties when he—I don't wanna say what happens at the end you know, Vincent D'Onofrio ... does stuff in it.

T: Yeah yeah yeah yeah yeah.

K: Yeah.

T: That's a—

C: I don't think I've seen that!

T: —good, depressing movie.

C: I don't think I've seen that movie.

K: It's—uh, it's—it's good. I—yeah. It's an intense movie. I'm—if you—you have to be in the right headspace to have seen it.

T: We should, yeah, watch that, and then—

K: *(laughing)* No we shouldn't!

C: I don't know if I should! *(laughs)*

K: *(laughs)* No we shouldn't! I was gonna say, it's a good movie, but you know how there are like those movies that you watch them and you're like, I never need to see that again? Like I'm glad I did see it, but I'm like, I don't ever need to watch it again.

C: Right.

T: But it—

K: That's one of those ones. *(laughs)*

T: If you watch it back-to-back with [Apocalypse Now](#). And [The Deer Hunter](#).

C: *(laughs)*

K: *(laughs)* That—yeah, okay. Wow, we're definitely not doin that. I value my mental health—

T: *(laughs)*

K: —and we're not going to do that.

T: Fine!

K: *(laughs)* But yeah—

T: *(laughs)* We'll watch [Glitter](#) again.

K: *(laughs)* That's fine. I'm fine with that.

C: Yeah. Just—just watch *Glitter* on repeat.

K: I'm fine with it. But yeah, that quote, it definitely like lived for a long time because of that song. The movie was obviously popular, but like ... the song really put it into like public consciousness of repeating it all the time.

T: Yeah.

C: And we're talkin about "Me So Horny." Are we not?

K: Yeah.

T: Yep.

K: Yes we are.

C: Can I just say, the other night I was in bed and I was thinking—

K: *(laughs)* Okay.

C: —the word—*(laughs)*—

T: *(laughs)*

C: The word "horny"—

T: *(laughs)*

C: —is, I think—

K: It's really good.

C: —the worst word—

K: No, I like it!

C: —you think it's really good? I think—

K: I think it's hilarious!

C: Ugh!

K: I think it's so funny. I think it's one of the funniest words.

T: Is it your “moist”?

K: Mm.

C: Oh my god. It—”horny” to me is like the most embarrassing word.

K: *(laughs)* That's why I love it! It's so funny!

C: It's not sexy in any way.

K: It's not—but I don't think it's supposed to be! Like I think it's supposed to be absurd—

T: Yeah. I agree. I agree.

K: —and like kind of ridiculous. It's not supposed to be like, “Ooh, this is tantalizing” in a way.

C: Ugh.

K: I think it's supposed to be like kind of embarrassing and silly and not, you know, to be taken super seriously.

C: It makes me uncomfortable.

K: I love it.

C: *(laughs)*

K: I think it's the best. I love when people I love it. I love when people on Twitter talk about being in horny jail.

C: *(laughs)*

K: I love it. It's my favorite thing.

T: *(laughs)*

K: So good. *(laughs)*

C: Wait, what is horny jail?

K: Basically when you're just too horny on the timeline.

C: Oh.

K: You'd just like, go to horny jail. *(laughs)*

C: That's what I feel like I am ever since I saw that Timothy Olyphant—

K: *(laughs)*

C: And then I sent you that photo again last night.

K: Yeah. It's ... a lot.

C: I cannot help myself! Oh my god, I'm gonna put that on our [Instagram](#), cuz I'm like—

K: He's so hot. It's—

C: —put me in horny jail.

K: Yeah. Yeah, you have to go there for a little while.

C: Woo!

K: I'll go there with you; it's fine.

C: Let's go there and—

K: *(laughs)*

C: —I don't know. I don't know what you do in horny jail.

T: I like it. I think it indicates like self-awareness—

K: Yes. Yes.

T: —that you are in a cage of horniness.

K & C: *(laugh)*

K: Yeah. I don't know. I love it. I think horny is hilarious. I think it's one of the best things. I think it's really good.

T: *(laughs)*

C: Okay. Agree to disagree, but I'm glad we discussed this.

K & T: *(laugh)*

K: Thank you, 2 Live Crew, for giving us this opportunity.

T: Yes.

C: Ah! So with 2 Live Crew, they got a lot of attention—

K: Mm-hmm.

C: —from a little woman named Tipper Gore. The former—former wife of Al Gore.

K: Mm-hmm.

C: And she and three other women—I assume white women—

K: *(laughs)* Obviously.

C: Yeah. In—

K: Although, you know, we'll get there. There are some non-white women who had a lotta problems with—

C: Yes. We will get there—

K: Yeah.

C: —and you know I can't wait to talk about one in particular.

K: *(laughs)*

C: So in 1985 they formed a committee called the [Parents Music Resource Center](#).

K: Okay.

C: AKA the PMRC. So that's why we have parental advisory stickers now.

K: Mm-hmm.

C: It was this group—

K: But again, does that exist like—where would you put a parental advisory—

C: I don't know! Cuz we don't have CDs anymore.

K: Yeah, that's what—I guess the current version is like if you go on YouTube or Spotify or something and it says like "Explicit" next to it.

T: Right.

C: Yeah. Cuz it was modeled after the motion picture—

K: Mm-hmm.

C: —rating system, which is also bullshit. But—

K: Which is its own thing, yeah. *(laughs)*

C: Yeah. So these women—

T: Yeah. [Payola!](#)

C: Payola!

T: Hello.

C: These four women were known as "The Washington Wives."

T: Sounds good.

C: Anyway. So these four white ladies—

K: *(laughs)*

C: —took it upon themselves to take care of a problem that didn't really exist.

K: *(laughing)* Yeah.

T: *(laughs)*

C: But they were offended by certain—certain songs and topics and themes. So this is where—I was reading this earlier, and I died laughing. Okay. So one of the actions that they did—this group, the PMRC—was they compiled a list of fifteen songs in music that they found objectionable, which was then known as “[the filthy fifteen](#).”

K: *(laughs)*

C: So they had the artist; the song title; and then they put—they had a ... a thing—“lyrical content”—what they found “objectionable,” right?

K: Mm-hmm.

T: Mm.

C: So some of the people on the list, like—it’s like, I mean, obviously we disagree with this in its complete entirety, but—

T: *(laughs)*

C: —some of them are not—some of them aren’t super surprising, like [Prince](#) with “[Darling Nikki](#).”

K: *(laughs)* Yeah.

C: Like, talkin about, you know—

K: I get it. *(laughs)*

C: —you come in and there’s a woman masturbating to a magazine—

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

C: —right there. It’s like, hmm. Okay.

K: That’s fair.

C: Yeah. [Sheena Easton](#), “[Sugar Walls](#),” which—“Sugar Walls” is—

K: Again, fair.

C: —*(whispers)* vagina. It’s vagina.

K: Yeah.

T: *(laughs)*

K: *(laughing)* You don't have to spell it out. It's right there in the title!

T: And it's the eighties. Yeah.

C: Right. Which was a song written by Prince, and—

K: Prince, yeah.

C: —by the way, I just have to say, shoutout to Sheena Easton. I loved Sheena Easton.

K: Mm.

C: Another Scottish person I love. Okay. So both of these—so the ... the things that they found objectionable with these two artists, Prince and Sheena Easton, were sex, and then masturbation with Prince. One of the groups on this list, though, and the song *(laughs)*—

T: *(laughs)*

C: —was [Twisted Sister](#), "[We're Not Gonna Take It](#)." *(laughs)*

T: *(laughs)*

K: Wait, what? So is it—but they said—so it's not the—what in that song is offensive lyrical content?

C: They—

K: Is it just cuz they're being like, you know. Defiant? Is that—

T: Yeah.

K: —what they didn't like about it?

C: Right. Oh right. Insubordination? No, it was violence.

K: But there's no violence in that song, really!

C: No. No.

K: Like what?

C: I know.

K: Weird.

C: And [Cyndi Lauper](#) was on that list with "[She-Bop](#)," which is—

K: Okay. Again, fair.

C: —a song about masturbation.

K: Yeah. *(laughs)* Those songs we understand.

T: Okay. "Do not masturbate" *(laughs)* is what we've—

K: They're like, "Do not masturbate," but also "Don't have sex"? So like don't ... do anything? It's very strange. The—

C: Right. And going—

K: You would imagine that if they were gonna consign—con—you know. If they were gonna support something, it would be masturbation, cuz it's like—

T: Oh, yeah.

K: —you're not doing anything with another person, and that's what the—

T: Exactly.

C: No, it's dirty. It is dirty and it's filthy.

T: *(laughs)*

K: Whatever. These weirdos.

T: Your hands are gonna fall off.

C: Right.

K: *(laughing)* You're gonna—

C: You're gonna go blind!

T: *(laughs)*

C: You're gonna become disabled, and that's a fate worse than death.

K: Oh no!

T: *(laughs)*

C: So—

T: I do love that last note—

C: *(laughs)*

T: —that the *(laughs)* Twisted Sister song—I mean, it just evokes, for me like, *(laughs)* “Do not”—it's kind of like an anti-protest move—

K: Mm.

C: Yeah!

T: —I suppose? Although like imagine rollin up to your protest, and they're playing—like a labor protest—

C: “We're Not Gonna Take It”? *(laughs)*

T: Yeah! *(laughs)*

K: *(laughs)* That'd be hilarious.

C: I know!

T: It would. Actually, people should do that more.

K: Yeah. *(laughs)* More humor.

C: I honestly, like, yeah. That—I would love to have a protest and just hear that song blaring out. There's a photo of me—I hope I can find it. My older sister had a Twisted Sister shirt—

K: *(laughs)*

C: —that I then wore. So I guess you could call me a rebel. As a little girl.

K: *(laughs)* Yeah.

T: Well, you should be actually not within earshot *(laughs)* of children under the age of thirteen.

K: *(laughs)*

C: That's true, I—maybe I need a parental advisory sticker.

