

Two Cents Plus Tax
Episode Twenty-Three: “Badabing Badaboom”

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: Hello hello!

T: Hello hello!

K: Hello.

C: Welcome back!

K: How do I sound? Am I loud? Or too low? I’m worried about my levels.`

C: You sound perfect.

K: Oh, of course. Thank you.

T: Like an angel.

K: I just wanted to hear you say that, so. *(laughs)*

C: Music to my ears.

K: *(laughs)*

T: Ten and a half out of ten.

C: My frickin ears! Huh?

K: *(laughs)*

C: Ten and a half—

T: Ten and half out of ten.

C: *(gasps)* Ooh!

T: I actually loathe when people—and I feel like it happens less—everyone is always saying one hundred percent—

K & C: Mm-hmm.

T: —in response to things, which I'm fine with, but there was a time when people used to be like, a hundred and ten percent. Or like—

K: *(laughs)*

T: —one thousand percent.

K: Oh, I say a thousand percent all the time. *(laughs)*

T: In agreement?

K: Mm-hmm.

T: You know, now, I kind of prefer it the other way because a hundred percent has—it just comes—it spills out of people's mouths.

K: Mm. Mm-hmm. Mm-hmm. Well, a hundred and ten percent is like a ... it's almost like a cliché, a sports cliché, like ... athletes, whenever they're being interviewed about like, you know, the effort they gave for a game or whatever, it's always like, "Yeah, we just gotta go out there and give a hundred and ten percent" or whatever. Have you guys seen the movie [Bedazzled](#)?

C: No.

T: No!

K: With [Brendan Fraser](#)? Oh. It doesn't matter.

T: I thought it was just a verb.

C: *(laughs)*

K: *(laughs)* It's just—I just thought of it because there's a scene where like—if you know the movie, it's like [Elizabeth](#)—oh my gosh, what's her name, that used to be married—

T: Hurley?

C: To [Hugh Grant](#)?

K: Yes. Yes, Elizabeth Hurley plays like the devil, and Brendan Fraser like ... you know, asks for—you know, sells his soul to her for various things, and one of the things he wants to do is like be a really famous athlete, and so she turns into this like giant basketball player and there's a scene where he's doin the cliché postgame interview and he's like, "Yeah, we just had to go out there and give a hundred and ten percent," and that's like his answer to every question *(laughs)*—

C: Mm.

K: —cuz he's like, not a super smart guy in that scenario. Anyway. That's just where my brain went. Whenever people say a hundred and ten per cent—

C: It just—

K: —I'm like, oh yeah, that movie.

C: —goes to Brendan Fraser.

K: *(laughs)* Yeah.

T: *(laughs)*

K: I mean, I'm kind of always thinking about Brendan Fraser, but—

C: Yeah.

K: —yeah. Yeah.

T: How is he today? Yeah.

K: He's doing better, which is good.

C: You know, we have discussed him.

K: Yeah.

C: We've discussed him before, actually.

T: Yeah.

K: Cuz he had a hard time for awhile, but I think he's—he's back now.

C: He is back!

T: I—I saw.

K: Yeah.

T: Yeah. There's a lot of pe[ople]—like online love being sent in his direction.

K: Mm-hmm.

C: We love to see it.

K: Yep.

T: Love.

C: Online love.

K: *(laughs)*

T: It's rare.

C: *(laughs)*

K: For some people, yeah. For sure.

T: I think today, we were just gonna do something sweet, simple, and—

C: Sexy!

T: —bring you the best—

K: *(laughs)* Don't say that. *(laughs)*

T: —the top one hundred and ten percent—

K & C: *(laugh)*

T: —best-ever ... things that caught our attention this week!

K: *(laughs)*

C: Yes! Yes. I like that. And you brought it up, Toshio, so would you like to go first?

T: Sure. I'm gonna stan ... well, it's kind of a category of documentary—

C: Mm!

T: —where—or docuseries—where ... some corporate malfeasance is at play!

C: *(gasps)* Ooh! Ooh.

T: And so I only just watched the very beginning of the first of four episodes, I believe it is, on amazon prime, and it's called [LuLaRich](#).

K: Oh!

C: Oh, I saw that thumbnail! Is it—okay, good. I wanna hear what you think.

K: Well, I have a question before you start.

T: Yes!

K: What is [LuLaRoe](#)? Like I don't know what that is.

T: Exactly, yeah.

K: So—I'd never heard of it until people—

C: I hadn't either.

K: —were talking about the documentary.

T: Same! Same, and I ... famously—

K: *(laughs)*

T: —another podcast cliché—

K: *(laughs)*

T: —but I used to do a lot of like intro deals, where like you buy Keranique, which is this like hair product—

K: *(laughs)*

T: —and they give you like the first one free, and then you just gotta cancel, and—

C: This was your scamming past.

K: Yeah, scam days. *(laughs)*

T: Yeah, all five years, statute of limitations, beyond that point—

K & C: *(laugh)*

T: —way distant past. Same with [Crepe Erase](#)—

C: Right.

K: Oh, yeah. Yeah. I remember that.

T: —which—yeah. Crepe—crepe-y neck skin.

K: *(laughs)*

T: So yeah, basically you sign up for these free intro offers. Most people forget to like un-sign up and—cancel, is actually what it's called—and—

C: You're not one of them!

T: I'm not one of them, no!

K & C: *(laugh)*

T: I—I would calendar out like, okay, here's when I have to cancel this; here's when I have to cancel this—

K: I one hundred percent do the same thing. I put a reminder in my phone so if I ever like do any weird trials where they're gonna charge me or whatever—

C: I love this.

T: That's a great—I just think that's something that everybody and—

K: Yeah.

T: —anybody needs to start doin.

C: That's a tip. That's a tip for our listeners.

K: It's a—yeah.

T: Yeah.

K: Pro tip. Life hack, yeah. If you (*laughs*) wanna not get charged for things—

C: Put it in your calendar!

K: Yep.

T: That's the only thing you're gonna learn today, potentially. But—

K & C: (*laugh*)

T: So LuLaRoe is this (*laughs*)—it's a scam wherein ... it's a company that sells colorful tights that you can wear.

K: Oh! Okay.

T: So like ... I don't know, like a ... a neon leopard-print tight might be sent to you one month, and then the next month you're gonna get a smiling sunshine face!

K: Oh!

C: So it's like a monthly program. Subscription.

T: Yeah.

K: That is not what I assumed.

C: Yeah.

K: I thought it was like makeup or something. I don't—

C: I thought it was too!

K: Just cuz the name; it like—but I guess it kinda makes sense because like, it's a little bit close to [Lululemon](#), and so I can get—I get the like ...

T: Absolutely.

K: —you know. The trying to graft off of that recognition—that name recognition.

T: One hundred and ten percent.

C: *(laughs)*

K: Yeah.

T: Yes. So I guess the space for—you know, Fabletics is another big company—

C: Oh!

