

Two Cents Plus Tax
Episode Twenty-Two: “The Gayest Pairing”

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: Welcome back!

K: Welcome!

Toshio: *(whispering)* Hi.

C: *(whispering)* Hi.

K: *(laughs)* Oh no.

C: *(laughs)*

K: No!

T: *(laughs)*

K: Don’t.

T: *(in ASMR whisper)* I’m here.

K: Ugh. This—I don’t—I know we’ve talked in the past about like how I like ASMR videos, but I hate the ones that are people whispering, like ... it makes my skin crawl. Like I can’t handle it.

T: Yeah.

C: *(laughs)*

T: It's pretty annoying.

K: Yeah.

T: Especially somebody like me, who cannot really tell how loud and booming their voice is at most times, like—

K: Mm.

C: You? You're so quiet!

K: I was gonna say, I'm like, I feel like it's the opposite. But—

C: Yeah.

T: Wow.

C: Cuz when I'm doing the editing, my voice is always like rocketing off the charts, and then—

K: *(laughs)*

C: —Toshio has like the little tiny like—I'm like, is this audio? Or ...

K: *(laughs)*

T: *(laughs)* I love that.

C: *(laughs)*

T: Okay well, I just started taking a debate—an argumentation class—

K: Oh!

T: —at [City College](#), cuz we got a [free community college](#) here, [somehow](#).

C: Nice!

K: Lucky! San Francisco.

T: I know, by a string.

K: *(laughs)*

T: They're trying to, you know—

K: Course.

T: —kill it. But I was like, why not?

K: Mm-hmm.

T: And we talk online—

C: What are you learning?

T: So we—well—

C: Ad hominem—

T: —I'm learning—

C: —ad hominem attacks only.

K: *(laughs)* That's the opposite of what you should be learning *(laughs)* in debate.

T: That would be a—

C: *(laughs)*

T: I mean, I wanna go toe-to-toe with you two—

K: *(laughs)*

T: —I feel like could win any argument against me.

C: No. I do not know how to—I don't feel like I know how to argue. Or debate well.

K: I took like two weeks of a rhetoric class in college, and that is as much as I know about “debating.” I dropped it, obviously *(laughs)*, so it wasn't that—

C: *(laughs)*

K: —I didn't learn too much. But yeah.

C: Yeah, what are you learning?

T: Well, we've only had one week so far? I'm learning that teachers are kinda over it.

C: *(laughing)* Mm-hmm.

K: *(laughs)*

T: Which I understand. And I'm learning that I am an old based—especially on my pop cultural references *(laughs)*—

K: Mm.

T: Cuz the only thing that we had to go around and say—go around the zoom, the zoom room, and say—is what our ... *(sighs)* something we watched recently.

C: Ooh, what'd you say?

T: Or like consumed. Well, I just watched [The Chair](#), with [Sandra \[Oh\]](#)—

C: Oh, yeah.

K: *(laughing)* Oh, yeah. Mm-hmm.

T: —on Netflix. And the teacher—like there were maybe thirty people in the class—and like had heard of everyone else's ... you know, recent ... I don't know. The new [Addison Rae](#) movie or some shit.

K: *(laughs)* What?

T: And their favorite new piece of pop culture.

K: Mm.

T: And I was like the one where he was like, "You know what? I'm gonna have to write that down and check it out."

K: *(laughs)* Oh, no! Is he like ... a young guy? Is that the deal?

T: Hard to tell. He has a law degree ... so he's gotta be—

K: Yeah, but you can have a law degree and be like twenty-six.

C: Yeah.

K: Which is young to me. Like—

T: Mm-hmm.

C: Mm-hmm.

K: —I feel like that's young.

T: And then—but I think at City College, it's like, you legit have to have a certificate—

K: Mm-hmm.

T: —and all that, so then law degree plus teaching degree ... I'm guessing he's above the age of thirty.

K: Mokay.

C: He should have heard of Netflix by now.

K: Yeah, *(laughs)* I'm like, I feel like Sandra Oh is—

T: Yeah.

K: —that's in their demographic, for people that age, but I don't know.

C: Well, that is a wonderful segue—

K: Mm-hmm.

C: —into this episode. Because we're gonna do things a little differently this week. *(laughs)*

K: Oh, god. *(laughs)*

C & T: *(laughs)*

C: So we are going to just talk about what we're into this week. So lemme just say that this week, if you are living in america, it has been ... well, every week's a shit show. It really is.

K: *(laughs)*

C: And it's just getting worse, and I've been so looking forward to the recording session with my girls, because—

K: *(laughs)*

T: Agree.

C: —this is our happy time. And—

T: Girl talk!

K: *(laughs)*

C: Yeah. Girl talk! Where we can talk about fun things and pretend like, you know, it's not the apocalypse happening right now. So ... yeah. What are we into this week? Krystal?