K: Oh my god.

T: Definitely.

C: On my person.

K: That's so funny.

C: But kinda getting into this even a little bit more—like a weirder aspect of this was that there are two artists on here—I'm calling them "artists"—

K & T: *(laugh)*

C: —which is a little pretentious, but—

K: No, I think that's fair. That's what they are! Twisted Sister.

C: Like bands—

K: They're artistes!

C: Yeah. They are artistes. They were rebelling against The Man.

K: Mm-hmm.

C: And I do not know who they are. Maybe you'll know. One is a group called [Venom](#), and another one is a group called—

T: Is that hair metal?

C: —[Mercyful Fate](#). They—

K: I'm assuming they're metal.

C: Yeah. I would too. And they—they're—what was disturbing about them, to Tipper Gore and the Washington Wives, was they were listed—what was objectionable was "the occult."

K: Oh, god.

T: Okay.

K: This is—

C: Which, honestly like—

T: Okay.

C: Right?

K: Ugh. It's so exhausting. *(laughs)*

C: So you're getting into—

T: So annoying.

C: You're getting into—this is the year of 1985. So putting this into—

K: Yeah. People—this is the year of people getting all worked up about like [D&D](#) and like hair metal—

T: Right. Right.

K: —and whatever, and they're like everything is [inaudible] Satanism.

C: Well, yeah, and—

T: Yeah. They're both metal.

K: Yeah.

C: Right. So what I was gonna say is, putting this in a little more cultural context of this time, especially for our younger listeners—who don't exist. But *(laughs)*—

K & T: *(laugh)*

K: They might one day. You never know.

C: Right. So like around this time, and then you get into the early nineties—

K: Mm-hmm.

C: —there was the whole [Satanic Panic](#)—

K: Yes.

T: Mm. Mm-hmm.

C: —theme in the US, where like, you were talking about [West Memphis Three](#), which was like—from Arkansas, that was like a huge thing of my childhood, you know. if you don't know about the West Memphis Three, then ...

T: [There's three movies](#) for you to watch.

K: Yeah, there's like a bunch of documentaries.

C: There's three movies and there's—read [Devil's Knot](#) by [Mara Leveritt](#) about the case. Anyway, regardless of ... sort of the Satanic Panic thing, they had all these hearings in the eighties—

K: Yeah.

C: —and one person that I was (*laughs*) really surprised to find out who was testifying against this was [John Denver](#).

T: Huh.

C: So he came out and was like—

K: Wait, so he was against—

C: “This is censorship”—

K: Oh okay, yeah. So he was against the Washington Wives, yeah.

C: Yeah. Yeah, he's—he compared this to Nazi book burnings. John Denver did.

T: Wow.

K: (*laughs*) Oh! Interesting.

C: Which, I was like, way to go John Denver!

K: Like it! Yeah.

T: Good for him.

C: Yeah.

K: Memphis hero, *(laughing)* John Denver.

T: Uh-huh. *(laughs)*

C: Right? So apparently, the Washington Wives and PMRC ... so regarding Twisted Sister, they interpreted the song "We're Not Gonna Take It"—oh no, maybe it was a song called "[Under the Blade](#)." I don't know. I don't know that song. But they thought that "Under the Blade" referred to sadomasochism, bondage, and rape. *(laughs)*

K: Again, this is ... an example of people assuming that when you write a song about something, that that is, you know, something you have experience [with] or are engaged in. But also, I think partially, at least for Twisted Sister, and I think this is true of like—also for rap and stuff, at least early rap—there was like a lot of assumptions based on the way people presented themselves.

C: Uh-huh.

K: So like if you know Twisted Sister, which, again, if you're a younger person and you don't, they were a hair metal band and they used to dress very gaudily. Like they had giant perms and like makeup—

C: Makeup.

K: —and like spikes, and—

C: They were in the Pee Wee movie!

K: Yeah. It was very—

C: They were in [Pee Wee's Big Adventure](#).

T: *(laughs)*

C: So like, excuse me.

K: Yeah, it was all—it was—

C: This is not about rape and sadomasochism.

K: No. It was totally like, this is our costumes that we wear.

C: Right.

K: It was not about like—this is—this is just sort of what we put on to do our art. *(laughs)* It's not like—

C: Right.

K: —this is what we wear every day in our regular lives and like how we're interacting with people on a regular basis. It's very—the way that these women are engaging with this music is so incredibly shallow and surface-level.

C: Yeah.

K: It's wild to me that they're like, "No no no. We need to have entire—

(dog barks)

K: —congressional hearings about the fact that I don't understand how music works." Like *(laughs)*—

C: *(laughing)* Right.

K: —that is just so bonkers to me. But it's also like, you know. We still do that, right?

C: Mm-hmm.

K: It's not like anything has changed; it's just like the venues for how this stuff gets adjudicated publicly is just different. It's not usually Congress anymore.

C: So within this time, you've got 2 Live Crew. They were one of the—actually, they probably came a little bit later—well, they got arrested!

K: Mm-hmm!

C: 2 Live Crew got arrested for performing their own songs.

K: Right.

C: They were later acquitted of like obscenity charges or whatever.

K: Mm-hmm.

C: But that was one of the first rap groups, if not the first, to sort of pull all the attention. [Ice-T](#) had a song called "[Cop Killer](#)." I remember that was a big—

K: Yup.

C: —a big thing that they got upset about. But then we—you had kind of alluded to this earlier, Krystal—

K: Mm.

C: —that not all white women. So Krystal—Krystal made sure to say "Not all white women" on this podcast. *(laughs)*

K: No. I didn't mean *(laughs)*—

T: *(laughs)*

K: No, I meant all white women! And also some Black women. No. But you were mentioning, when we were talking about this pre-record, about—

C: Mm-hmm.

K: —so, you know, we were talkin about rap groups and how they're sort of one of the first kinds of like artists that were targeted by—

C: White women. *(laughs)*

K: —the Washington Wives, this like, you know, the—whatever, PMRC. And obviously another musician, rapper, that kind of got a lot of heat for this kind of stuff was [Tupac](#).

C: Yes.

K: And you mentioned that [C. Dolores Tucker](#)—

C: Yes.

K: —sort of was one of the non-white women—she's a Black woman—

C: Mm-hmm.

K: —[was one of the women who was sort of really anti-gangsta rap](#) like when it first came out.

C: Mm-hmm.

K: And so in the song "[How Do U Want It](#)"—what is the lyric exactly?

C: Featuring [K-Ci and JoJo](#).

K: Yeah, exactly! Which is an incredible video. If you guys haven't seen [that video](#) in a long time, please go watch it. Tupac is very hot in it. (*laughs*)

C: Ugh. That—I will watch that, cuz I don't remember the video—

K: Oh, it's like—

C: —but that is one of my favorite Tupac songs.

K: (*laughs*) It's one of the—it's like in that early, early—cuz it's like '96 or 1995 or something—and it's like in that era of when like East Coast rappers were getting into the like shiny suit era—

C: Mm-hmm.

K: —of art, of hip-hop or whatever, and so they're like on motorcycles, and there's women dancing, and it's all flashy. It's a very sort of different mode of Tupac than like early Tupac, where he was more like, I'm wearing my bandanna on my head—

C: Mm-hmm.

K: —and I'm like, you know, more streets or whatever. But yeah, that's a—it's a good video. He's handsome in it. (*laughs*) But—

C: He—ugh. Yeah. He's—

K: Yeah. He's very good-looking. I—

C: He's a very good-looking man.

K: That's my aunt's favorite—well, she liked all of the—so I have an aunt, my youngest aunt, my mom's youngest sister—she's only thirteen years older than I am, so like she was always more like a[n] older sister than like an aunt. Like I just never ... she always tries to boss me around and I'm like, you can't really do that. Like you're not (*laughs*) really old enough for me to really care what you're telling me right now. But she was really one of the first people I knew who was into rap, like in the eighties, and so she knew all the like [Salt-N-Pepa](#), you know, [NWA](#), ev[ery]—any kind of rap thing that came out, she was the first person I knew who like was into it, and Tupac is her favorite—

C: Mm-hmm.

K: —rapper, like of all time. And so she was the first person to introduce me to that. And through her, all of these bands, the ones (*laughs*) that were being targeted for obscenity and by the PMRC, were things I listened to with her. (*laughs*)

C: Yeah.

K: Cuz she was like eighteen or whatever when it was all happening. And yeah, this—this song, “How Do U Want It” is like late period Tupac, but in it, he mentions Delores Tucker—what is the C. Delores Tucker—

C: “[Youse a motherfucker](#).”

K: Yeah. Exactly. And it’s kind of—actually, when I was thinking about it, when you mentioned it, it remind me—reminded me of like, this is like a running theme, of rappers mentioning people by name who have hit out against them for, you know, violent lyrics or obscenity or whatever. Because you know, there’s a lyric from [Jay-Z](#) when he’s like—

C: Yes.

K: —“[Fuck Chuck Phillips and Bill O’Reilly](#),” like, you know, “If you all stop hip-hop, we’re gonna rally.” It’s in a [Missy Elliott](#) song.

C: Well, he also mentions Delores Tucker.

K: Yeah, see—it’s just like—

C: See, [a lotta people mention her](#).

K: (*laughs*)

C: [Lil’ Kim](#) mentions her; Jay-Z mentions her; apparently [Eminem](#).

K: Because she was like one of the—yeah, she was one of the prominent—I think she kinda took over from Tipper Gore in a way, at least particularly, specifically focused on rap music. Whereas the Tipper Gores and the PMRC were more like ... focused on different genres of music, but they were—they had their targets, right?

T: Right.

K: Obscenity; too much sex; too much violence. Whereas C. Delores Tucker was mostly focused on rap, because it was like—she thought it was like being a bad influence on—

T: Being a racist.

K: Well, she (*laughs*)—I think she—

T: She was focused on being a racist, yeah.