K: Oh, yeah. That's Kate whats-her-face's. That's her—

T: *(sighs)* [Kate Hudson](#), yeah.

K: —company. Yeah.

T: And—

C: RIP.

T: So LuLaRoe—

K: *(laughing)* She's alive.

T: *(laughs)*

K: She's dead to us, but she's alive. *(laughs)*

T: She's dead to us. She's canceled cuz of that—

C: *(vocalizing)* [Music!](#) Yeah.

K: [That Sia movie](#), yeah. *(laughs)*

T: —she did with Sia and [Maddie](#) from [Dance Moms](#).

K: Bad.

T: But *LuLaRich* tells the story about how all of these mostly ... like moms; a lot of them pretty low-income, single parent-household moms—

K: Mm-hmm.

T: —like trying to get by, got scammed by this company, where they ended up with like literally closets of these tights.

C: Oh, it's like a ... MLM?

T: Yeah. They're like—

C: [Multi-level marketing](#) scheme?

T: —oh, you know, buy now; buy a bunch of products—

C: Uh-huh.

T: —meaning these tights—now, because we're running these deals, and, you know, you can come to these zooms, and you can learn from the very best salespeople. And, I mean, there's always gonna be a huge market for tights, and people can't have enough tights. It's—it's a sad scam. There are some tears.

C: Mm-hmm.

K: Mm.

T: But ... I do like when these things get exposed. And I think I've seen another documentary that was on *Vice* about the same topic, and ... can't get enough! And I think like, you know, the [Elizabeth Holmes](#) documentary *The Inventor*—

K: Oh my god. Yeah.

T: —about the woman who scammed her way from Stanford to the top of the kind of healthcare industry, or like tech—biotech—

K: By being a total weirdo, yeah. (*laughs*)

C: (*laughs*)

T: Yeah, like wearing—

K: A hundred percent weirdo.

T: —Bob—not Bob.

C: [Steve Jobs](#)?

K: Oh, Steve Jobs.

T: Steve—[Steve Jobs turtlenecks](#), and—

K: The one thing I will say if you guys—about [Tavi Gevinson](#) is [she did a really good impression of Elizabeth Holmes](#) once—

T: Okay.

K: She had like a video (*laughs*)—she had like the smeared red lipstick and the terrible eyeliner—in her—

C: Oh, god, her mascara!

K: —she's doing the voice. It's so bad! I'm like, that has to be intentional! Like—

C: Oof.

K: —it can't be an accident that her makeup looks like that all the time.

T: Right.

C: Mm-hmm.

K: But yeah. That—that's a really—if you wanna laugh. And that's like the most I've ever liked Tavi Gevinson, and I was like, oh that—that's good. I get what people like about this person. In this specific instance.

T: I wanna check that out.

K: I don't—I don't know where it was. It was on like [Vine](#) or something back in the day.

T: Ooh. RIP Vine.

C: Yeah.

K: Yeah. (*laughing*) RIP Vine!

C & T: (*laugh*)

T: But—and, you know, maybe RIP Elizabeth Holmes, depending on how her trial, which is currently going on right now, goes.

K: Isn't she—I—I was—is she pregnant? Or is that not—

C: She has a kid.

K: Oh, okay. Cuz I was like—

C: And she—

K: —something's going on.

C: —she brought—instead of a designer bag, she brought a diaper bag to her trial.

K: Oh, great. (*laughs*)

T: Ugh.

K: Great for her.

T: That was—

C: So that means she's a good person.

K: Oh, okay.

C: She's a mom.

T: Mm-hmm.

K: Just like the turtleneck meant she was like smart. Yeah.

C: Mm-hmm.

T: Totally!

K: Got it. Got it. (*laughs*)

T: I mean, it's true! People do pay attention to—

C: Oh, yeah.

T: —what a lady wears!

C: And did you—

T: And give outsized attention to it. But that's—what a choice!

C: What a choice.

K: Yeah. For real.

C: And there were people cosplaying as her—

T: Mm.

K: Ah, again, so weird!

C: —who were either her fans, or like—yeah, like I don't know what the intention was; if it was sort of a joke, or if they're like no, we ... we just really love her! But I—that was very strange.

K: I also don't—I mean (*sighs*) ... I don't know how to feel about this, cuz I don't get why people are like rooting for her in a way. I'm like, what a—

C: Is anyone?

K: Yes! People are super like ... “Get it, girl. Scam those dudes!” and I'm like, okay, I guess. But also like—

C: (*sighs*)

K: —this is not the person we wanna be hyping up—

C: Right.

K: —some weirdo from Stanford who already has a ton of money and—

C: And connections, yeah.

K: —privilege and influence, like ... I don't know. Maybe it's (*laughs*) just me, but I'm like, what is—what is going on here? Am I missing something about why she's like—

T: I mean—

K: —become a cult hero all of a sudden?

C: That is bizarre.

T: War criminal Henry Kissinger—

C: Yeah.

T: —was on her board.

C: Yes, he was.

K: *(laughing)* Yeah, exactly! I mean, I get—I get why people are like, she scammed people who are like really terrible, and, you know, doing damage to the world, like Henry Kissinger and all these weird tech people. But like ... *(sighs)* I don't know, like I guess? I don't know. I feel like—

T: Mm—

K: —if she wasn't like one of them, it woulda been much harder for her to scam them, but also—

C: Yes.

K: —it woulda made her more likeable to me, personally.

T: Well, and I don't think she was trying to scam them; she was kinda using their notoriety, for sure.

K: Right. To run her like weird—what is it? It's about blood, right? Like you—

T: Yeah.

C: Yeah.

K: —test blood with something—okay.

T: A machine, and eventually—

C: One drop of blood of blood is all you need—

K: Right.

C: —and you'll run a thousand tests.

T: —to like—right. And it will predict—

C: —which is impossible physically.

K: *(laughs)*

T: —totally. It'll predict—yeah, like ... kind of like [23andMe](#), like—

K: Mm.

T: —“This is for sure what the future of your personal health has in store.”

K: Yes.

T: And ... yeah, it was just fake. It was like, a box.

K: *(laughs)*

T: There's a physical box—

C: *(laughs)*

T: —that they were able to unveil, and Walgreens was like, you know, inking a deal with her—

C: Mm-hmm.

T: —for hundreds of millions of dollars that they were gonna roll out in Walgreens across the country ... and, scam.

K: *(laughs)* Yeah. Now all the Walgreens are shutting down. *(laughs)*

T: I presume—although, yeah. The Walgreens are shutting down—

K: That's like unrelated to her though, for real. That's like separate. Yeah.

T: Yeah. Well there's like ... *(sighs)* that is another interesting thing about San Francisco, is—they've spread—

K: Oh my god, the whole like shoplifting thing?

T: Yeah. Yeah yeah.

K: So stupid.

T: They're like makin the—I heard a really good podcast about it called [Citations Needed](#), where they just like—

K: Oh, I love *Citations Needed*!

T: Oh cool! Right on.