K: Uh ... I mean, I'll start, I guess. So I have been reading—actually, three of the things I have to talk about are books. So—

C: *(gasps)* Ooh la la. Cuz I'm gonna talk about books too!

K: Oh yay! So *(clears throat)* so—well, one of them is books, but like TV-related. So I think it's this month, FX—or maybe Hulu? I don't know what the difference is, cuz—

C: I don't either!

K: —all the FX shows are on Hulu—

C: Yeah.

K: —so I don't know how that works. But they are going to be airing [an adaptation](#) of the graphic novel [Y: The Last Man](#).

C: Mm-hmm.

K: I think it's in a couple weeks, on like the thirteenth of September. Or what have you. And *(clears throat)*—and so I was like, oh, I always wanted to read that! And so I was like, oh, well this is a good time to, you know, jump in. And so I can watch the show and compare, and, you know. Have—have a lotta strong opinions about what they did differently. So I started reading that, and ... I have to say, I think it's like ... my expectations were a little too high—

C: Mm.

K: It's by a guy named [Brian Vaughan](#), who wrote it, and he is pretty well-known in like the sort of adult-y graphic novel kinda space, because he did *Y: The Last Man* in like ... I don't know, 2002 or 3 or something? Or started in 2002 or 3. And then he also did another graphic novel called *Saga*, which is also pretty popular, that people like. And so I was like, okay, this is gonna probably be, you know, for me or whatever, and I don't *(laughing)* know if it honestly is.

C: *(laughs)*

K: So the premise is that it's set in like—supposed to be set in current, modern times or whatever, and there's some kind of event. It's not really clear, like a medical thing happened, *(clears throat)* and all of the men die. Like all of the men on Earth, like every single—

T: Heaven!

K & C: *(laugh)*

T: *(laughs)*

K: Yeah, I mean, it wouldn't be the worst thing, but ... so yeah. So all of the men on Earth die, and it's not really clear why or what happened, but you sort of get like glimpses into like ... okay. So the way it's *(laughs)* structured is you get sort of like, here's one glimpse in what's happening in New York, and this is what happened—is happening in DC, and then you get glimpses overseas, like this is some IDF people in ... Israel, which I'm already like, I don't know what's gonna happen there *(laughs)*—

C: *(laughs)*

T: Right.

K: —cuz, you know, I'm just like—

T: Could go a lotta ways.

C: Uh-oh.

T: *(laughs)*

K: —so I'm like, ugh, what's happening now? So—so you get these little glimpses, and then you get like other parts of the world, and you basically find out that like, all the men have died. Something has happened, and it's probably related to some kind of scientific experiment that someone was doing, but one person—one man—has not died.

T: *(gasps)*

K: He was somehow spared from it—

C: And it's [Chet Hanks](#).

T: *(laughs)*

K: I mean, honestly, this is what bothers me about the book, is that the guy is like ... kind of a dick in every w[ay]—like it's very like ... the way he talks, and the kind of scenarios they put him in, the way they react to him; it's super early 2000's—

C: Yeah.

K: —gendered dynamics, and I'm just like, I don't love this.

C: Mm-hmm.

K: I don't love what's happening right now. And also, like (*clears throat*) I said this on Twitter, but like, it's *Y: The Last Man* because the character's name is Yorick, and I'm just like ... come on.

C: (*laughs*)

K: Like I'm supposed to just like, take that seriously and be like, oh yeah, this is—like, this is great fi[ction]—you know—

C: (*laughs*) Yeah.

K: —literature or whatever. And I'm just like, get outta here, Yorick. They sort of like explain it, because in the book they're like, oh, his father was a literature professor, and he and his sister have unique names. I think her name is Hero, and his name is Yorick, and I'm just like—

C: Mm. I don't like that.

K: I hate it. (*laughing*) I hate it so much.

C: Yeah.

K: But yeah, so I'm reading that, and I'm like—

C: I'm gonna give that a thumbs-down.

T: Well—

K: I mean, I don't know. I'm kinda like, thumb sideways right now. Cuz I'm only ... like I think there's ten books or whatever, and I'm like three books in. I have the fourth one that I just got from the library. So I'm like, almost halfway, kind of, and I'm like, I don't—

C: Half a thumb.

K: Yeah. I'm not sure—

T: Is everybody queer? Like, I mean—

K: No—so this is a thing that I was interested in, how they—because again, like I said, this is early 2000's gender and sex, and like the conversations are very sort of ... almost twenty years old at this point, you know? So I was like, how do they deal with trans people? They've already like dropped the word—the like slur T-word for trans people—

C: Mm-hmm.