K: No, I think she was more like ... this is hard to explain to people who aren't Black, but like there's—there's a strain of Black conservatism that is very focused on like ... always putting forth a "good" example—

T: Sure sure sure.

C: Respectability?

K: Like respectability politics, right?

C: Yeah.

K: Essentially. It's like, you don't wanna be caught in public doing something that might make you ... that might make people sort of think less of you, and so you always wanna be like following the rules and dressing in a certain way and speaking in a certain way and all this stuff, and that is the way that you're gonna like—at least according to, you know, this strain of conservatism, that like, that's the way we're gonna reach equality, is if like people just see us being good enough, then they're gonna just treat us as equals. And it's like, that's not (*laughs*)—

C: Right.

K: —how it works at all.

C: Never gonna happen, unfortunately.

T: Yeah.

K: She says her real objection was that like, it was ... that rap music was—it was misogynistic, which obviously everybody always says, as if that's the first genre of music to ever say stuff about women.

C: Right.

K: But like that it was a threat to the moral foundation of the African American community or whatever.

T: Oh my god.

K: And it's like, again, like, is it really? Is the threat to the African American community rap music? I would say it's probably the United States government. I mean, I don't know.

T: Yeah! (*laughs*)

C: Mm-hmm.

K: (*laughs*) If I was gonna say something, that's what I would say. But yeah, so I think partially for her, it's more of a ... a, you know, a Black conservatism—you know. Cuz she's not a conservative, but like, a strain of Black—as in Black people—conservatism, not political conservatism, but like social conservatism—

C: Mm-hmm.

K: —where she was coming from. Cuz this is a—her—that sort of belief and opinion and stuff, that's so common. Even now—

C: Yeah.

T: Sure.

K: —amongst Black people, like you know, rap music is not like real music, and it's like too violent, and it's too this, and it's too that. Like my grandma, she says this stuff all the time. Even though there will be Black—you know, rap songs that she will like ... enjoy, weirdly. Like she'll have one or two songs a year where I'm like, why do you even know that? (*laughs*)

T: (*laughs*)

K: Like how do you know it, and why do you like it? Like it's very weird.

T: Ooh! What's her song of last year? We need to know.

K: She really—so she (*laughs*) ... she liked [Megan Thee Stallion](#).

T: Oh, okay!

K: She liked—what is the song? The “Classy. Bougie. Ratchet.”

C: Oh. Yeah!

K: What is the name of that song? “[Savage](#).” Savage. She liked that song. When it came out.

C: The original, or remix?

K: I think she liked [the remix](#), yeah.

C: Yeah.

K: She liked the remix. But I'm like, you can't know this! I mean, obviously you can.

T: *(laughs)*

K: But like, it's weird that you do. But yeah, I think that was C. Delores Tucker's deal, was like, "I wanna"—you know. "I'm conservative because I believe, you know, in ... you know, respectability politics and that's how we're gonna get ahead," or whatever. But yeah, C. Delores Tucker. That was a ... a fun moment in hip-hop in the nineties.

C: [Suge Knight called her a hoax](#).

K: A hoax!

C: A hoax. He was like, "She says she's"—and T[oshio]—god, I almost said Toshio. Tupac.

K: *(laughs)*

T: *(laughs)* Wow. I'll take it.

C: Tupac essentially says the same thing—

K: *(laughs)*

C: —that like she's pretending to try and care about young Black males in particular, but she's really trying to destroy them. So I think that's what Suge Knight was getting at in that—

K: Mm-hmm.

C: —you know, she was this slumlord, apparently also issued quite a bit of like anti-Semitic comments, and ...

K: *(sighs)*

C: So there's just a lot of this—and she invited this psychiatrist who ... of course I closed my tab, so I'm sorry. We don't even need to mention them by name—

K: *(laughs)*

C: —cuz they're a jerk. But I guess some anti-Semitic psychiatrist who was co-signed by [the guy](#) from [Public Enemy](#) who was kicked out for being anti-Semitic, you know?

K: Mm-hmm.

T: *(laughs)*

C: She invited him to some coalition meeting. I don't know.

K: Cool.

C: But that was definitely like a time when ... I remember that vividly. Being a kid and being like, they're showing these, you know, hearings, and seeing these people being like "This is obscene, and rap music is gonna destroy the youth culture," and blah blah blah.

K: It was just very weird. Especially because like ... all of the music, especially rap music at that time, it was all young people. Like it wasn't *(laughs)*—it wasn't like any ... it was organic, right? At least that's how it felt to me, is like these people were young, and they were creating this new genre based on, you know, musical—you know, they were taking samples and doin all that stuff, which was cool, but they were also just like, it's just a response to their lived experience. *(laughs)* You know?

C: Right.

T: Yeah.

K: It's not like ... how can you be like, "They're destroying any[thing]"? They're not destroying anything. They're just talking about like what—

C: Right.

K: —happens to them and stuff they enjoy. *(laughs)*

C: Yeah.

K: Like it's—no one's trying to destroy anything. It's such a narrow-minded way to view music, that like yes, everything is an attack on the community. And it's like, no. This is the community.

T: Right. Yeah.

K: Like Tupac is saying. You're part of it too! *(laughs)* You know?

T: Yeah.

C: Right.

K: Very strange. I don't know. I was trying to think of other like banned types of things, and really the only other place I went to with banned videos—like I don't know if this is a thing that even happens anymore because the internet exists—

C: Mm-hmm.

K: —and you can get your hands on everything, but like, there was a period where there would be this controversy about videos that MTV wouldn't show.

C: Right.

K: Or they'd only show them like super late at night.

C: Yeah.

T: Yeah.

K: Like the—

C: *(vocalizing)* [Justify my love!](#)

T: Ooh!

K: I was gonna say, there's like five [Madonna](#) videos *(laughs)*—

C: Yeah.

K: —that were in there. I remember there was that big controversy about ... remember everybody was mad about "[Like a Prayer](#)" because she made like, Jesus was Black and young—

T: Right.

C: I thought they were mad about the burning crosses.

K: And they were mad about that too!

T: That too.

K: And they kissed in that video, didn't they? Like isn't that ...

T: Yeah.

C: Oh, yeah.

K: So there's a lotta stuff (*laughs*) for people to be mad about in that video, but I remember it was like a huge deal, where they were playing it and then they like stopped playing it cuz they were like, oh everybody's mad that Madonna was like, burning cross[es]—it was a whole thing.

C: I know. Once—

K: But there was like five—

C: Oh, I was just gonna say, once again we're talking about Madonna.

K: I mean, of course! She can't not—especially in a—

C: I mean (*laughs*)—

K: —a premise about banned stuff, like she's had so many banned videos.

C: And lemme just say this, cuz I gotta get this off my chest.

T: (*laughs*)

K: (*laughing*) Okay, here we go! I don't know where we're going.

T: This is not a pro-Madonna podcast.

C: Yeah—

K: Yeah, I was gonna say! We say a lotta stuff about her; we're not like super huge fans. I mean—

C: No.

K: —we could be huge fans, but not of her behavior sometimes.

T: I don't think any of us are, actually.

K: Yeah, I'm not really a Madonna person. (*laughs*)

C: No. Me neither.

K: I ??? I like, yeah.

C: But I will always be mad at Madonna for ... okay. When [Sinead came out on Saturday Night Live](#)—

K: Oh my god. That's another thing I have on my list, yup.

C: Wonderful.

K: Yup.

C: When Sinead came out on *Saturday Night Live* and [ripped up the picture of the pope and said "Fight the real enemy"](#)—

K: Mm-hmm.

C: —talking about like, obviously we all know, obviously—

K: Yeah.

C: —about the—the—

K: The Catholic church being bad.

C: The Catholic church pumping out pedophilia.

T: Yeah.

C: And then Madonna came out and was like, "She shouldn'ta done that."

T: Uh-huh.

C: It's like—are you—but then, really, I don't think Madonna ... I mean, Madonna was raised Catholic. Okay.

K: Yeah.

C: Maybe she ... maybe Madonna—

T: No!

C: —was actually upset. But I don't think—

T: [Don't give] her that inch!

C: She was just mad—Madonna was just—

K: (*laughs*) But also like so was Sinead O'Connor! Her name is Sinead O'Connor and she's from Ire[land]—like you know what I mean?

C: She's from Ireland; she lived in the Magdalena Laundries—

K: Yeah! So like ...

C: Madonna was just mad that somebody else got attention that week.

T: Exactly.

K: A hundred per cent, yes.

T: Exactly. Exactly.

K: She wanted the like controversy for herself.

T: Right.

K: For sure. Yeah.

T: Totally!

C: Is it Magdalene or Magdalena? I said Magdalena.

K: I think it's Magdalene. Yeah.

T: Magdalene.

C: Magdalene! Okay. And if you—if you wanna get depressed, read up on [Magdalene Laundries in Ireland](#).

K: Oh my gosh. I was just reading about those recently because—

C: Oof.

K: —I forget why. There was like a show or something and then it made me think of that movie [Philomena](#) from a couple years ago, if you guys saw that.

C: Oh, I don't—

T: Ooooh.

C: I don't think I can watch that. I don't think I can—

K: The movie itself is actually pretty—it's *(laughs)* actually fairly like ... jaunty—

C: Okay.

K: —considering the like, you know, subject matter. And I think like the guy in it, who plays—who's in [The Trip](#)? I forget his name.

C: [Steve Coogan](#)?

K: Steven Coogan. He's actually really good in that movie. Like I didn't—I was like, oh, he can do dramatic acting? That's interesting. But yeah, that movie's very good, and [Judi Dench](#) is really good in it as well. I think—so Madonna has like a ton of like, you know, banned videos. But there was like ... what is the one that I'm thinking of that was like—it was like electronic, and it was—oh. [\[The\] Prodigy](#)!

T: *(vocalizing)* Smack! My! Yeah.

C: Oh, "[Smack My Bitch Up](#)," yeah.