K: Yeah. I don't like to talk about other podcasts on this podcast, though. *(laughs)*

T: Oh, no no no no.

K: Get outta here, podcasts!

T: Yeah. Yeah yeah yeah yeah yeah.

K: We're the only one that exists! Just kidding. I mean, obviously. *(laughs)*

T: We only have time for one podcast. You can't listen to two at the same time; it's very difficult.

K: Yeah, no. It's not possible! No one can do it! *(laughs)*

T: *(laughs)* Read the transcript for *Citations Needed* and then listen to us, or vice versa, [episode about Walgreens shutting down](#) and the fake shoplifting theory.

C: Ooh!

K: Silly.

T: But also, *LuLaRich*.

K: And it's on amazon, you said?

T: Yes.

K: Okay.

T: Yeah yeah. Amazon prime. Just dropped September 10th!

C: Ooh. Okay!

T: And ... brand new! Learn about tights; learn about MLMs ...

K: *(laughs)*

T: Learn about scams!

K: I seriously did not think it was like clothes. I thought it was makeup, like for so long. I was like, oh, that's—that's what it's about. I just assumed! But nope. It's about tights.

T: Yeah. Any kind of like ... semi-low cost product that you can think of, like—I mean, there's you know, BirchBox, and like a million—

K: Mm.

T: —similar situations, like where you get like some makeup samples and the companies, you know, they give the makeup samples for free, and BirchBox is kind of just like the third party who ... connects potential consumers with the makeup. And there's simi[lar]—I mean, there's a subscription box for—

K: Literally everything.

T: —everything.

K: Yeah. *(laughs)*

T: And the weirdest one—and it's not that weird in COVID times, I suppose—but pre-COVID, one of my friends, who does not have the money *(laughs)* for it, by the way—

K: *(laughs)*

T: —got her boyfriend this survival kit box. And I'm sure that by now there's many of them. Like this dude has many guns; keeps knives hidden in his couch—

K: Oh my god.

T: —in case of zombie apocalypse, there's like survival boxes that, you know, they'll have like freeze-dried beef stroganoff—

C: Maybe we shouldn't be talking about him.

T: Uh—

C: I'm a little scared! *(laughs)*

K & T: *(laugh)*

C: You're like, he's got knives in his couch!

K: *(laughs)*

C: Although I'm—I'm far away. He doesn't know where I live.

K: *(laughs)*

T: No, maybe it's something we can all learn from.

C: Touché.

T: But yeah. He also has like this coffee table that—it has like a latch, and then you open it and there's—there's a gun.

C: *(laughs)*

K: *(laughing)* What?

T: He's prepared!

K: Everything is guns. Just like how [that meme](#) was like, [everything is cake](#)? Now everything is guns.

C, K, & T: *(laugh)*

T: This isn't Virginia. So yeah.

K: Oh okay. We're far away.

C: Oh, okay. That makes sense.

T: Hundreds of miles. Hundreds of miles.

K: We are safe, Caitlin. We're safe. *(laughs)*

C: Yeah. Okay. *(laughs)* Then we'll—we'll repeat his name and address in just a few moments. *(laughs)*

K & T: *(laughs)*

T: He was the first person that I knew to have like a [Nest cam](#), even though—

K: Mm.

T: —he works like a few blocks away. I don't think apart from maybe like some of the items that come in that survival box, [he] probably has much to steal.

C: Yeah.

T: So—

C: Guns though! Don't steal those guns.

T: Oh no, actually guns, yeah. No that's—people would wanna steal some guns. But like some of them are like ... you know, like a crossbow. Or just like—

C: Oh, god.

K: *(laughs)*

T: —novelty *(laughs)* ... anyway. Subscription box for everything. They are extremely wasteful.

K: Mm-hmm.

T: Don't get caught up, because ultimately you will pay a lot. Although Caitlin, you were doing a subscription box for a minute.

C: I did! I'm guilty. And it was BirchBox. Like you were talkin about.

K: Yeah, that's the one my sister does. That's the—the makeup one, right?

C: Yeah.

T: Yeah yeah yeah.

K: Yeah.

C: I did the food delivery too.

K: Mm-hmm.

T: Did it end up being like, not—not worth it in the end?

C: I mean, it actually was like helpful to actually—we did not even start it—what had happened was *(laughs)*—

K: *(laughs)*

C: —we—meaning my mother and I—moved to a house, and for whatever reason, the original owner had not canceled the subscription. So we kept getting these free boxes of food. And—

T: Yeah!

K: *(laughing)* Oh god!

T: Love!

C: We get this first box and I'm like, what—what's happening?

K: *(laughs)*

C: It was [Blue Apron](#), and we open it up, and it's like, good food.

K: Mm-hmm.

C: So we kept it. Obviously, the food is gonna go bad. You can't ret[urn]—okay. You cannot return food, and this is like back when I was still kinda tweeting. Okay, so—sorry. I'm getting ahead of myself.

K: *(laughs)*

C: So I contact the company. I say, you know, hey, she does not live here anymore, so please cancel the subscription.

K: Mm-hmm.

C: We get another box. Obviously we eat that too.

K: *(laughs)*

C: Really good recipes! Good stuff. I think I contacted them again. Get another box. So it just like—we keep getting these free food—this free food. So in my mind, I'm like, this is just a gift from the universe, and I'm accepting it with gratitude.

K: *(laughs)*

T: Do it.

K: Mm-hmm.

T: Absolutely!

C: And then I put on Twitter, like, this is, you know, four or five years ago. I'm like, am I a bad person for accepting—you know, do—people—some assholes. I don't know who you are, but they—I had put this as a joke, cuz I'm like, who's gonna even really say this? Somebody—

T: Oh you—

C: —thought I was a bad person. Oh. So I put it on there—you could vote on if it was okay or if I was a bad person.

K: *(laughs)*

C: And someone said I was a bad person for accepting free food that you literally cannot return. You cannot return food in a box. And I—

K: But also you didn't do anything. It came to your house. Like—

C: —exactly!

K: *(laughs)* It's not like you're like making it happen like they have that address and they're sending it. Like what else can you do?

T: *(sighs)*

C: They keep doing it, like I'm trying to prevent them from doing it.

T: This is private property!

C: This is not my problem. Yes!

K & T: *(laugh)*

C: This is private property. So ... whatever. So eventually it turned into a thing where I'm like, maybe we should just like subscribe to this, cuz it is kind of helpful. So we did try it for awhile. It is so much packaging.

K: Yes.

C: And they say that you can recycle a buncha things. You ... I don't know how you do it, because it's—

K: You can. You can if you put a lotta energy, because they have a lot—I—I think, Caitlin, were you—did you send me one? Someone sent me one once.

C: I may have, yeah.

K: As like a—a gift cuz you could like send whatever—

C: I kept getting em!

K: *(laughs)* And like it is—it is so much packaging.

C: It is, yeah.