K: —like a couple of times, and I'm like, yeah, I'm not—(*laughs*) I'm not—I'm not feeling this too much. So they do like kind of address, but then it's like oh, it's about your chromosomes, but then I'm like, okay well what about—so does that mean like that trans women have also died? Like that's not really—

T: Mm. Mm-hmm mm-hmm.

K: You know. They don't really address (*laughs*) how we discuss like sex versus gender—

T: Good point.

K: —and like ... you know, all of this stuff. So it's very ... like I said, it's very early 2000's. I think if I had read it in 2003, and if I were like, a bro (*laughs*)—

T: Yeah.

K: —I probably would have really liked it. But I think I am the wrong political sort of ... I don't know—

T: Audience?

K: —placement? Yeah, and also it's twenty years later, so it's not gonna hit the same that—as it would have earlier.

T: So the show must be—they must be like doin a spin on it. [Alia Shawkat](#)'s in it, I know, and—

K: Yeah! And—

T: —I'm a fan of hers.

K: —[Diane Lane](#), I think?

T: Okay.

C: Oh! Diane Lane!

K: Yeah. She's like—

C: [Under the Tuscan Sun!](#)

K: So in the book—*(laughs)* I don't think it's gonna be like that. So in the book, like—

C: *(laughs)* That—that would make me watch it. If it's like—

T: That's how it ends.

C: If it's like the movie *Under the Tuscan Sun*, I am there.

K: It's *(laughing)* not gonna be like that—

T: *(laughs)*

K: —I'm telling you that right now. Oh! I forgot to mention that Yorick has like a pet monkey. This book is—

C: I don't like that.

K: —ridiculous. *(laughs)*

C: I'm like annoyed already by everything you've said.

T: Yeah.

K: So—and he's like a magician, too, so there's that.

C: Oh my—Krystal!

K: *(laughs)* I know!

C: You left that out til the end?!

K: I—this is—I'm telling you, he's like a really annoying character.

T: You coulda just stopped.

K: Yeah, exactly.

T: *(laughs)*

K: But in the book, his mom is like a ... she's like a freshman representative in Congress, and she's like—there's a whole thing about how she's like anti-choice and like, when everything happens, they have to like ... find the person who's the next in line for succession to the presidency, because basically all the people (*laughs*) who were in line were men, and they're all dead. Or cis men, and they're all dead. And so they have to go to like ... I don't know, some—Missouri or something? I don't know. And they find the person who was like the ... I think she was Secretary of Ag[riculture], or is it Treasury? Or something super low down the totem pole, and I think that's the character that Diane Lane is gonna be playing, because she is—eventually becomes the president because she's like next in line or whatever. So—

C: Hmm. I do really love Diane Lane.

K: —I think that's what her character's gonna be. I like her too. I feel like she's ... I feel like she's not had the career she should have had.

C: Sh[e]—I completely agree. Have you seen *The Fabulous Stains*?

T: Yeah.

K: No, I haven't!

C: [*Ladies and Gentlemen, the Fabulous Stains*](#)?

K: Nuh-uh. Is that the one about the band?

T: I watched it with you.

K: Okay.

C: Yeah! Huh? What'd you say?

K: Is that the one that's like a band, and they're like—

C: Yeah! It's like very 1970's, and she's the lead singer, and like ... she's so young, and she's this punk rock girl, and ... it's definitely got a cult—

T: It's got a [*Runaways*](#)—

C: —following.

K: Mm. Mm-hmm. Mm-hmm.

T: —*Runaways* vibe.

C: Yeah. Yeah. Yeah Diane Lane deserves better. So she was—

K: I thought she was gonna have it when she was in ... was it ... what's the—[Unfaithful](#). I thought she was gonna have that like ... resurgence when she was in that movie with Richard Gere.

T: Mm.

K: This is almost twenty years ago too, at that—at this point. But like, she didn't. *(laughs)* She just kept playing—and I guess she had *Under the Tuscan Sun*, which was like ... it was successful, but it was kind of coded as like ... oh, this isn't quality. This is just a movie for women. And it's like, okay But like—

C: Right.

T: It's like a [Love Actually](#). It's—

K: Yeah. My mom loves *Under the Tuscan Sun*. *(laughs)*

T: I put that in that category.

C: I—you—me and your mom really need to hang out—

K: *(laughs)*

C: —because I feel like—

T: *(laughs)*

C: —we have a similar taste in movies—

K: Yeah, we don't! Me and my mom don't.

C: —like your mom loves [Coal Miner's Daughter](#) and *Under the Tuscan Sun*—

K: Yeah, we do not have similar tastes. Yeah yeah yeah. She and I—

C: I'll just hang out with her one day.

K: Yeah, you can take—take—if I need to tag out for a little bit—

C: *(laughing)* Yeah.

K: —you can *(laughs)* take my place.

T: *(laughs)*

K: Yeah. But—

C: Movie night!