K: Yeah. Everybody was really mad about that video because like, first of all they didn't like the title, which I get—I get it.

T: Sure. But also like, the music video was this person and you didn't see them in profile—like you never saw them until the end of the video, and so you see them going through this night where it's like, debauchery. They're like makin out with all these people, and like—

C: Right.

K: —stuff is happening all around. And then at the end, the camera turns around and you actually see the person and it's like, *(gasps)* oh my god! It's a woman! *(laughs)*

C: *(laughs)*

K: *(laughing)* It was one of those times where I was like ... really? *(laughing)* Like everyone was so ... it was a really silly thing to be upset about, but also it was like, oh, this is the big twist! Like wow, groundbreaking. *(laughs)* Like—

C: Right.

K: —"A woman making out with another woman. Can you believe it?" Like it's just ... one of those times where I was like—

C: The nineties were terrible.

K: Yeah. I'm like, so silly.

C: The nineties were really terrible.

K: So silly.

C: One thing that came to my mind—and this is—so when we were doing [our MTV episode](#)—

K: Mm-hmm.

C: —I had thought about this but neglected to mention it. But so back in the eighties, when MTV was just starting—

K: Mm-hmm.

C: —the [Dire Straits](#) song "[Money for Nothing](#)"—

C: Okay. So this—this is like super aging me.

K: *(laughs)*

C: Because this came out in like 198 ... early eighties. Whatever.

K: It's like a really influential video. Like very—

C: Yeah. It won all these awards, and I listened to it and I showed—and I was—I ... sorry. I watched the video today cuz I was like, I remember people being like, "Whoa."

K: Yeah. *(laughs)*

C: Like, "Animation! Whoa!" Okay. But one—

K: It looks bad now, but yeah.

C: —but one thing happened. So a few years ago, I was like, I remember this song. Obviously it was huge. Okay. However, that song uses [Matt Damon's favorite word](#)—

K: Oh, yeah. It's ...

C: —like three times.

K: It's in there. For sure.

C: So this was a huge hit. And the song—I mean, I'm not gonna say it, but it's like "This little ...

K: Mm-hmm.

C: ... blank has an earring. This little f-word is a millionaire." Blah blah blah. They say it like three times.

K: Yeah.

C: And ... this was a huge song.

K: Yup.

C: Like, massively popular. And I was like, did MTV censor that when it came on? I don't think so.

K: I don't remember the video being ce[nsored]—I mean, again, it was su[per]—like you were saying, it was super early, and—

C: It was, and this was also the eighties, where people, you know, gay slurs, we—I mean, I was like, not—

K: That was fine. Everyone was just saying it.

C: People loved throwin around gay slurs.

K: Yup.

C: They loved it. It was the fun thing to do.

K: Mm-hmm. (*laughs*)

C: So but like, I—so then I looked it up and I was like, was this banned? And I guess it was banned on maybe Canadian—

K: Mm.

C: —radio or something like that, and then it was unbanned, and then it was banned again.

K: Okay.

C: And so the guy—[Mark Knopfler](#), who's the guitarist singer, he then—this is like, ugh, dudes. Just sometimes I just cannot.

K: Yup.

C: So he changed it from, you know, Matt Damon's word, to "queenie," which is—

K: Not ... that ... much of an improvement. (*laughs*)

C: —not a good substitution at all.

C: But so then I was researching the song like, so is this just like casual homophobia like everyone was doing in the eighties? Supposedly—and I'm not saying this to defend them at all; this is just what I read.

K: Right.

C: That it's—the guy, Mark Knopfler, was in some hardware store and overheard these two guys talking who work there, and was like writing down verbatim what they were saying.

K: Hmm.

C: So it's like written from the perspective of these sort of two macho guys talking about what they're hearing on the radio, which gets back into our conversation about like what is literal—

K: Right.

C: —and, you know, our—

K: But I think there's still like ... you could still use your own judgment, right? Like and exercise your judgment, Mark Knopfler—

C: Mm-hmm.

K: —about whether or not you need to put that in your song, right?

C: It's not necessary.

K: You have control over what's included, right? (*laughs*) Like—

C: I would say unnecessary.

K: Like maybe take some time—yeah—

C: Right.

K: —think about whether or not that's really *(laughs)*—

C: Right.

K: —that's absolutely needed. Yeah. It's—

C: It just seems like very much a product of once again, you know, straight white dudes in the eighties doin what they're gonna do. And that's be entitled.

K: It's pretty much a cop-out though, too, like on Mark Knopfler's part. Like ... you put it in the song.

C: Yeah.

K: Like whether or not you heard somebody else say it, you—you put it in the song. That was your choice.

C: You put it in the song. And you say it three times!

K: Yeah. *(laughs)*

T: *(laughs)*

K: You don't just go once. Like you really are goin for it. Yeah.

C: And also in the video they're all wearing these sweatbands—

K: *(laughs)*

C: —which I have to say, I was like, this is ... this is a terrible trend, fashionwise, but I also kinda wanna bring it back.

T: *(laughs)*

K: I just—I get why they did it cuz they—like the whole thing is that they have all these animations, and it's like, there's a lotta stuff happening and like it's just another thing to put animations on, but it looks—it looks out of place. They don't look right wearing them. It looks very dorky.

C: It's very dorky. Like it is extremely—

K: *(laughs)*

C: —sweatbands are maybe the dorkiest thing I think you could—you could wear.

K: Although like, practical! Like if you're a musician and you're onstage for like two hours, it kinda makes sense that you would like—

C: I don't wanna see that.

K & T: *(laugh)*

K: You're anti-sweat band? Wow. Okay.

T: You want—

C: I kinda wanna bring it back but like I don't wanna see it ... I—no, I'm taking back what I just said.

K: *(laughs)*

T: You want—

C: I do not wanna see that—I don't wanna see that in a performance.

T: You want one of the unpaid interns to come

K: Come out and mop their brow! *(laughs)* Yeah.

C: Yeah. Mop that brow for me. Yeah.

T: —and—with a handkerchief!

K: Yeah. I don't know. I think it's kind of—makes sense. It's smart. It's—it's just practical. Yeah, it's one of those ones where you like, I literally hadn't thought about it for like twenty-five years—

C: Yeah.

K: —and then like I wa[tched]—again, it was a big part of the—not a big part, but they like mention it on the [I Want My MTV](#) documentary.

T: Huh.

K: How it was a huge deal, and it sort of like made ... cuz at the time, you know, a lot of the older—bands that were older, who were not sort of ... sold on the idea of music videos, like it kinda sold them on like, oh, maybe this is something we should do, and it could be like cool and interesting or whatever. And it was kind of a turning point for more american rock bands getting

into videos. But be[fore]—cuz before that they were hesitant, and they would put out like—which I always—I never really liked music videos that are just .. you know, shots of a band performing the song—

C: Right. It's boring.

T: I agree.

K: —and then they like dub the record version over it. I'm like, no. I want—you know, give me something different. I can get this from listening to the album. Like I want—

T: [Spike Jonze](#). Yeah.

K: —I want an idea. Yeah, exactly. I want some—some artistic rendition of what you think this video should be according to the music. Like I don't know, I don't—I don't want the performance. Although sometimes it's like ... exciting, or it used to be, like when [Michael Jackson](#) would make a video, there would be like, you know, the music video would be like footage from concerts. Cuz I was always flabbergasted by the way people behaved at his concerts. *(laughs)*

C: Mm-hmm.

K: I'm just like, people are fainting—

C: *(laughs)*

K: —and everyone's flipping out, and I'm like, what is happening right now? It was wild to me.

C: Okay. So any last thoughts on banned songs? Music ... I guess that's the same thing.

K: No. I mean, I was sort of—had sort of thought—we talked about the banned videos; the only other one I remember really liking that came up when—in my “research”—was the [Nine Inch Nails “Closer”](#) video, which obviously everyone remembers because of the lyrics of the song. But [the video](#) is very creepy, and—

C: Mm-hmm.

K: —I mean, it's Nine Inch Nails, so whatever. But yeah, no, I think we kinda touched on pretty much a lot—there's a lot more other stuff. There's artist that have been banned from like ... *(laughs)* actual countries—

C: True.

K: —for like, you know, political statements. Or even-not even, just for lyrics and lyrical content and stuff. But yeah I think we kinda ... we hit on it. We can always talk about [Björk being banned from China](#) another time.

T: I would love to talk, yeah, sometime, about—

K: *(laughs)*

T: —the [Clear Channel memorandum](#) in which *(laughs)*—[Clear Channel](#), which is the radio—

K: They own all the radio stations, yeah. Basically.

T: Yeah! Yeah yeah yeah. They had this list of a hundred and sixty-four songs that during the Iraq War they were like—

C: Yes.

T: —“Don’t play these.” Which—

C: Including “[In the Air Tonight](#),” I think, by [Phil Collins](#).

K: *(laughs)*

T: Yeah. Yeah—

C: Which is like, what?

T: —so anything referencing—so—

K: I mean, I was anti-Clear Channel before; now I’m really anti-them. That song was a banger, so.

T: That was a great song.

C: You’re a huge Phil Collins fan, yeah.

K: I love “[Sussudio](#)”! I can’t deny it.

C: Oh, Krystal.

T: *(laughs)*

K: That song is a—you know what, that song came up on a Spotify playlist, and I had not heard it probably in twenty-five years, and I was like, you know what? This song goes. Like *(laughing)* I really like it.

C: You know what?

K: So, you know what, I'm not embarrassed of it. I own it.

C: No, own it! Own it. That's your truth.

K: *(laughs)*

C: But their—supposedly the horn section ... I'm saying “supposedly” like this is some kind of gossip.

K: *(laughs)*

C: But I read that the—the horn section in “[SpottieOttieDopaliscious](#)” by [Outkast](#)—

K: Mm-hmm.

C: —which is like, maybe my favorite song of all time.

K: Everyone loves that one, yeah.

C: So that—I mean, it's a fucking killer song, right? So like—

K: It's a good song.