K: That is the thing I did not like about them. Like they come in these giant cardboard boxes, and then everything is like individually packaged, and some things are in paper; some things are in plastic; then they have the like cooling stuff in there—

C: Mm-hmm.

K: —like the cooling ... whatever those pack—packages are to keep things cold, and it's just like, you could, but you would have to like individually figure out okay, well I can recycle this box, but where do I put the plastic; the paper; like what do I do with the cooling things, like it—it is possible, but it would just take a lot of energy, and you'd have to do it like every week, because—

C: Mm-hmm.

K: —you know, they come—depending on whatever your shipment frequency is, like ... they come every week (*laughs*) and so you have to figure out every week like, alright, yes it's time to take my cooling things to wherever you can take those, like—

T: (*laughs*)

C: Yeah.

K: —it's very, like, yeah. That's one—that's the reason I didn't like it, is that there's too much packaging. It's like—seems super wasteful.

C: It is.

T: I have no qualms with anybody who does those things; I just think they are doomed to fail, because all of that is being run off of venture capital.

K: Mm.

T: Like they are not making profit. There's so many different companies, especially like—

K: Yeah. There's so many of them now.

T: Yeah.

K: There was just Blue Apron and then there's like ...

T: [Home Chef](#)—

C: [HelloFresh!](#)

K: —and all these other like, you know—

T: Green Chef, or, yeah.

C: The carrot thing—

T: [Purple Carrot](#).

C: Purple carrot, yeah.

K: *(laughs)* The Purple Carrot, yeah.

T: There's—and many more that we've probably never heard of—

C: Right.

T: —that are like specialty like keto ones, and blah blah blah.

K: Yeah, there's like one called Thistle that I see on instagram all the time that's like ... for plant-based only stuff. I don't know who—

C: You're gonna get so many ads now that you've said that.

K: I don't—I already do. I don't know—

T: Oh, I know. We're all going to.

K: —what instagram thinks I am.

C: Mm-hmm.

K: They're—they're so—their ads are so way off base. *(laughs)*

T: I wanna talk about that—

K: Yeah.

T: —that algorithm at some point.

C: Yeah, that'd be fun.

K: It's—it's so weird.

C: Okay.

T: But anyway, so, yeah. No ... no hard feelings if you decide to do subscription boxes, which I have personally done before for ... in some cases, they will pay you to—

K: *(laughs)*

T: —which is a scam in and of itself, because they need to show that they have like so many subscribers to their investors—

C: Oh.

T: —to show them like, “Oh, there is a demand for this! Even though there’s like a hundred companies that are selling this same kind of thing that we’re doing.” Anyway. Moving on, *LuLaRich*—

C: Thumbs up?

T: —it’s out now.

K: That sounds interesting. Now that I know what it’s about, it sounds interesting. *(laughs)*

C: Mm-hmm. Yeah. I wanna check that out. Okay, well Krystal, what are you into this week?

K: Ugh, mine is like ... I don’t know. More depressing. But—I don’t know if I should go—well, if yours is good—

C: *(laughs)*

K: —then it’s probably better to end with yours than mine.

C: I hope I have—now the pressure’s on. *(laughs)*

K: *(laughs)*

T: Something really optimistic.

K: Yeah, that’s good! It’s off of me and on you. That’s perfect. Yeah, so I read—get this—I read two books.

C: Holla.

K: Not to brag, but ... they are actually kind of related, which I didn’t really intend when I was reading them. But they’re two books that kind of—unfairly, I think—get labeled as “Me Too”

books, cuz they came out like in the wake of all of that happening, and one of them is called [Women Talking](#) by [Mariam Toews](#)—I don't know if you read that, Caitlin—and then there's another one called [Consent](#), by a woman named [Vanessa Springora](#). And she's like [a] French woman and the book is translated from her memoir. And basically—so *Women Talking* is about—it's set in a like Mennonite community in current-day, and there's just all of these women who are, you know, very devout, and they've been experiencing what they thought were like ... (sighs) I guess like attacks by ... the devil? (laughs)

C: Yeah. I've heard of this—I've heard of this book, and I think it's based on a real—

K: It's based on a real community in Colombia, yeah.

C: —story. Yeah.

K: For sure. And so basically these women were—they initially couldn't explain it. They thought, "I'm being attacked at night," and then you know, when they started to talk to each other, they realized that like, they were—a lot of them had experienced this, and they thought like, "Oh, well maybe it's a religious thing and I'm being punished for not being, you know—for sins or whatever." Being—not being, whatever, as religious as they could be. And then they realize that like, no no, this is not like a—they were not imagining this; it's not a dream; it's not like some supernatural event; that they were actually being attacked by the men in their community, and being like assaulted at night. And some of them were being like drugged, and—

C: Ugh.

K: —you know, so that they could—whatever. And so the book basically (*clears throat*)—it takes place like these women have to decide, like how do we address this issue, right? Because if you're in a Mennonite community, it's a very closed community. You're not interacting with like the outside world; you don't really have any connection to like, the police (*laughs*) or, you know, the legal system or whatever, and a lotta these women—I think in the book, most of them are like, they can't read or write, so how do they ... you know, how do they get some like—first of all, how do they keep this from happening? And then secondly, what do they do? Do they sort of take the step of going outside of the community and sort of talking about it and trying to get some—I don't even know. Not justice, but (*laughs*) you know, some—something to be done about it so that they don't have to continue experiencing it. And it's really interesting, because most of the time a book like that would be sorta focused on like one person, and you would see like that person's experience as they try to sort of get the community to realize what's happening, and whatever. But this book is like a collective book.

C: Mm.

K: It's these women sort of getting together to sort of talk about this issue and work through it together, and there's someone there in their—in their meetings who's taking notes, cuz like I said, none of them can read or write, and so it's really really interesting, and it's actually really

short. Like I (*laughs*)—when I read about it I was like, oh, it's gonna be like really intense, like [an] intensive book, where you go into all of their like thought processes and backgrounds and whatever, and it's not. It's like barely two hundred pages or something.

C: Mm. Okay.

K: So it like really speeds by, but I thought it was really amazing. Mariam Toews I think is like, Canadian? I believe. And I don't think she is from a Mennonite community, but like she had read about that story where—that it's based on and was like, you know, what—trying to imagine like what would have happened if these women would have taken a different kind of tack to sort of address it. It's really, really interesting. I really really liked it. And the other one—

C: I have been scared to read it, just based on that.

K: I mean, it—it's not (*laughs*)—I mean, any book that's about like, yeah, people are being like routinely sexually assaulted—

C: (*laughs*) Right.

K: —like it's not a light read. (*laughs*) You know?

C: Right.

K: But it's definitely not as like ... you know. I expected it to be more ... you know—

C: Graphic? Yeah.

K: —graphic. But because these women are from a certain kind of background, they don't necessarily have the language to, you know, explain or talk about things in that way, so it's kind of—I don't know. I really enjoyed it. I really like ... it made me think (*laughs*) maybe I'm just like a morbid person but it was like, oh, this stuff is probably happening all the—definitely happening all the time in like—

C: Mm-hmm.