K: For real. She would like that. How do you feel about [Rock Hudson](#)? Are you like ... a fan of Rock Hudson?

C: Oh! Honestly ... wait, I can't tell you—I mean, I can't tell you anything he actually was in.

K: *(laughs)* Okay.

C: I have empathy for him—

K: Mm-hmm.

C: —just for being like a queer man in Hollywood—

K: Yeah.

C: —back in the day.

K: Rough stuff.

C: And just, ugh.

K: Yeah.

C: Why? Does your mom love Rock Hudson?

K: She ... so she would not say that she does—

C: *(laughs)*

K: —but she does.

C: Yeah.

K: Because I remember one night, I was randomly at her house, and I like—I always stay up late, cuz that's just what I do. And she got up *(laughs)* and was like “Oh, what are you doing?” And I was like, “Oh, you know, just watching TV. Nothing.” And she was like, “Oh, I'm gonna come in here with you,” and it was two in the morning or something. And she was like, you

know, surfing around on ... on cable and found the movie [All That Heaven Allows](#), with like Rock Hudson and like ... I forget who the woman is, but it was set in the fifties, and she was like, “Oh, I love this movie!”—

C: *(laughs)*

K: —and I was like, I literally have never heard of it. *(laughs)*

C: Yeah.

K: And there’s been other times where like, we’re just watching and she’s like, “Oh, I wanna watch [Pillow Talk](#).” With like [Doris Day](#) and Rock Hudson. And I’m like, do you like Rock Hudson? *(laughs)* Like what’s the deal happening right now—

C: I think she does!

K: It’s weird! But she probably wouldn’t say that if you asked her. But I’m like, I think you do. Just admit that you do.

C: We know the truth!

K: I know. But yeah. So—

T: That is the gayest pairing!

K: *(laughing)* I know!

T: Doris Day and Rock Hudson? Oh shit!

C: Yeah.

K: Truly! I’m like, what—what’s happening right now? It’s—it’s a good—

C: I love it.

K: —like a fun movie. It’s very like ... if you like the movie [Charade](#), with [Audrey Hepburn](#) and [Cary Grant](#), which I love, you’d love that movie too. But yeah. Y: *The Last Man*; I don’t know. I don’t love the book, so I’m interested to see how the mov[ie]—or how the show’s gonna be. I think it’s gonna be ... supposedly it’s like a limited series. You know. And so it’ll just be however many episodes it is, but *(sighing)* yeah, I’m not like—

C: Hopefully better than the book.

T: I—

K: I—I hope. I hope. I hope they get someone to play less of a douchebag—

C: *(laughs)*

K: —in the *(laughing)* TV show. But we'll see. Yeah.

T: I trust Alia Shawkat. I do.

C: I do really, really like her.

K: Yeah, after seeing [Search Party](#), I'm all in on whatever she does, so—

C: Yeah.

K: —I can't ... yeah.

T: Yeah.

K: Can't disagree.

T: Well, fingers crossed.

K: Yeah. What are—what are you all like watching or into right now?

T: We are both reading—or, you already finished—

C: Yes.

T: —the book called ...

C: [Afterparties](#).

T: Thank you.

K: Oh, yes. Yes yes yes.

C: Yes. By [Anthony Veasna So](#). I super apologize. I'm sure I'm not pronouncing the middle name, but the problem—

T: I think you—I think you got the last name right.

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

K: *(laughs)*

C: I know I got the ... the “So” right. Anthony Veasna So. I tried to find something—so sadly, if you don’t know the story, he has passed away, only at twenty-eight years old.

K: Mm-hmm.

C: Cambodian American; he just released this book of nine short stories called *Afterparties* ... to a lot of critical acclaim and a lotta buzz. *(sighs)* I feel so—I’m just so sad about it. And I was reading [the Vulture profile](#) of him today, and then there’s also [a New York Times profile](#) of him, where he clearly was going to be a big star. Like he had a lotta ambition, a tremendous amount of talent ... and he knew it. *(laughs)*

T: And a huge advance. Like I didn’t know that they gave—

C: Yes. Three hundred thousand dollars.

T: Right?!

K: Whoa.

T: It’s a new—

C: It’s wild! There’s a lot to discuss with this. So have you started reading it?

T: I have pretty much finished it.

C: Ooh! Okay, what do you think? Cuz also he’s a—

T: I really liked it.

C: Yeah. So he was born and raised in Stockton, Krystal.

K: Hey, shoutout to Stockton! The Valley.

T: Just down the road!

C: Yeah! But very much ... it’s [a] very San Francisco book. I mean, it’s a lotta Stockton. And I say that—

K: Well, he lived there, right?

C: Yeah.

K: Like he lived in San Francisco.

C: He was like born and raised in Stockton, and like you definitely ... that comes through in the book quite a lot, but there's a lotta San Francisco vibes for sure.