C: —the horns are so good ... that supposedly is a sample from a [Genesis](#) song.

K: Mm.

C: And then I googled the Genesis song that it—and of course I can't remember what it is. But I was like, I don't hear the horns. So somebody—someone google that for me and [let us know](#). But that's all I have to say about Phil Collins.

K: *(laughs)* I like Phil Collins.

C: Yeah.

K: I think he's—he's become a little bit of a folk hero in the last ... ten, fifteen-ish years—

T: Uh-huh.

K: —because of his involvement with [This American Life](#), and like—

C: What?!

K: —Starlee K[jine]—so there was [an episode](#) of *This American Life* where [Starlee Kine](#)—

C: Mm-hmm.

K: —was the sort of host; it was one of her episodes. And she was like going through a really bad breakup, and she was trying to figure out what kinda stuff I can do to get over it, and somehow, through like a series of a person knows a person knows a person, she was put in touch with Phil Collins, because he, you know, wrote a lot of albums and songs about relationships and whatever.

C: Right.

K: He, you know, sort of had a sit-down on the episode, like “What do I do to get over this?” and it became one of their most famous—or, most popular—episodes the last decade or so—

C: Wow.

K: —of them sort of talkin about how to get over someone and a breakup. And—yeah.

C: Once again you teach me.

T: Mm-hmm.

K: No—I just listen to a lotta podcasts! *(laughs)* That’s my thing, is I listen to a lotta podcasts, and yeah.

C: And don’t forget without Phil Collins, we would not have the star of [Emily in Paris](#).

T: Oh, really?

K: Oh, is that his daughter?!

C: That’s his daughter.

K: Oh, good. For her.

T: And that’s why she keeps getting nominated for—

K: *(laughs)*

C: Yeah!

K: This is how I felt when I found out the lady in that show [The Knick](#) was [U2](#)'s daughter—[U2](#). [Bono](#)'s daughter. *(laughs)* I was like, oh, okay. I get it. She's—

C: Which lady?

K: Oh. Okay, so if you ever watch *The Knick*, there's a show—there's a character on the show who's like a Southern nurse who moved to New York to sort of work at this hospital called The Knickerbocker. And you—she sort of gets involved in some things with some people. And I was like, why is this lady on this show? She's not a good actress.

C: Mm.

T: *(laughs)*

K: And I looked her up and I'm like, oh. Right. She's ... whatever Bono's last name is. And I was like, okay. Got it. Got it. She's his daughter.

C: It's not [Juliet ... Rylance](#), is it?

K: Mm. No.

C: Who was born in ... no no no. It's not her. Okay. Cuz that—that's an actress I've seen in other things who I actually can't—

K: Oh, her name is [Eve Hewson](#).

C: Oh, okay. She kinda looks like Bono. I just googled her.

K: I g[uess]—I never—I didn't—I have no knowledge of their offspring, so I had no idea that he had a kid that was that—like old enough to be an actress, and a—you know.

C: Yeah.

K: I don't know how old I thought his kids were, but yeah.

T: I would love to do an—or hear what your opinions are on celebrity children who have—

K: *(laughs)*

T: —also taken the road to Hollywood and haven't maybe made it quite as—

K: *(laughs)*

T: —big as their more famous parents.

C: Well—

K: I don't—I always—I have very strong opinions about that, but—

C: That's a good segue.

T: About—about nepotism?

K: —yeah. I mean we could!

T: Yeah.

C: That's a very good segue.

K: Ooh, is it?

T: Although—

C: Yes! Because we haven't gotten there yet. And it's time for *Two Cents, No Tax!*

K & T: *(laugh)*

T: Okay. You are good! You're playing producer. I really wanted to talk about how [Sugar Ray's "Fly"](#) was also on that list, as well as—

K: What?

C: What list? The clearwater?

K: The songs from Clear Channel.

T: Clear Channel.

C: Oh! Well ...

T: Also "[From a Distance](#)" by [Bette Midler](#).

C: Let's save that for another episode. We cannot give everyone everything at once. We have to leave them wanting more.

T: I know. And the [Buffy Sainte-Marie](#) thing is really the reason why I care about this issue at all.

K: *(whispers)* I don't—I don't know.

T: Because she is like a revered indigenous singer and songwriter.

K: Mm.

T: She wrote "[Up Where We Belong](#)," that was—

C: Yes. That's another one of my favorite songs.

K: Banger.

T: I love that song!

K: It's a good song.

C: I love that song too.

T: But she probably would have sung on it if—cuz she had a part in writing it—she—Lyndon Johnson and the Nixon administration worked with one of the people at this record label to make sure that she wasn't played, because they didn't want the [American Indian Movement at the time](#)—

K: *(laughs)*

T: —to gain any traction in popular culture.

K: Why did they do a podcast [about the Scorpions](#)? They should be doing a podcast about this. Like *(laughs)* why did—

C: Yeah.

T: *(laughs)*

K: This is more interesting than that. Like ... what the heck?

T: It is wild.

C: Yeah. Buffy Sainte-Marie is ... she has had a pretty incredible life—

T: Yeah.

C: —and her accomplishments with music and like ending up in places that you wouldn't expect. Kanye West sampled her in the "Lazarus" song.

K: Hmm.

C: Or, I can't remember what song it was, but it was her [song "Lazarus."](#) Anyway. We could talk so much about this.

K: *(laughs)*

T: I know.

C: Maybe let's just have another episode devoted to that.

T: Agree. Agree.

C: Okay. So I'm gonna call it then. Because we have—

T: Thank you. Thank you.

C: —business to attend to, which is *Two Cents, No Tax*.

K: *(laughs)* Yes, very important.

C: And Krystal is up this week.

K: Yes. Yes.

C: It is very important.

K: *(laughs)*

C: So we're gonna give Krystal some topics.

K: Mm.

C: She's gonna give us her opinions on that. And Toshio, would you like to go first, sir?

T: Sure. I am going to start with *meditation*.

C: Ooh, good one.

K: Hmm. Um ... I mean, it would be weird to be like, "I'm anti!" Like I don't *(laughs)*—

C: *(laughs)*

K: I think it's fine. I—I have often thought like oh, what would it be like to try to get into it? But I feel like it's like a slippery slope, because I feel like everyone who gets into meditation becomes someone who's like really into meditation, and that's like ... something they talk about all the time *(laughs)*—

T: *(laughs)*

K: —and it's like, okay, I get it. I thought it was supposed to make you chillm not, you know, more pushy. But no, I think it's cool. I think you—especially if you're somebody who—I think a lot of people are—where you're just like, have a hard time getting out of your own head. You know? Like you're just constantly—maybe you're anxious, or you know, you just have a lot of intrusive thoughts or something, like it could be something that's very helpful. I've never done it, and I feel like it would be ... I feel like it's not—obviously it isn't impossible to get into, but I feel like it might be hard for me. I don't know why I assume that, but I think it's probably useful for people that it works for. But I am curious about whether or not it would work for me, or how I would do it. I remember when that app—

T: [Calm](#).

K: —Calm? Yeah. It had like a—it was having like an offer, like, oh, get—you know, get—you can pay x amount of money for access for this long, and I was like—

T: Oh. It was on every podcast.

C: Mm-hmm.

K: —what if I do that? Yeah, exactly. *(laughs)*

T: Every podcast app.

K: It was like Casper, where it was like—yeah, [every podcast was sponsored by it](#). And I just—I never did, but I was like, I really was tempted. But maybe next time they sort of advertise on all the podcasts, I'll remember and take advantage. But yeah, I'm—I'm pro-meditation for people it works for; I just have never done it.

T: Yeah. I think it's interesting cuz it is like ... in the Bay Area, because we are—we spawned so many wellness culture-y—

K: Yes.

T: —type scams.

K: *(laughs)*

T: And not—meditation is, you know, as old as time.

K: Right.

T: And it obviously works for a lotta people. I just—I similarly ... I don't know. I haven't ever been able to reach that kind of quiet.

K: Yeah.

T: Quiet my mind, or—

K: Yes.

T: —it doesn't—it just kind of irritates me more than it—

K: *(laughs)*

T: That's for me. Speaking of the Calm app though real quick, the person—one of the co-founders of the Calm app *(laughs)*—

K: Oh my gosh.

C: *(laughs)*

T: —this is bad—lives in San Francisco—

C: Of course.

T: —on this street called Clinton Park, which was briefly famous in the national news for—the people of this street [put these large boulders on the sidewalk](#)—

K: Oh, god. Those people. Worst.

T: —that made it inaccessible, and because like occasionally a homeless person would set up a tent because [San Francisco is horrible](#) when it comes to treating people who are dealing with poverty.

K: Mm-hmm.

T: And so one of the main drivers of this campaign to get these boulders installed was ... the, I believe psychologist is their title, who is the cofounder of Calm.

K: Well, now I hate it.

T: *(laughs)*

K: Now I'm—I'm never gonna use them now. Forget her. She sucks.

T: However, [Harry Styles](#); [Kate Winslet](#); [Matthew McConaughey](#)—

C: *(laughs)*

T: —they all have Calm stories.

K: Oh yeah! Cuz they're read by famous people. Yeah. I think also like LeBron, maybe? Like there's some weird—

T: Yes. He has a whole series.

K: Yeah, see—yeah, I don't know. Now I'm out on—now I'm out on Calm. *(laughs)* But—

T: *(laughs)*

K: —maybe I'll have to find something else. *(laughs)*

T: I hope I didn't—yeah, no. I just—I totally ruined it for you. But there are—

K: No, you didn't ruin it! People who are terrible deserve to not have my support.

C & T: *(laugh)*

K: Like I don't wanna give them my support, so that's fine. I'm into it. I'm into not doing that.

T: *(laughs)* Another reason not to meditate.

K & C: *(laugh)*

K: Yeah, I will meditate, but I will never use Calm.

T: *(laughs)*

K: Yeah.