K: —communities like this that are very sort of insular and, you know, closed off from the, you know, “mainstream” world. We just don't ever hear about it cuz it usually doesn't—it doesn't explode like the situation in that Mennonite community in Colombia. But yeah, it was—I really really liked it, and the other book (*laughs*)—this one is, I think, a little more of an intense read, so if you're ... not ... you know. Trigger warning, basically, (*laughs*) for all of what I'm about to say right now. But Vanessa Springora was a woman who, when she was a teen, was—and I mean like literally thirteen—was introduced to her family's kind of like ... not prominent, but you know, they knew a lot of like artists and writers and whatnot, and she sort of got introduced to a man who was a very well-known writer who was I think in his fifties—

C: Oh, no.

K: —and ... I mean, yeah. You can see where it's going—

C: Yeah.

K: —from there. And basically groomed her as a teen, and—you know, but from her perspective, as a teenager, she thought that like, oh, this is like, my great love. You know?

C: Right.

K: This is what's happening. And I'm having the experience that every teen wants to have, where there's an adult, and they meet you and they take you seriously and they value your opinions and feelings and thoughts, and ... and basically he like groomed her for a sexual relationship from the time she was like thirteen. And the book is basically about her, as an adult, actually reckoning with that. *(laughs)* Like from not—like an adult perspective, not a child's perspective. It's really really good, and basically she just is like, yeah. Everybody needs to just be on alert all the time, because this kind of stuff is happening all the time, and you have to not only do you have to sort of recognize the behavior, or the signs, in like the adult people that you know in your life, but you also have to give children like the tools to be able to talk about these kinds of things with like their parents, and trusted adults in their lives, because, you know, it can't just be this thing that sort of happens in secret that they *(laughs)* sort of end up having to—having to reckon with when they're like adults. But that was also very, very good. But the reason I kind of got a little bit annoyed that these books were called like “Me Too” books or whatever is because like they're not really about sort of reckoning in the same way that Me Too is about reckoning, where it's like, oh, we're putting these people's names out here, and then we're publicly asking for consequences or whatever. And also too like ... I don't know. The idea that there are “Me Too books” implies that like, oh, now, in this era, this is when like ... women are talking about like sexual assault. Like it never happened before. And it's like, no. This kind of thing happened all the time and there was writing and art and all kinds of creative outputs about it, like all the time, and there have always been. It's not like, oh, now there's some new category of like—

C: Mm-hmm.

K: —you know, creative pursuits that are about this kind of stuff. It just kinda feels reductive to be like, oh, these are “Me Too books” or whatever. It—kind of in the way that like ... after *Get Out* came out, it was like, oh everything tried to be tagged—people tried to tag all of these different kinds of like movies and books and stuff like, “Oh, it's the *Get Out* of this”; “It's the *Get Out* of that.” It's like, well, no, there's one *Get Out*, and like, that's fine. *(laughs)* Like not everything is in that mold, you know? But yeah, I thought they were really, really good, especially the—I guess I liked them both, but in very different ways. I thought the *Consent* book was really—like I can't imagine how hard that had to be, to like write about it and then to just put

it out and be like, this literally happened to me, and it—and this person who did it is like a real person—

C: Ugh. Yeah.

K: —and like people knew him (*laughs*) and like—you know, and he was allowed to sort of behave in this way for many many years, and there were no consequences really, and—you know, I don't necessarily think that she's interested in like retribution, but she is interested in like making sure that it doesn't happen again—

C: Mm-hmm.

K: —to other people. And the—the—*Women Talking* was just good because it was a really—I thought it was a really interesting sort of exercise in like ... it reminds me of, a little bit, sort of how people talk about like ... you know, the—people who are abolitionists a lot of time[s]—prison abolitionists, I should say—like a lotta times the sort of pushback against that is like, “Well, what do we do to people who like commit crimes? Like how do we punish them?” or whatever, and it's like, well we have to use our imaginations, right?

C: Mm-hmm.

K: Like we have to think about a system that like doesn't currently exist, and what would we like that to look like? We don't—we haven't ever (*laughs*) done it before. Like maybe we should, you know, use this time to like consider that. And this book is a little bit of that, right? Like because they don't have the same kind of system within the Mennonite community that, you know, the outside mainstream legal system has, or the—you know, the justice system or like, police force, or anything like that, so it's like, how do they ... you know. How do they address this issue without having any of those tools? So yeah. It was really—I don't know, I thought it was a very interesting, fun, weirdly (*laughs*) fun, and like—

C: No, I'd like to read it.

K: Yeah! It's—it's pretty—I highly recommend both of them. I mean, again, like I have caveats with the *Consent* book, because I think that's like ... it's a much more intense kind of read—

C: Right. I think I'll—

K: —but I thought *Women Talking* was good.

C: Yeah. Yeah. I don't know if I can handle the *Consent* one right now, but *Women Talking*—I had read about it—

K: Mm-hmm.

C: —and it sounded really interesting, so knowing that you've read it, I'll—I'll check that out for sure.

K: Yeah, it's good. And they're both really short. I don't even think *Consent* is like two hundred pages. It's like ... a hundred and fifty, hundred and seventy pages, so ... they're both like really quick reads. I mean, assuming you can like *(laughs)* power through content like that, which—

C: Right.

K: —you know, not—not everyone can. But yeah. I—those—those were the two books that I read. And I—I really enjoyed them a lot. I also had to take a break from [Y: *The Last Man*](#) cuz I was just like, this frickin book. *(laughs)*

C: *(laughs)*

K: It's the—I mean, this series is just making me super annoyed. I think it gets better as it goes on, just cuz ... you know, it's a comic book series, so it like takes place over—you know, it's being written and whatever over a number of years. I think like seven years or something. So like the stuff that was happening *(laughs)* when I started in like, in the first volume, and—it started in 2003, was like ... it's a little more problematic than the stuff that I'm in right now, where I'm in the kinda like middle-ish section. So it's getting better, but—

C: *(laughs)*

K: —it's not—it's not *(laughs)*—it's not what I expected still. But yeah, stuff is happening. And I—I'm—I don't think I'm gonna be done, for sure. I think the series starts like September 12th or something, so I'm definitely not gonna be done in time for the show. But ... you know, at least I'll have some background going in, so.

C: He turns into a really good magician.

K: *(laughs)* I mean—oh, and I should say, he wasn't a magician; he was an escape artist. Which is like—

C: I don't know if that's better.

K: —ugh. Gimme a break. I know! *(laughing)* That's why I'm like ... I just have to clarify from the last episode that I was like, not a magician; escape artist. Cuz he's very sensitive about that in the book.

T: Oh, yeah! That distinction.

K: Yeah. *(laughs)*

C: Very sensitive.

K: It's like, I get it. They're both annoying, but one is like way more annoying than the other.

C: I have a clarification too, on something I said.