T: Yeah. And Campbell specifically—or no, Cambo is the—

C: Cambo, yeah.

T: —reference the—where is Campbell in California?

K: It is somewhere. I know there's definitely a town called Campbell.

T: *(laughs)*

K: For sure. *(laughs)* There's so many towns in California! It's hard to know.

T: I need to look at a map. I know—

K: Lemme see ...

T: We have it all here.

C: *(laughs)*

K: It is a city in Santa Clara County. So it's like up here. Part of Silicon Valley in the San Francisco Bay Area.

T: So I mean, very likely that Anthony Veasna So spent some time in Campbell. In any case, sorry. Cambo is short for Cambodian, cuz it's a very Cambodian American—

C: Yeah!

T: Yeah, that was kinda cool in that there's not a lot of Cambodian, Lao—

K: No.

C: No!

T: —lit that ... it gets big and people read it. *(laughs)*

C: Yeah.

K: And also not like a lot of Cambodian, Lao, people who are prominent, you know what I mean?

C: Mm-hmm.

K: Like famous people. (*clears throat*) I think the only Lao person that I know of who's like pretty—and she's not even super well-known; she's only well-known in certain spaces, but—is [Kulap](#)—

C: Kulap!

K: —Vilaysack.

T: Oh! Yup. Mm-hmm.

C: I know, that's like—

K: That's the only person that I know—I'm like (*laughs*)—

C: When I think of Lao people, I'm like, oh, Kulap!

K: Yeah, who's like a comedian, comedy writer; she's married to [Scott Auckerman](#), who like started ... oh my god—[Earwolf](#)—

C: [Comedy Bang Bang](#).

K: —and he hosts *Comedy Bang Bang* and stuff.

T: Yeah, yeah.

K: So yeah.

C: But Kulap did her own movie.

K: Oh yeah, she did! She did a movie about sort of—

C: She did [Origin Story](#)—

K: Yeah, her—

C: —which is really great and is available on amazon.

K: I remember when I heard her talking about—this is before she like made the movie or anything like that, but once she—I forget what podcast she was on where she was talkin about like her relationship with her mom and their family—

C: Yeah.

K: —I was like, oh my ...

T: Oof.

K: ... this is rough stuff.

C: Very intense, yeah.

K: So I'm—she got to like, work that out (*laughs*) in some kind of way. And they seem like they have a good relationship now, but yeah. She's the only prominent Lao person I can even think of. So—

C: Right. Me too.

K: —yeah. There's just not that many.

C: Yeah.

K: Is the (*laughs*)—this is gonna be a bad question. I should just not say it. But—

T: (*laughs*)

K: On *King of the Hill*—

T: (*laughs*)

C: Oh, they're Lao!

K: Okay. I was—

C: Voiced by a white guy, though.

K: I know! I was like, that's probably what most people would—if they recognized any person, they'd be like, Kahn. From *King of the Hill*.

C: Right, from *King of the Hill*. Voiced by a white guy, who was actually from Pete and Pete.

K: Right. Any person of color on an animated show—

C: Yeah.

K: —from that time is voiced by a white person. (*laughs*)

C: Yeah. Who's white.

K: There's almost no people of color.

C: Yeah. So with *Afterparties*, so the author is first-generation Cambodian american, queer. His parents were refugees from Cambodia, survived the genocide and Khmer Rouge, which is a theme throughout the whole book, and generational trauma, and even though there is that aspect of grief and trauma and surviving horrific things and all of this stuff, there's also a lot of humor within the book.

K: Mm-hmm.

C: Like there is some really funny ... funny, good stuff in there. So it isn't all doom and gloom, by any means.

K: Yeah.

C: Like he has a very, very acerbic sense of humor, I would say.

K: (*laughs*)

C: And so reading these profiles of him in *Vulture* and in the *New York Times*, it's ... it's really interesting because it was clearly like, he was someone who knew that he was gonna be successful—

K: Yeah.

C: —and he worked really hard. The *Vulture* profile in particular—I'll link to that on [our Twitter](#)—you've read that, correct?

K: Yeah. I have. Mm-hmm.

C: So I came away from that ... (*sighs*) with some feelings.

K: About the—about the picture they put—

C: Partner?

K: Oh. Okay. Yeah.

C: About his romantic partner, because I mean, obviously I'm gonna have feelings about a lotta things, but like—

K: *(laughs)*

C: —here you have a twenty-eight-year-old. It just ... it breaks my heart. When I was reading the acknowledgments—

K: Mm-hmm.

C: —when I finished the book, like, I was near tears. He said something about ... you know, thanking his literary agent for something like “I know I'm gonna have a long career” and I was just—

K: *(sighs)* God.