C: That was a really good one, and surprisingly controversial.

K: *(laughs)*

T: I know. Why do I gotta bring it there—

K: We got there. We got there.

T: —when we're just trying to like—

C: No! That's good. We want—

T: —calm ourselves!

C: We need to—we wanna keep it spicy.

K: Mm-hmm.

C: So, speaking of spicy, I'm gonna have a bland thing for you, or something that I find bland. And I don't know if I've already asked you about this, but what do you think about *bananas*?

K: Okay, I have very strong opinions (*laughing*) about bananas, weirdly.

C: Will you share?

K: I love bananas. I think they're delicious. But—

C: Okay. I knew you would love em, cuz I find em disgusting.

T: (*laughs*)

K: I love bananas. I'm a huge—there's like very few fruits and vegetables that I'm not a fan of, like I just really like fruit. Produce. I like bananas. But I'm very picky about my bananas. Like I—they have to be firm. I don't like a banana that's fully yellow. If it's fully yellow, then it's too ripe for me. I like a banana to have a little bit of green. There used to be a podcast of [Michael Ian Black](#) and [Tom Cavanagh](#)—the actor Tom Cavanagh and the comedian actor Michael Ian Black used to have a podcast together called [Mike and Tom Eat Snacks](#). And basically they would just eat a snack on every episode and they'd like talk about it, you know, whatever. It was very silly, and this is really in the early days of podcasts, like 2008ish, and they—it was mostly just snacks, and then they had one episode about bananas, and they—it was really out of the comfort zone for them, cuz they never did fruit.

C: (*laughs*)

K: And they were like—yeah. And Michael Ian Black s[aid]—he had the same opinion that I have about bananas, and he said “I won't eat a banana if it doesn't have”—what he called—“banana tang.”

C: Mm.

K: And I'm like, that's perfect. That's a perfect way to describe it. If you bite into the banana and it's too sweet or too soft, then I'm out.

T: Mm. Mm-hmm.

K: I don't—I don't want that. I want a banana that's a little bit firm, and it has to have like a little bit of bite to it. But yeah. If it's—if it's m[ore]—if it's too yellow, then I'm out. If it has a spot on it, I'm definitely not eating it. I'm not—

T: Oh. Yeah.

K: My grandma, my dad's mom, is like a super fan of bananas, and she likes them when they're very ripe. Like with lotsa spots. And that to me was always disgusting (*laughs*) when I was a kid.

C: Mm-hmm.

K: I was like, I'm never gonna eat a banana at this house! Cuz it's—they're all gross and too ripe. Yeah. I love bananas. But they gotta be firm. They gotta have the banana tang or I'm like out, so.

T: It seems like the—yeah. The peels would be more slippery if they've aged longer, is something that came to mind.

K: Hmm.

T: Like I know that this was not my time—

K: (*laughs*)

T: (*laughs*)

K: It's all your time. It's all of our time.

T: But that just occurred to me. And—

K: Caitlin, you hate bananas. That's shocking.

T: We need to cut that.

C: Well, I knew that—

T: *(laughs)*

C: I knew that I—

K: You knew that if you liked them—

C: Yeah.

K: —you hated them—then I'd probably like them. That's funny. *(laughs)*

C: Yeah.

T: Love that. Yeah.

C: And I have to say, the phrase “banana tang” does not make it more enticing to me.

K: I love it. I think it's a hilarious phrase. That's *(laughing)* one of the reasons that it always stuck in my brain. The show's like from fifteen years ago and I still remember—I don't remember any other episodes they did, but that one really, *(laughs)* really stuck—oh, they had one about popcorn, I remember. But I don't know anything they said on that one. But “banana tang” is just like a perfect phrase—

C: *(laughs)*

K: —to describe exactly what I ... what I mean when I talk about the taste of a perfect banana. So.

C: Mokay. Alright. I'll accept that.

K: *(laughing)* Okay. Good.

C: So Tosh has stepped away, so I'll use my ... my other one, which—how do you feel about [Adam Driver](#)?

K: Hmm, that's a good question.

C: Have I asked you this?

K: No.

C: Again, I cannot remember if we've talked about him.

K: I don't think you have. I—so I feel like I missed out on the waves, just because I never watched [Girls](#). I mean, I did enough to like ... decide that I didn't like it *(laughs)*, you know?

C: Uh-huh.

K: But I was never like a regular watcher of it and I certainly didn't watch the whole series, so I didn't—but I always found him very ... I don't know. So there's a thing that happens on the internet where people—on the internet. You know. Generally speaking—but like on the corners of the internet where I tend to hang out, where, you know, the internet will get what [The Toast](#)—the website *The Toast*—used to call “a new boyfriend” like every couple of—

T: Mm.

K: —months or whatever, and like he was one of the ones where I was like, I don't know man. I'm not sure. And then over time, I was like, you know what? Fine. Like I'm—I am—I think—Adam Driver is acceptable as the internet's boyfriend. I ... I think he's like ... attractive in a way that a lot of actors don't get to be attractive. Cuz he's not like, you know. Not [Brad Pitt](#) or whatever. *(laughs)* Or he's not even [Oscar Isaac](#), you know? Like he's a different kind of ... guy. He—

C: Oscar Isaac is like, a god.

K: Basically. He's my—

T: Ugh.

K: —personal god.

C: I mean, he is objectively—

T: Hot. Super hot.

C: —very handsome, Oscar Isaac.

K: He's so hot. It's just—it's too much. It's too much how ...

T: *(laughs)*

K: His hotness is just—I can't even—like it's flustering me. I'm thinking about it. He has a new movie coming out with ... oh gosh, who is it? The redhead actress lady. [Scenes from a Marriage](#).

C: [Jessica Chastain](#)?

K: Yes. Thank you. And they have a—a new movie on HBO called *Scenes from*—oh, it's a miniseries. From HBO, called *Scenes from a Marriage*, that's comin out next month. And I am really excited to watch.

C: *(laughs)*

K: Oh, Toshio said I'm gonna have to go to horny jail. I absolutely am. Like ... ugh. Oscar Isaac is too much.

C: We're both gonna be in there.

K & T: *(laugh)*

C: Toshio's gonna have to bail us out!

T: Okay.

K: Yep. He's gonna be in there too! What are you talkin about?

T: *(laughs)*

C: Oh, that's true.

K: So—

T: Free us! *(laughs)*

C: *(laughs)*

K: *(laughing)* Free us from horny jail! No, but ... yeah. So I think Adam Driver is like—again, but also too, it's like one of those situations where you're like ... you know, men get to be attractive. All types of men get to be attractive—

C: Mm-hmm.

K: —but not all types of women get to be attractive, especially if you're talking about like the prestige acting space. It's kind of like, one type of woman, and then all of the types of men.

C: Mm-hmm.

K: And he's one of the types of men that ... is attractive. But that doesn't take away from his talent. I think he's a good actor. When I see him in movies, I'm like, oh, yeah, yeah. I get—you know. I get it, where people are seeing he's—he's very good. He *(laughs)*—he's one of those

people where I'm like, he's good in a movie, but I don't know that I would wanna ... hang out with him. He seems very like—

C: I find him very unsettling.

K: He seems very boring. And also too serious, you know? Some actors where you're just like, do you laugh? Do you have fun? *(laughs)* Like what's—what do you ... he reminds me of [Ed Norton](#) in that way, where I'm like, no.

C: *(laughs)*

K: I like watching you in a movie, but I'm not going to be around you as like a person. You seem exhausting.

C: Pass. Yeah. He—he seems exhausting, like he would be a very intense—

K: Yes. Exactly.

C: —person, that I'm just like ... no. I'm tired.

K: Yeah. And I don't know. But I think he's fine as an actor, and—

T: Not today, honey.

K: *(laughs)*

C: Not today. *(laughs)*

K & T: *(laughs)*

K: He's fine as an actor, but I don't have like—I was never—he was never my boyfriend, but I'm like, I could get why the internet was like into him.

C: Mm.

K: But yeah.

C: Okay Toshio, your turn.

T: Okay, this is extremely ... this is so current!

K: Ooh!

T: But given that this episode will probably be released to the world around—

C: In a week.

T: —what about *wearing white after Labor Day*?

C: Oh!

K: (*laughs*) Oh. Yeah, I don't care about it. I think people should wear whatever they want. I never understood—I'm sure there's some reason why it's a thing, but—

C: Why is it a thing?

K: —I don't remember what that is.

C: Yeah.

K: I don't know. I'm sure there's some like ... (*sighs*) I don't know, country club thing that has why you can't wear white after Labor Day, but I'm just like, wear whatever you want! I personally don't wear that much white, not because I don't—not because I care about wearing it after Labor Day, but like ... because I am very messy (*laughs*) and clumsy, and I'm just like, I can't take the risk of everything I own being stained. So I'm just like, no. Yeah. I have like two white t-shirts (*laughs*), and that's basically the extent of my white clothing. I just don't—I don't really jibe with it. But apparently—okay. So I just googled it. "[\[The\] you can't wear white after labor day rule](#) was created to separate the old money elitists from the new money elitists. For those who had money and could leave the city during warmer months, white was considered vacation attire."

T: That makes sense.

K: Okay. I guess, but—

C: I like to put on a white wedding dress every now and again.

K & T: (*laugh*)

K: Yeah.

C: Go out ...

T: (*laughs*)

K: It's fun. It's fun!

C: Mm-hmm.

K: It's a little treat for you. Just a lil treat.

C: Yeah. It is.

T: Uh-huh.

K: *(laughs)*

T: You get free dessert when you're at [Bucca di Beppo](#).

C: *(laughs)*

K: *(laughing)* What?!

T: Yeah.

K: What? Do you really get free dessert if you're like there for your wedding day or something?

C: You do if you're in a wedding dress and you're in a wheelchair like me.

T: *(laughs)*

K: Well, I could just be in a wheelchair. That's fine. I might—I might just show up and be like, what can I get for this? *(laughs)*

T: *(laughs)*

C: Cry and say "He left me at the altar"?