K: Mm.

C: I think [in one episode](#) when I was talking about watching [Reservation Dogs](#), that I said it was—took place in the nineties, which it does not.

K: No.

C: And literally the only reason I thought that was because in one scene (*laughs*)—this just—ugh. I'm not a great critic. So—

K: (*laughs*)

C: —this just shows—in one scene, a woman is singing "[Waterfalls](#)" by [TLC](#)—

K: (*laughs*) Yeah! It's the mom. (*laughs*)

T: Mm.

C: —I was like, oh! It's the nineties! That's all.

K: (*laughs*)

C: That's all I did.

K: She could just like the song! (*laughs*)

T: (*laughs*)

C: Nope! Nope. So, yeah.

K: But also I don't—I don't ... kind of blame you, because the like—I mean, they have phones, which kind of like—

C: They didn't show them til later, though.

K: —smartphones. Yeah, that's what I was gonna say! They're very sort of—

C: They did not show smartphones until later. So I was like, no smartphones and TLC equals 1990's.

K: They don't use them very much.

C: Yeah.

K: Like you don't see them being used a ton, so I kind of get why you would be like—and because the rest of the sort of ... the like background, the sets they use, they're kind of like shabby, and you just don't really know—like there is really no sense of like—

C: Time.

K: —when things are supposed to be. I think because—you sort of get a—you get a sense when they talk about like Bear's dad and how he's a rapper, and like—

C: Yeah.

K: —then you see the music video, and you're like okay, I get a sense of like—

C: Right.

K: —when this is supposed to be and whatever. But like generally speaking it is very kind of like, oh, this could be any time.

C: Right.

K: Like this can be any time, now or in the past. Are you like caught up on that show?

C: Yes.

K: Okay.

C: So—

K: I'm—I'm behind a little bit.

C: Okay. So one thing I was gonna talk about just briefly is ... yeah, I just watched the latest episode this morning.

K: Mm-hmm.

C: And it's a tearjerker.

K: Oh, interesting.

C: It is a tearjerker.

K: They've been all really funny for the last couple episodes.

C: Yeah. It's been really funny. This one really got to me. I am PMSing, and like—

K: *(laughs)*

C: —definitely in my feelings, but it was very poignant in a lotta ways and I was just—I was—I was a-cryin! So—

K: Hmm!

C: It was very good, though. So yeah. I'm still watching *Reservation Dogs*, and then two books. So I have two books too, but they're by the same author.

K: Oh, nice.

C: And I don't know if it's cheerier at all—

K: *(laughs)*

C: —than what you're talking about, because mine is like, murder.

K: Of course.

T: *(laughs)*

K: Of course it is. *(laughs)*

C: And one of them has to do—and one of them is a COVID thriller, which ... I guess that's gonna be a new thing, and I was really really hesitant—

K: Mm-hmm.

C: —to read a book with COVID as a theme because we're still living it—

K: Right. *(laughs)*

C: —and it's exhausting.

T: Yeah.

K: It's not gone away.

C: But so the author is [Catherine Ryan Howard](#). She's Irish.

K: Mm.

C: She has written other books. She's from Cork, which is in Ireland, but I guess if you're from Cork you call yourself a Corkonian, which—

K: Ha! That's amazing.

C: —I just found really funny.

T: Mm.

K: I love that! *(laughs)*

C: Yeah! So I started following on Twitter from our *Two Cents Plus Tax* account on Twitter—[follow us, please](#).

K: *(laughs)*

C: So yeah, and she's like, "Corkonian writer," which I'm like, that's cute.

K: Amazing.

C: So she has written a book called [56 Days](#), which is a thriller book set when COVID has just started in Ireland.

K: Mm.

C: And ... it's about this woman and this guy, and there's a romantic theme to it, but then things take a little bit of a different turn, don't they? It's a thriller. And there is a murder—

T: Twist!

K: *(laughs)*

C: —there's a twist! Thank you.

T: Okay.

C: I'm trying to think, because I read this one ...

T: Is there an international game of cat-and-mouse in there?

K: *(laughs)*

C: There is not a—no. Unfortunately there is not, but there is an investigation, because it—it goes back—like I think we mentioned this in one of the episodes when something starts with the aftermath—oh! This is on [our Patreon](#) episode. Where you—

K: Mm.

C: —where you show the aftermath and then you—you go back—

K: Right.

C: —and then you're learning, and you love that. So this is that kind of style. So it's called *56 Days*. So lemme just say I really enjoyed it. Despite the COVID theme, I was like, I am into this, and I'm loving the COVID theme!

K: *(laughs)*

C: It really works in this thriller.

K: Hmm.

T: Whoa.

C: Okay. And I made my mother read it.

K: *(laughs)*

C: Cuz she likes thrillers, and so she read it and she also gives it a thumbs-up. Okay. So I was really impressed by the writer. Because there is—as I mentioned a hundred and ten times—

T: *(laughs)*

C: I like thrillers. I do like thrillers, but a lotta times they're ... they're not great. They're mediocre. They can be, at least.

K: Yes.

C: So when a really good one comes along, like really well-written, I take notice. [Megan Abbott](#) is another one of my favorite—

K: Oh my gosh, I love her.

C: I love her too. And she does not get the credit that she—

K: No. No.

C: —deserves. Because not only does she—

K: Did you watch her show? Like—when she had the—

C: What show?

K: She had a show! She—they made [a show](#) out of [Dare Me](#).

C: Oh! I have not seen that.

K: Yeah. It was like one season, and then it got like canceled. *(laughs)* This is like two years ago, maybe? Three years ago? Two years ago? I think it was—

C: That pisses me off.

K: —on Netflix.

C: Okay! Well, justice for Megan Abbott, because she writes incredibly well, and—

K: She's really good. And—

C: Oh, she's so good!

K: —all her books are bangers. Like I—

C: All of em. All of em!

K: She reminds me of Gillian Jacobs in that like—[not] Gillian Jacobs. [Gillian Flynn](#)—in that like I've not read a book of hers where I'm like, this is disappointing.

C: Mm-hmm.

K: I'm always like, nope! It's always—she's—she crushes it. She's really, really good.

C: She does. Yeah.

K: Yeah.

C: So anyway, the next book is not by her that I'm gonna discuss—

K: *(laughs)*

C: —but it's by Catherine Ryan Howard, and the next one is called [The Nothing Man](#). So because I liked *56 Days* so much, I was like, I'm gonna check out her—her other stuff. So I checked out this book *The Nothing Man*, which is written ... I don't know, years before, and ... *(sighs)*.

K: *(laughs)*

C: It—I—it honestly, genuinely scared me.

K: Oh no! *(laughs)*

C: Not a lot of books do that, but it genuinely scared me.

K: Oh no.

C: When I was reading it, I was like, this really reminds me of [The Golden State Killer](#)—

K: Oh no.

C: —and she clearly took a lot of ... what's the word I'm looking for?

K: Inspiration?