C: —because oh dang, breaks my heart, number one. Oh dang, twenty-eight, I'm just—

K: Mm-hmm.

C: —and he had no will. And he was in a domestic partnership—

K: Mm-hmm.

C: —with his partner for like seven years, although I guess they'd just kind of established this domestic partnership like two months before he died.

K: Mm.

C: So now his partner is entitled to quite a lot of his estate and seems to be ... I was—I would say I was troubled—

K: Mm.

C: —by sort of his portrayal in the *Vulture* profile, just he seemed to be ... hungry for the spotlight—

K: *(laughs)* Mm-hmm.

C: —and quick to try and step into his deceased partner's role.

K: Mm.

C: Like seemed to take that very easily, and not in communication with his parents, and like ... it just really made me feel gross reading that.

K: Yeah. I have to say, when I—I guess I kind of had the same response, because I almost completely like ... did not identify with that—with the partner's sort of—

C: Yeah.

K: —perspective of it. I was very concerned for Anthony's family. I was like, man, I feel really bad for them, and like the situation and how he's gonna—I don't know. It's complicated cuz it's like, you know, they—he didn't have a will, and this is a domestic partnership—

C: Yeah.

K: —and it was new, and you're just like (*sighs*), you know, that—it's very like, I don't know how you decide what happens to ... like you were saying, royalties, and money, and all of his stuff. But I also just feel like ... I don't know, he felt like he had a good relationship with his family and was very close, and it kind of is ... you know, a bummer that they're kinda being shut out of like ... his story, in a way? Like where—I don't know. It made me feel for them, and I was like, this is really—especially like you—in context of what you were talking about, about like, they had (*laughing*) a very hard life, right? Like escaped Cambodia—

C: Right.

K: —came to the states as refugees; had to try to, you know build a life here in a country that they are not familiar with, and their kids are now citizens, and like sort of having comfortable lives and whatnot, and then another tragedy. It's just like—

C: Yeah.

K: —rough. It's just really, really rough for them. So ...

C: Yeah. So I would say ...

K: But you recommend the book, though. The book was good.

C: I—yeah. So back to actually the work itself, and not like, his potentially creepy—

K: (*laughs*)

C: —partner ... yeah. I would say the work itself—the book was really fantastic. It's called *Afterparties*. They're nine stories; they're all connected—

K: Mm-hmm.

C: —the characters. They all feature, or are centering, Cambodian americans. Or just straight Cambodians.

K: Mm.

C: Stuff about family. Really funny; really sweet. Apparently he was a standup comic, too.

K: *(laughs)* Okay.

C: So ... I just feel—it's just so heartbreaking, cuz like, here was someone with so much potential—

K: Mm-hmm.

C: —and just his life got cut short, so ... I would definitely recommend *Afterparties*. Tosh, do you have anything you would like to add?

T: I mean, it does—it, for me, like ... the fact that I knew that he had *(sighs)* OD'ed—

C: Yeah.

K: Mm.

T: —kind of colored the reading of it. So—

C: Yeah. Yeah, for sure.

T: —I was pretty sad when I was reading it, and I don't actually read a lot of fiction as much as y'all do. It's ... yeah. Like opposite. Yeah, it made me also think about—in Asian american *(sighs)* ... in the community, there's like a lot of kind of talk about, yeah, generational divides, and like—

C: Mm-hmm.

T: —how many generations removed you are from ... the homeland. And also just privilege within different Asian american communities. I—the reason that *(laughs)* as a Japanese american, like I—I do have a relative amount of privilege has a lot to do with ... so many factors that are kind of like, dark.

K: Mm-hmm.

C: Hmm.

T: Maybe after my debate and argumentation class, I will have like a ... you know. I'll get to the point faster.

K & C: *(laugh)*

K: No, I think—

T: I'll have a point! *(laughs)*

K: —I understand what you're saying about—at least in terms of the like—in relation to the book, because obviously Anthony So is coming at it from like, he's also Asian american, but Asian american from a community and a like ethnic background that like people don't recognize, like people don't understand, I guess, in america.

T: Mm-hmm.

K: Like if they do, it's like in the context of like you were saying, [the Killing Fields](#).

C: Mm-hmm.

K: Like that's what people know *(laughs)* about Cambodia—

C: Right.

K: —and Cambodian amer[ica]—but they don't know—like Cambodian american as like a[n] ethnic group doesn't really have an identity as much as like—

T: Right.

K: —Japan, and Japanese americans, and like that—like you were saying, there's a reason for that, because Japanese americans were in america for a much longer time—

T: Yeah.

K: —than, you know, than people from other Southeast Asian countries, cuz america was like, yes, this group of Asians is allowed *(laughs)* to come to america—

T: Right. Right.