K & T: *(laugh)*

T: So I got this coupon for Bucca di Beppo. Yeah.

K: *(laughs)* That was my first thought. Like where am I goin now? Yeah, no. I—

C: We should totally do that sometime! If we're in the same city, Krystal and I should get wedding dresses—

K: *(laughs)*

C: —and just go out and start crying and just see what happens.

K: Oh my god. This is—

T: Alright!

K: I—you do it first and then I'll—and then I'll (*laughs*) do it.

T: Well, yeah. We should spread it out.

C: People would lose it. Yeah.

K: Mm-hmm.

T: Because we could get like legit so many ... like they don't do free desserts anymore these days, cuz—

K: (*laughs*) Toshio's so focused on free stuff.

T: —they have too many—or you have to show your ID? Yeah. I know.

K: I just imagine it going viral and being like, oops! You know what I mean?

C: Yeah.

K: I don't want—I don't want that, but—

C: No.

K: Yeah. No, that's—

C: Someone would definitely film me, as a disabled woman, against my will.

K: Oh, of course! And then you'd be like a ... one of those Twitter things that goes viral and everyone's like, "Oh, this is what—right to be about"—

C: The sad cripple.

K: Like "Oh, beautiful—humanity is so beautiful," or whatever.

C: Right.

K: You know. It's just like—

C: Look at her getting her free dessert!

K: Yeah, exactly. Like, okay, right?

T: *(laughs)* Yeah.

K: No thank you.

T: You end up on a sign in the back of Marshall's next to the "Live Laugh Love," et cetera—

K: *(laughs)* Oh my god.

C: *(laughs)*

K: Oh, my god. Yeah, no. I'm—so yeah. I'm pro *(laughs)* ... to wrap it up, I'm pro-wearing white after Labor Day if you want to. I don't do it.

C: Especially if it's a wedding dress in public!

T: *(laughs)*

K: No, this is Cait[lin's]—that's Caitlin's take; that's not my take. My take is just wear whatever you want. It's]ould be a wedding dress, but don't—don't go to Bucca di Beppo.

T: *(laughs)*

K: It's—don't do that.

C: Alright.

T: Enough.

C: Enough!

K: *(laughs)*

C: Okay. Well, thank you Krystal for your ... for your titillating answers.

K: Yeah, what a range of topics. You're welcome. *(laughs)*

T: *(laughs)*

C: Seriously. Okay. So now we move on to our final segment—

K: Mm. Mm-hmm.

C: —of this week's episode, where we'll each give you a taste of what we are currently getting into this week. Okay. So the thing that—well, actually there's two things. One's a recommendation; one isn't.

K: *(laughs)* Okay. I wanna hear that.

C: Yeah. The first one is a recommendation for a book that's—

K: Of course.

C: —as you probably know. [Crying in H-Mart](#).

K: Mm! Mm-hmm.

C: By Michelle ... oh gosh. Zauner?

K: Zauner.

C: [Michelle Zauner](#). Okay. Michelle Zauner, who is in the band [Japanese Breakfast](#), which I've never listened to.

K: It's good! I would recommend.

C: I probably will like it, based on the description, but I'm just givin you a heads-up, I had no connection to her—

K: Mm-hmm.

C: —prior to reading the book. So the book *Crying in H-Mart*—I also did not know what H-Mart was—which is like an Asian supermarket. We just don't have them here.

K: Oh, you didn't—you had never heard of H-Mart.

C: No! No.

K: Oh, fun!

C: Yeah! Yeah, so I was a virgin going into this.

K & T: *(laugh)*

C: And it is a book about ... *(sighs)*. If you need a good cry, read this book.

K: *(laughs)*

C: Because it is a memoir about her losing her mother to cancer—

K: Mm-hmm.

C: —and their relationship, and the push-and-pull; the—the conflict of the mother-daughter relationship. She is half Korean; she grew up in Eugene, Oregon—

K: Mm-hmm.

C: —and her mom is full Korean; her dad's white; and it's like ... her struggle with not only sort of ... coming into her Asianness as this half Asian girl surrounded by white people in Eugene—

K: *(laughs)*

C: —and like living out in the woods with her Korean mom, and their connection through food. And how they build their relationship through food. So it's not necessarily a completely linear autobiography or memoir. It goes back and forth and jumps back and forth, and it made me cry—

K: *(laughs)*

C: —so many times. I have not cried at a book, like this, in quite awhile. The writing was so poignant and exquisite, and ... she's very self-deprecating and honest—

K: Mm-hmm.

C: —and does not shy away from the messiness, which obviously we love in a memoir. Again, I don't know her music. I plan to check it out now, just cuz I'm interested in it. That—that was a really great book. But I will say, it was ... I feel like if you're grieving, it's either going to be perfect for you, or it will destroy you. So. That was my recommendation for a book. Okay. So the other thing I'm gonna just briefly gloss over—

K: *(laughs)*

C: —is the new Hulu show [Nine Perfect Strangers](#)—

K: *(laughs)*

C: —with Nicole.

K: Mm. Mm-hmm.

C: I do not recommend the show. It's not good.

K: Wait—okay, so it's already out. It's not like—okay.

C: Yeah. So they've released like three episodes, I think.

K: Oh, okay. Okay.

C: And there are some super talented people in there.

K: Yeah.

C: Like [Regina Hall](#) is in there, who is—she's so good. And—

K: I really am happy that she's getting to do something like this, which is super duper high-profile. I feel like for the last like—

C: Yeah.

K: —not that it's like bad to be in movies that are all-Black casts and whatever. I do feel like she's been kinda typecast a little bit, and not allowed to sort of stretch in the same way the other Regina—[Regina King](#)—

C: Right.

K: —has been allowed to stretch, and I'm really happy to see her in like ... more, you know, high-profile projects. That's super cool. Yeah.

C: Right. I—yeah. I think she has been overlooked—

K: Mm-hmm.

C: —and definitely typecast. Because she is very versatile.

K: Yes.

C: And so she's in this; [Michael Shannon](#) is in this.

K: Mm-hmm.

C: I also really like Michael Shannon.

K: I love him.

C: I think he's a really great actor. So—

K: I will ride for him—my Michael Shannon love comes from a thing I feel like people don't like that much, but the show [Boardwalk Empire](#), which I don't know if anyone watched, but like—

C: See, I've never seen that.

K: Okay. It's like not a great show. It has things about it that I really loved, but I thought his character was so fucking weird. Like *(laughs)* so weird, in the way that you would expect a Michael Shannon character to be. But I was just like, I don't *(laughs)* care about what else happens in this show. I need to know what happens to this weird guy, cuz he's just givin a real—he's really goin for it with the performance. So that's where my love for him comes from. But I didn't know he was in this, so that's interesting too.

C: Yeah. He's in it and he—he's good in everything. He does always really go for it and gives it his all.

K: Yup.

C: Yeah, Toshio mentioned in the chat that he's in an episode of [Room 104](#) on HBO with [Katya](#) of [Trixie and Katya](#) fame.

K: *(laughing)* Oh, weird!

C: I have not seen that, but I would like to just because I love Michael Shannon—

K: *(laughs)*

C: —and obviously, love my birthday twin Katya.

K: *(laughs)*

C: But I will say, so despite having some really great people—oh! [Melissa McCarthy](#)'s in it, and she's really good.

K: Mm!

C: It's just like, Nicole, what are you doing? Somebody take the Botox away.

K: It's bad.

C: Give her—give her a better wig. I don't know what is up with the Hulu—

K: What I will say—

C: —wig budget. It is terrible!

K: —this is what they need to do. This is what people need to do. Stop hiring white people to do your wigs. Hire some Black women to do the wigs on these shows, because you're not gonna get better quality—

C: Mm-hmm.

K: —and you're (*laughs*) not gonna get—it's a huge problem, and like Black women have been talkin about this a lot in the industry, for like ... you know, a long time. But like, they don't know how to do wigs! (*laughs*)

C: Yeah.

K: Like they just don't, and it's really—it's starting to become a problem, and ... I mean, it's been a problem a lot—for a long time. But mostly it was affecting people of color, and now it's like, even the white ladies are lookin real—they're lookin—they got some struggle wigs going on (*laughs*) and it's not—it's not great.

C: Yeah. This is like, Lifetime movie-quality wig.

K: Mm-hmm.

C: Which, if you have seen a Lifetime movie, you know their wigs all look [like] Halloween store wigs.

K: (*laughs*)

C: Nicole is trying this Russian accent. It is ... she's so miscast in this.

K: (*laughs*)

C: Her face does not move. It is ... it is not good. And ... I'm gonna watch the whole thing, though. That's not gonna stop me. I will be watching the whole thing just cuz—

K: (*laughs*)

C: —I don't know. What else am I gonna do?

T: Same.

K: So I—yeah. I'm not—probably not gonna watch it, but I wasn't going to anyway. But the—I feel like the show kind of ... it's not the show's fault, obviously, but like I feel like the timing is bad because people just finished watching [The White Lotus](#), which was like—

C: Mm-hmm.

K: —kind of the similar—similar thing, all these like wealthy-ish people go to this resort and then like they became some kinda way. And I'm kinda like, oh, this is really bad. Not bad, but it's kind of unfortunate for the show. Not that I care that much about it, but it's like, whenever there are two shows that have very similar ... you know, ideas or whatever, and they come out around the same time, it's always like, aw, that's ... you know. One of these is gonna suffer because it's gonna—you know, the comparisons are gonna happen, and it's like, I don't know that people—well, I think people liked watching *The White Lotus*. I don't know if they loved the show as a whole. But I'm like, this show can't help but like be compared to that, cuz it's the same basic premise, except there are some people of color (*laughs*) in this show and not in the other show.

C: Yeah. So do with that information what you will.

K: Mm.

C: I'm also of course still watching [Justified](#).

K: Yes!