C: It—yes. Thank you.

T: Inspo!

K: *(laughs)*

C: She took a lotta inspo from him, because immediately it is from ... his perspective.

K: Mm-hmm.

C: It is from this serial killer's perspective, and I was like, this sounds like Joseph James DeAngelo.

K: Mm.

C: And she does reference him. And it's kind of like a book within a book, because his only living victim has written a book about this guy, whom the Irish police had dubbed "the nothing man" because he left nothing behind.

K: Mm.

C: They could not find him. And she's written this book years later, and it's this interesting interplay between the guy who's the serial killer, who you know who he is immediately. There's no mystery in that. And then finding out sorta the backstory of this woman, whose whole family has been killed, and she is the lone survivor and she's now writing this book. So it's very meta; you know, a book within a book; it is very genuinely scary; and I just thought it was such an interesting concept, and highly recommend if you—if you like scary things.

K: Mm.

C: If you don't like scary things, don't read it. I also made my mom read that one—

K: *(laughs)*

C: —and she was like, this—this made me uneasy, and I'm like, yeah I know. Me too.

K: Mm.

C: And I'm reading it right before bed, and I'm like—

K: Nuh-uh.

C: —ooh! Do I need to get a security system? Maybe I do! So—

K: *(laughs)* Yeah.

C: Anyway, so those were two books that I really enjoyed, and if you do like thrillers—and they all take place in Ireland. I like ... I like that setting, even though I've never been. But if you wanna sponsor a trip for me to go to Ireland, I'll accept it!

K: Oh yeah! Was it Ireland or Scotland you wanted a green card marriage to?

C: Honestly at this point, I don't care. I—

K: Okay. Good. Got it. *(laughs)*

C: Either sound[s] really nice!

K: You could be like a friend—I have a friend from my last job who ... her wife works for a tech company and like got relocated to Ireland.

T: Ooh!

C: Ooh, right.

K: And so they like *(laughs)* ... it was like, one day they were living in San Francisco, and the next day, like, “Oh, wait, we’re moving to Ireland.” *(laughs)* In like two months or whatever. It’s like, what? But yeah, I don’t—I haven’t heard anything about the—the serial killer situation there.

C: Yeah.

K: *The Nothing Man* actually reminded me a little bit of ... Caitlin, I know you are into true crime, but like [BTK](#)—

C: Yeah.

K: —and how ... that one—there’s this one—one family that he killed like the entire family—

C: Ugh.

K: —but there’s one son who was not there when it happened, and so he was like the only survivor in that family, and—and one of the few survivors—I don’t even know if he had any other survivors—and he has been very vocal in the years before BTK was caught, and also in the years after. So it kinda reminded me a little bit of—of that—god, I can’t remember his name. It’s ... anyway. It reminded me of kind of his experience—

T: Dennis Rader?

K: Dennis Rader was the BTK guy.

C: Mm-hmm.

T: Oh.

K: *(laughs)* Which weirdly has like been—had come up on Twitter this week, because there was like a meme going around of like, oh, what would you tell yourself if you ... you know. What would you go back and tell your eighteen-year-old self? And his daughter ... like replied to the—

C: *(gasps)*

K: —meme and was like, [Dad is BTK](#). *(laughs)*

C: Oh my god!

K: And everybody was flipping out about it. It was like ... everybody—at first people thought it was a joke, and I saw the woman's name, and I was like, no, that's literally his daughter. That's not a—it's like not a joke. She *(laughs)*—he really—her dad really is BTK.

T: Wow.

K: And I had to keep—

C: *(laughs)*

K: —from being a super weirdo about it because like I, again, have like watched murder shows for so many years. But like, I know that they only caught him because they had like DNA evidence that they were—and he was a suspect, but they couldn't like compel him to give any DNA evidence and they didn't wanna tip him off that he was, you know, being investigated, and so they were like, "Well, we have some DNA evidence on like some old evidence that we've collected. How do we ... how can we possibly get his DNA?" And they're like, "Oh, he has children. He has a daughter." An older daughter, and they were like, "Oh wait, maybe she has medical ... records or something that we could subpoena." And they like subpoenaed her ... *(laughs)* this is so creepy. They subpoenaed her like old pap smear—like pap smear results—tests or whatever. And they got her DNA and compared it to the DNA that they had on this evidence and were able to match and see that like—that it shared like, you know, whatever, fifty per cent with like this—

C: Yeah.

K: —person. And they were like, "Oh, definitely one of her parents *(laughing)* is BTK."

C: Oh Jesus.

K: "We have to figure out which one; it's probably her father," but yeah. So I was like, that—that came up this week on Twitter, which is like, the weirdest thing, and everyone was like—

C: *(laughs)*

K: —really flipping out about it. It was so ... strange. But also it was weird to me as somebody who like has known that for a long time, like about his daughter and how she like ... you know, was very involved in the investigation once they figured out that ... her dad was BTK *(laughs)*, and was like—you know, has done a lot of talking about it publicly or whatever, and I was like, guys, this is old news. Like this is old news *(laughs)* that her dad is BTK. Everyone knew that. But I guess everyone didn't know it.

C: Wow.

K: But—

C: I missed that!

K: Yeah. I mean, it's good that you did. *(laughs)* You probably don't need to be on Twitter—

C: Yeah.

K: —for that nonsense, but—

C: It's true.

K: —it—it just came up.

C: Wow.

K: But ... yeah, no. *The Nothing Man* reminded me a little bit of that—that guy who survived the—

C: Mm-hmm.

K: —who survived BTK's attack, because he was like at school or whatever.

C: Oh, god.

K: Which is like *(laughs)* ... yeah. It's—

C: So awful. Yeah.

K: It's rough. It's rough. But yeah, I definitely will not be reading either of those books. That sounds—

C: Yeah! *(laughs)*

K: —too scary for me! *(laughs)* Like I—I don't—I can handle ... Megan Abbott is the kind of thriller stuff I can handle, cuz it's mostly like ... you know—

C: She goes really in-depth with personality and—

K: Yeah, it's relationships, and—

C: —psychological motivations.

K: Yes. Yes yes.

C: She really does so well, especially with—

K: Young women.

C : —young women—

K: Mm-hmm.

C: —power dynamics.

K: Yup.

C: She—she's just really—I think she's really exceptional with what she does, and—

K: It's weird! I feel like she's very—

C: —for whatever reason she does not get credit.

K: It's strange, cuz I feel like she's so ... not prominent. What is the word when you ... you have a lot of output? Not productive.

C: Oh! I know. I can't think today. Yeah.

K: I can't think of the word! Anyway—

C: I know what you mean.

K: —you know what I'm trying to say. She writes a lotta books! (*laughs*)

C: Yeah. She does.

K: But—I feel—and so in that way, I'm like, oh, well she's definitely—cuz, you know, you're constantly hearing her name come up and stuff, so I'm like, oh she's definitely like one of the writers people ... you know, is super respected, but she—you're right. She doesn't get a lot of ... of attention, which is weird.