K: —and no others. So yeah, you're right that it's like ... it makes sense *(laughs)* that there's like some tension, or friction, between like ... Asian american like as a general identity, and then like all of the groups that are part of that as well.

T: Oh, yeah. Yeah, I've done some organizing (*laughs*) with some people who are Filipinx american ... in [SoMa](#) who like ... basically San Francisco, during like redevelopment in the fifties, sixties, like totally razed—as in like demolished—their neighborhood here. And I get why people would be like, why does Japantown exist in the way that it does versus [Manilatown no longer exists?](#)

K: Mm-hmm.

T: It's just like ... a historical space.

K: And that's like—it seems to be true among a lot of cities too, right? Larger cities. Like it's easy to go to New York or Chicago or LA and find Japantown. Right?

T: Totally.

K: Chinatown.

T: Little Tokyo, yeah.

K: Right? Exactly. Those are super recognizable communities across, you know, large urban areas. But like why is there—like you were saying—why is there no Manilatown or Cambotown or whatever (*laughs*), you know?

T: Yeah.

C: Mm-hmm.

K: It's ... it's a question.

C: I think that's a great question, but one of the sadder things too is I feel like he was really setting out—

K: Mm-hmm.

C: —to ... make that happen. Make, you know, not only being Cambodian american but also queer, and like he ... (*laughs*) he had a like, a shady, bitchy part of his personality, which of course I enjoy.

K: (*laughs*)

C: And his Twitter handle was [@FakeMaddoxJolie](#), which I think is hysterical.

K: (*laughing*) Oh my god.

T: Mm-hmm! Mm-hmm.

C: But he—and like his little handle, the—not the handle but like you know, your name—

T: That's a famous Cambodian.

K: *(laughs)*

C: *(laughing)* Yeah! But your—your—

K: *(laughing)* That's true!

T: The most famous.

C: Yeah! [Maddox](#). Shoutout to Maddox. But like—

K: Is he like an adult now? Is he like—

C: He—well, he's like nineteen, maybe.

K: Oh my god! Weird.

T: Yeah. Legal.

K: *(laughs)* Oh—I was not thinking that. I just—

T: I know. I'm so gross.

K & C: *(laugh)*

K: He—cuz I think of them all as like, children—

C: Children.

K: —cuz they, you know, had like a million children, and I was like, are they still children? I don't even know.

T: They were all so cute, and then—

K: They were very cute. Like super cute.

T: —they kind of—the paparazzi isn't really a thing as much anymore. You don't really see them.

C: Well, I don't know, [Angelina](#) just came out with an interview—

K: Oh, god.

C: —today talking shit about [Brad](#), but—

K: (*sighs*)

T: Ooh, and is she with [The Weeknd](#)? Speak—

C: What?!

T: —this is like important.

K: Ugh. I hope not.

T: This is news.

K: I'll be so mad if she is.

T: This is more important news.

K: I hate that.

C: I thought she was with—or he was with like [Selena Gomez](#) or somebody.

K: No. There's been—he was, awhile ago, but there's been like ... a lot of sort of ... I don't—like you were just saying, the paparazzi aren't a thing, but there was like these videos of them like ... leaving restaurants at the same time—

C: The Weeknd?!

K: —going to restaurants at the same—yeah. Yeah.

C: And Angelina Jolie.

T: Yeah.

C: I mean—

K: I don't like it.

K: —honestly they're probably kinda on the same level.

K: No! What are you talking about? They're not. I can't stand him.

C: They're both to me just kinda womp womp.

K: I think she's—

T: Yeah.

K: —I'm a—she's on a different level than him, I'm sorry. I think he's ... ugh.

C: I feel like she was at one point, and then—

K: But he's so—the thing is, regardless of what you're saying about talent, which—I don't like his music anyway, so that's—

C: Yeah.

K: —part of why I'm like—

T: Yeah. Agree.

K: —anti-him. But also like ... he's just so fucking boring. I'm like—

T: Mm-hmm.

K: —have some personality that's not like, I go to the club and do drugs. Like—it's like—[audio glitch].

C: Yeah.

T: Yeah. When you do a collab with [Daft Punk](#)—

K: *(laughs)*

C: Oh, did he?

T: I feel like—

K: Yeah.

T: —you're ... on your way down.

C: *(laughs)*

K: I mean, Daft Punk is fine. They're whatever. But they're not like, for twenty ... whatever, when he was doing that.

T: Ugh, I loved Daft Punk back in the day, but—

K: Yeah, and—back in the day, that's the thing.

T: Yeah.

K: Like they're not really ... they're not together anymore, even.

C: They're not together anymore. I don't think.

K: But yeah, I don't like it. I don't like them as a—I can't—I think he's so boring. I'm like, she needs someone who's not boring.

C: I think she's kinda boring too, though.