C: [As I mentioned](#). With Timothy ... ugh. Timothy Olyphant.

K: It's funny; another podcast I listen to, [Extra Hot Great](#), which I feel like I talk about every week (*laughs*) on this show, but I love it so much. But the—one of the hosts calls him “Timothy Off-with-his-pants”—

C: (*gasps*) Mm. Don't mind if I do!

K: —and I'm like, yes. (*laughs*) That's great. That's a great nickname, cuz yes I would. But yeah, I'm glad you're still watching it. How far are you? Are you in the second season yet?

C: I'm still in the second season—

K: Ooh. Yeah.

C: —and it's just ... it's just good.

K: Anyways.

C: How bout you?

K: I—so I have been rewatching something that I feel like didn't get a lot of attention when it first came out, and I've been rewatching it because somebody else on Twitter was talking about how they watched it and were like mad that it didn't get a lot of attention, but it was—it's this sketch show on Netflix called [Astronomy Club](#). Have you guys heard of that?

C: I've never heard of that!

T: Nope.

K: Yeah. Okay. So it came out in 2019, and it's a sketch show—it's an all-Black cast—and it's like ... it's weird, it's like a conc[eit]—the conceit is that they all live in a house together in like a reality show tip, but then it's like interspersed with sketches about stuff. It's so funny. Like, it's so funny. And I was kind of upset that like, it didn't get the kind of love that [I Think You Should Leave](#) has been getting—

C: Mm-hmm.

K: —over the last two years or whatever. And I'm like, there can be two sketch shows that are good. (*laughs*) And you can talk about both of them and give both of them attention and whatnot. But it seems like only *I Think You Should Leave* has been getting all of the sketch show Netflix love, and it's kind of annoying to me. But it's been frustrating because—especially because *I Think You Should Leave* got a second season and maybe even might be getting a third, whereas there's only one season of *Astronomy Club*. It did not get renewed. And I remember watching it at the beginning of the pandemic last March and being like, "Man, this show's so good. I wonder if people are talking about it on Twitter." And (*laughs*) going on there and finding like, nothing, like no one talking about it. and then a couple months later hearing that it wasn't even getting a second season, and *I Think You Should Leave* is still going, which is like ... again, there can be more than one show that's good and does a similar thing, as a sketch. And it kinda feels a little gross that there's this one sketch show with an all-Black cast (*laughs*) and they get one season and six episodes, and then *I Think You Should Leave* just gets to ... run indefinitely, I guess, until he decides he doesn't wanna do it anymore? I don't know. This might be like a hater—the hater in me. But like (*laughs*) ... I—there's a strain of comedy that's popular amongst white people that like borders on the absurd, that I feel like I don't really jibe with, and that I feel like, you know. Doesn't— isn't—a lot of people of color don't either get to do that kind of comedy, or don't jibe with that kind of comedy, but it sort of gets praised as like oh, this is [a] universally appealing thing, cuz it's comedy and everyone loves comedy. But then you have a Black sketch show doing sketches about like ... some of them are about race, some of them are not, and like ... it sort of gets pigeonholed as this thing that's for Black people only, and you know what I mean? It's just very frustrating that it doesn't also get to be seen as universally appealing in the way that something that is a little bit more absurd, like *I Think You Should Leave*, gets to be seen as universally appealing. Again, that's not necessarily [Tim Robinson](#)'s fault or anything, but it is sort of ... I don't know, the fault of like ... critics, and people who review TV shows and whatnot, and so the kinds of people who get to review TV shows and whatnot and say how they feel about them. Like all of this shapes, you know, the decisions that

are made in the higher-ups with Netflix and everything. So yeah, I don't know. It's kind of annoying that it didn't get a lot of attention, but it's really funny, and the actors are really not people, I think, that are recognizable comedic faces, like I had never seen any of them in anything. And it's really good!

C: And it's on Netflix?

K: Yeah. It's called *Astronomy Club*. There's only six episodes (*laughs*) and they're like thirty minutes, so like—

C: I've never heard of it!

K: Exactly. Like that's my (*laughing*) problem.

C: Yeah.

K: But yeah, someone on Twitter was talking about it, and then ... oh, what is her name? She is—I can't remember her name. But like a—one of these comedy people from New York who's very well-known was like, "Yeah, it's like a perfect show, and I'm really upset that not ev[eryone]—like no one was yelling about it the way they were yelling about *I Think You Should Leave*." But yeah, *Astronomy Club* on Netflix. Watch it if you haven't.

C: Okay.

K: There's only six episodes—

T: I will.

K: —and you can knock it out—

C: Yeah!

K: —in like whatever. You know, an hour and a half. No, not an hour and a half. Three—how many hours would that be? Three hours. (*laughs*) Yeah. It's really, really good. I haven't been reading any books. I mean, I started [The Song of Achilles](#)—

C: Mm!

K: —which I'm really excited about, cuz I had gotten [Circe](#) by [Madeline Miller](#)—

C: I love *Circe*.

K: —like from a ... like [little free library](#) thing at my last job, and I was like, I wanna read this, but I wanna read [*The*] *Song of Achilles* first, so I finally got that from the library, so I'm very excited. Also, weirdly, I talked about [Piranesi](#) on [the] [last episode](#)—

C: Mm-hmm.

K: —and like (*laughs*) two days later, Jenny Zhang, who hosts the podcast [Criticism Is Dead](#), which I also love—she sort of was talking about like, “Yeah, I haven’t read any good books in the last year or so except for *Piranesi*. That book is incredible and I just finished it.” I’m like, what’s in the water? Cuz I literally just finished that book like two days ago and stayed up super late to get through it, so I think people are just havin a [Susanna Clarke](#) moment right now, which is—

C: Mm-hmm.

K: —I’m—I’m a fan of it.

T: I have been watching [Awkwafina Is Nora from Queens](#), which—

K: Wait, can I ask, is that the actual title? Because I didn’t know if they were just saying that for like the commercial, or if it is like ... is it called *Nora from Queens* or is it called *Awkwafina Is Nora from Queens*?

T: I think they probably added it for—

K: Mm.

T: —they added her name onto the beginning of it to—

K: I see.

T: —add some interest to it.

K: Publicity. Yeah yeah yeah.

T: Yeah. I mean, I was not aware of her during her ... rap career—

K: (*laughs*)

T: —which I find to be—like I—I have watched a video of her rapping, and ... I—it’s just—it’s just not good.

K: (*laughs*)

C: No. *(laughs)*

K: Shocker. Shocker that it's not good.

T: I mean, yeah. I think that there's some appropriation conversations to be had over Asians who think they can rap ... just rapping and making lots of money off it.

K: I mean, I think Asians should be able to rap. It's just music. But I think the people that like have issues with Awkwafina have—more have issues with her like appropriation of AAVE, and her speaking style, and people are like, oh—

T: Yeah. Yeah yeah yeah yeah.

K: —are you doing an imitation? Like what are you doing? *(laughs)* Cuz that—

T: That is a thing.

K: —it feels inauthentic to people.

T: It's a thing, and is also, I think, for the—granted, I'm not that well-versed in like Asian American rap. I've been to *(laughs)* a couple rap battles—

K: *(laughs)* I love that.

T: —of exclusively Asians. Blah blah blah. Awkwafina did not do anything for me prior to watching this show—

K: Mm.

T: —which also stars [Bowen Yang](#), and—

C: Your boyfriend!

T: Right! [Jaboukie](#), my—

K: And my guy [BD Wong](#), too.

C: Oh! BD Wong.

T: Jaboukie, my other boyfriend.

C: Yes.

T: Yeah. BD Wong, Krystal's boyfriend, and then—

K: *(laughs)* My boyfriend from [Jurassic Park](#), so thirty years ago. Yeah.

T: Oh, right! Right right right right. Yeah yeah yeah. And then [Lori Tan Chinn](#) is the grandmother—

K: Mm-hmm.

T: —and she's pretty ... pretty funny. If you're looking for something not totally mediocre, and they're only ... yeah, twenty minute-long episodes.

K: Mm.

T: I went into it with like super low expectations when the first season came out, and was surprised to laugh several times, and ... I don't know. They make a lot of jokes about ... that were relatable. As an Asian American.

K: Mm-hmm.

C: I'd watch.

T: So ... you might like it too. Who knows?

K: I—I like—I think the people in it are really likeable, it seems like. And that, to me, is like one of the best things about a comedy, like if you're like, "Yeah I don't know about the main person," but then they surround them with a bunch of people who are like, "Oh, I like Bowen Yang and Jaboukie and BD Wong," you know what I mean?

T: Yeah.

C: Yeah.

K: It's like, okay. Worth it, I think.

C: Right.

T: Yeah.

C: Well thank you for that suggestion.

K: Mm-hmm.

C: We've come to the end—

K: We did it!

C: —of the road, again.

K: A marathon. *(laughs)*

C: Of our ... *(laughs)* right. Oh my god. Of our twenty-first episode. Can you believe?

K: Again—

T: Jello shots for everyone.

K: *(laughs)* Yeah.

C: Jello shots! Yeah.

T: Legal jello shots.

K: *(laughs)*

C: Right. *(laughs)* Legal jello shots. Well, that is the end. Follow us on [all](#) the [socials](#). @TwoCentsPlusTax. Support our [Patreon](#), if you will. Please. Thank you.

K: Mm-hmm.

C: I got nothin else to give, dude.

K: That's it! We did it. That's it! That's as—that's as concise as it can get right there.

C: Yeah. I got nothin else. I've been bled dry by all this cultural comment.

T: Oh my gosh.

K: *(laughs)*

C: Okay. Well, until next time. Everything's going to be fine.

K: Yeah. Everything's gonna be fine.

C: Toshio—

T: *(whispers)* Everything's going to be fine.

C: —doesn't believe it. Okay.

C, K & T: *(laugh)*

C: Alright. Bye!

K: Bye everyone.

T: Everything's gonna be fine. Bye!

(theme song plays)