C: Yeah.

K: But yeah, *Dare Me*, definitely. I think you should watch the show. It's only one season, (*laughs*) cuz they canceled it, so—

C: Okay. Man. Justice for Megan Abbott.

K: Yeah. I mean, I think she's doin alright. *(laughs)* Think she's doing *(laughs)*—

C: *(laughs)*

K: —she's doin okay, I would guess. I follow her—

C: Justice for her on Goodreads.

K: —[on Instagram](#).

C: Oh!

K: She's good on Instagram.

C: She's on Instagram? Okay.

K: Yeah. Yeah.

C: Well, um—

K: Yeah. She's like a very tiny person.

C: Is she?

K: Have you ever seen her like—yes! She's like—

C: Wow.

K: —so small and like ... it's always—I don't know. Whenever I see the writers of these kinds of books, like your Catherine Ryan, whatever—

C: Yeah.

K: —I'm like, I just assumed that they're gonna be like, weirder?

C: *(laughs)*

K: You know? Like just weirder, like you know, kind of a little eccentric. But they're like, no. Just like, you know, average-looking people. You're like, how do you come up with that? What's happening inside ... there? *(laughs)* Like inside your ... your head.

C: Okay! I am following her now.

K: Cool.

C: Which, you know what, Krystal?

K: Okay.

C: [We also have an Instagram that people can follow.](#)

K: *(laughs)* Yeah, we do!

C: Did you know that?

K: You're very good at it.

C: Yeah! Oh, thank you. That honestly means a lot coming from you. And I'm not being sarcastic. I promise.

K: *(laughs)* No, I mean, I'm bad at Instagram, so anyone who's good at it is like, I feel like it's a—it's a very specific talent.

C: Oh—

K: I do not have it, so—

C: Well, thank you. *(laughs)*

K: *(laughs)*

C: Yeah, you can follow [our Instagram at @TwoCentsPlusTax](#) and also [our Twitter at @TwoCentsPlusTax](#), and you can also support [our Patreon. Patreon.com/TwoCentsPlusTax.](#)

K: *(whispers)* Yeah.

C: Badabing badaboom.

K: Badabing badaboom. Yeah.

C: Any last thoughts?

K: No. I am in—I liked hearing about everyone's stuff—

C: I did too!

K: —that they were listening to.

C: Oh yeah.

K: That's exciting.

C: Toshio had to leave, I should say.

K: Oh yeah!

C: *(laughs)*

K: Toshio has bounced on us. He's very in-demand.

C: He is.

K: So we could only get one hour of his time.

C: I know.

K: But yeah, no. I'm definitely gonna watch that—that documentary. Cuz I'm a sucker for any kind of like ... someone terrible gets exposed kinda documentary, you know?

C: Oh, totally.

K: Especially when it's like a company and they're like scamming people? I'm like, that's not cool. And I do wanna see how you get brought down, if they do get brought down. I don't know the story. So *(laughs)* we'll see, I guess, but—

C: If you like that—I'm sorry. I didn't mean to interrupt you—

K: No, go ahead!

C: —but the thing I did watch that you might be into—I watched [Misha and the Wolves](#) on Netflix. Have you heard of this?

K: Hmm. No.

C: So this is a documentary about a woman who ... came out in—I don't know if it was—I think it was the nineties? And she said that as a young girl, she had escaped—or she had been taken in by a Catholic family. She was Jewish. Her parents had been deported, and she's raised by this Catholic family. She es[capes]—she runs away in the woods at like seven, eight years old, to try and find her parents, and then is raised by wolves. This is her story. *(laughs)*

K: Oh, I have heard about this. I mean, I don't wanna give away like the ...

C: Whole thing. Yeah.

K: ... deal, but I have heard about this. Yes, yes.

C: Yeah. So ... I mean, upon hearing this, I was like, huh. I wonder if anyone fact-checked that. Cuz that seems to strain credulity—

K: Mm-hmm.

C: —just a little bit.

K: Mm-hmm.

C: Anyway, it's a pretty good documentary. It was like an hour; a little bit over. So if you're into potential scams—

K: *(laughs)*

C: —then you might check out *Misha and the Wolves* on Netflix.

K: Yeah. Interesting! I didn't know that they made a show about it. Or a—

C: It just showed up on my thing, yeah.

K: —a documentary about it. Yeah. And I remember reading a ... I don't know, some like ... *The Telegraph*, or you know, some British paper or whatever had done a like long article about it—

C: Mm-hmm.

K: —a couple of years ago, and I was like, what?

C: *(laughs)* Right.

K: Or maybe it was like ... this year, or—I don't know. It was recent. Time is—

C: Who knows?

K: —what is it now? Like these days.

C: It's an illusion.

K: But it was in the recent past, which could mean like, two months ago, or twenty months ago. I don't know. But yeah, I do—I do remember, because she just passed away, right? Or she—

C: Oh! I don't know.

K: Maybe I'm ima[gining]—maybe I'm mixing her up with someone else. No! I—

C: The other woman raised by wolves.

K: *(laughs)* Yeah! The other woman who had escaped Nazi persecution, yeah. *(laughs)*

C: Mm-hmm.

K: And lived among the—I mean, I'm sure there's so many other stories that are wild like that that we just didn't ever get to hear, because ... you know. The people who lived them like ... didn't get a chance to tell another story, but—

C: They didn't get a Netflix deal.

K: Yeah. I mean, you know, I—I'm—I don't know, I'm just thinking about like, you know, Anne Frank and, you know, the Kindertransport, and all these different kinds of like ways people—

C: Yeah.

K: —like either resisted or were saved from like *(laughs)* ... the Nazis. Just there's so many stories like that, and like—

C: Right.

K: —the further away we get from ... [the] 1940's—

C: *(laughs)*

K: —you know, the like less of them that we're gonna know, so it's kind of a bummer.

C: Yeah.

K: But that's interesting. I'll have to—I keep watching like—now we're—see, I feel like every episode we're like shilling for some streaming service. I guess this episode it's Netflix.

C: *(laughs)*

K: And a little bit of—

C: And amazon prime!

K: —amazon prime.

C: *(laughs)*

K: Little bit. A lil dash of amazon prime. *(laughs)*

C: *(laughs)*

K: For a minute, I was really on amazon prime and HBO Max, but you know, I'm branching out, so—

C: Yeah.

K: *(laughs)*

C: Alright! Well, on that note, I'm gonna say goodbye, and everything's gonna be fine!

K: Yeah! Everything's gonna be fine. This is a great episode.

C: It was! Thank you for that, Krystal.

K: *(laughing)* You're welcome.

C: You did a great job; Toshio did a great job—

K: Yes.

C: —we all did great.

K: We all did a great job talking about our depressing little topics, yeah. *(laughs)*

C: *(laughing)* Yeah.

K: *(laughs)*

C: Alright. Bye!

K: Bye!

(theme song plays)