K: Maybe that's true. Maybe that's *(laughing)* what unites them, is they're just like—

C: I mean, I feel like—

K: —"they're zeroes!

C: —it's weird when you're addicted to adopting children.

K: I don't—

C: And I think she was.

K: —but I don't know—is she addicted, though? I feel like she's probably—I don't know. This is all speculation, it's gossip, and like I have no—

C: That's what this podcast is for.

K: I know, but I—

T: Yeah. *(laughs)*

C: *(laughs)*

K: —I feel like it was one *(laughs)* of those situations where ... you know how you'll like hear stories or know people who like adopt kids because they don't think that they can have them?

C: Mm-hmm.

K: Right? And so they'd be trying for a long time and then they don't—

T: Mm. Mm-hmm mm-hmm.

K: —have any success forever, so they adopt children, and then they happen to get pregnant—

C: Yeah.

K: —and they're like, oh, well now we just have a shit ton of kids. *(laughs)* And it's like, whoops! We didn't expect that to happen, right? So I kinda think it was one of those situations, where like—and then they also had twins, which like, I feel like that's not—doesn't count, cuz like, you don't know that's gonna happen when you—

T: Although the IVF ... there's a pretty good chance.

C: *(laughs)*

T: I feel like they had to step it up—

K: What, that you have twins? Wait, what?

T: Like cuz they had their first bio-child, and then they had the twins, which took it to another level!

C: *(laughs)*

K: I know, but they had those kids after they had already adopted those other kids, right? Like—

C: But didn't they adopt—

T: True.

C: — more children after that? I mean, it's like—

T: Mm ...

K: No, I think they just have the six.

T: ... yeah, I think they broke up.

K: I think they had the three kids—

C: Oh.

K: —and then the three after. Yeah. The three—

C: Well—

K: —biological kids later.

T: [Marion Cotillard](#) entered the picture.

K: What, with Brad Pitt?!

T: Yeah.

K: What? I didn't know that.

C: What?

T: That's the ... that's who—

K: Is that the thing? Oh, that's fun! Fun.

T: That's the other woman that broke up everything.

C: What? I haven't heard that.

T: When they were working on that movie [Allied](#), about—I mean I don't know if y'all saw it.

K: *(laughing)* That movie that was nothing?

C: Oh.

K: *(laughing)* Like no one saw it? Yeah.

T: Yeah, I mean, I saw it, but it—yeah. It was like a flash.

K: Wow. I did not know that.

C: *(laughs)*

K: That's fun!

T: *(laughs)*

C: Well, any—

K: I—yeah.

C: —any last thoughts on our ... on our choices? So we've got your book, Krystal—what was it called? I'm not gonna read it.

K: It's called Y—the letter Y—and then a colon—*The Last Man*.

C: Yeah. Don't read it, but we'll watch the—

K: (*laughing*) I mean, (*laughs*)—I—

C: —we'll watch the Hulu show!

T: I'll watch Alia in anything.

K: (*laughs*) Yeah.

C: We'll watch Alia and Diane Lane.

K: If—if it's bad, then just give up and go watch *Search Party*, cuz that's better. (*laughs*) So—

T: True.

C: Yeah.

K: Yeah.

C: And then Toshio and I have a shared ... indulgence this week.

T: I know! You made me read a book and I love it.

K: (*laughs*)

C: Yes!

T: (*laughs*)

K: You're rubbin off on both of us, Caitlin.

C: Yeah.

K: I have not read this much in a long time. I mean, I'm—I also could like—

C: You're welcome.

K: Thank you? *(laughs)*

C: *(laughs)*

K: I couldn't focus. Like I just felt like, with politics and everything in the world being bad, I was like—

C: Oh, yeah.

K: —I have to focus on this now. And I'm like, you know what?

T: Yeah.

K: It's probably good to ... not pay attention to that for a couple hours and read stuff.

C: I agree. Yeah.

T: Totally.

C: Give your brain a break!

K: Glad I'm back into it. Yeah.

T: *(sighs)* Love that.

C: Okay. Well ... from me to you, everything's gonna be fine.

K: *(laughs)* Yeah. I—I—everything is gonna be fine. I was not gonna go there, but I'm like, you know what? We'll just say it.

C: Just say it! *(laughs)*

K: We're gonna have to fake it till we make it, so.

T: Everything's gonna be fine!

K: Mm-hmm. Everything is.

C: There you—*(laughs)* hey! Everything's gonna be fine!

K & T: *(laugh)*

C: Everything's *going* to be fine. Everything's gonna *be* fine.

K: *Be* fine.

T: Yeah.

C: Everything's gonna be *fine!*

K: (*laughs*)

C: Okay.

T: That's what I meant.

C: Sure.

K: (*laughs*)

C: Well thank you for listening and joining us.

T: Goodbye.

C: Goodbye.

(*theme song plays*)