

Clapcast 50: The Most Wanted Song

Transcriber: Jess (JortsMachoooo#6341)

Austin: Okay, um...convened this today to listen to—[laugh] to something! And, I guess I should ask...I should set this up. Keith, you linked us to a thing from...

Keith: Yeah.

Austin: ...uh, Komar & Melamid and David Soldier present the “People’s Choice Music”—

Keith (overlapping): Yeah, there’s an awkward double “and” in the title.

Austin: There is. Komar & Melamid—

Keith (overlapping): Komar & Melamid...and Dave Soldier.

Austin: —and Dave Soldier present the “People’s Choice Music (The Most Wanted Song, The Most Unwanted Song).” I’ve listened to these. Keith and Jack, you’ve listened to these. Janine, you’ve not listened to these.

Janine: No.

Austin: Are we listening to both of them? Keith...is that—should we listen to both of these? Or should we just listen to—

Keith (overlapping): Well—the—the most wanted song is such...a likeable length.

[**Jack** chuckles]

Austin: Five minutes? I think it’s a little long.

Keith: Five minutes.

Austin: I genuinely think it’s a little long.

Jack: I think it’s a little long.

Austin: But also—

Jack (overlapping): But I do think—

Keith (overlapping): I think it’s a very agreeable—I think it’s an undeniably...[au/ laughs an unavoidably and uncontrollably agreeable length.

Austin: [Laugh] I think it’s new—[**Jack** laughs] I think it’s worth saying that this project was done in 1996. And I think songs were longer.

Jack: Yeah. I agree.

Austin (overlapping): I think the—I think—

Keith: (Muffled) Songs were longer...

Austin (overlapping): I think the pop song—

Keith: Yeah.

Austin: —went longer in 1996.

Keith (overlapping): It's funny—it's funny 'cause I think 1996 is actually...and again, I was four, but I think—having spent my whole life listening to music, 1996 I think is actually a little bit *after* the curve—

Austin: Mmm...mhm...

Keith: —of the shorter pop song? But, most people were older...like, the average music listener, probably the average polled person here, I think was...

Austin (overlapping): Can I say, I immediately researched this...and the average length of a song now—pop song—is significantly shorter. The average length on the Billboard Hot 100—

Jack: Oh, can I guess?

Austin: Go—I mean, go ahead, tell me what you think these are. Yeah.

Keith: I—

Jack: Is it...is it 3.3?

Austin: Uh...

Keith: I think it *used* to be 3—3 minutes and 14 seconds, for a long time was, like, the average length.

Austin: So, I...

Keith (overlapping): So it must be in the 2's. I bet it's 2:45.

Austin: The thing that I'm looking at here is...um...(reading) "The average length of a song on the Billboard Hot 100 has decreased by 20 seconds in the past 5 years. Songs now average 3 minutes and 30 seconds—"

Keith: Oh...

Austin: "—and are continuing to shrink."

Keith: Wow...then maybe I heard the wrong stat.

Austin: This was from—

Keith (overlapping): Maybe that was a completely different stat.

Austin (overlapping): —this was from 2019, so it's been another 2 years since this. Who knows where we're at now?

Janine: It means every song is a minute long now.

Austin: Every song is a minute long.

Janine (overlapping): That's the math.

[**Austin** laughs]

Jack: Ah, great.

Austin: Um...anyway. So there's two—there's The Most Wanted Song, there's the least—or, sorry, The Most Unwanted Song. An important—important—

Jack: [Laugh] Yes.

Austin: —to say it that way.

Jack (overlapping): Such an important distinction.

Austin: It is! It is an important—I genuinely believe this.

Keith: Yeah. Right. 'Cause it's not about what you...*like*.

Austin: Right.

Jack: No.

Keith: It's about what you are most...willing...to be subjected to?

Austin: Right.

Jack: And also, what, when you *encounter* it in a song, you go "Aw, no."

Austin: Right.

Jack: "It's this."

Austin: Yeah.

Keith: "It's this. I don't want this."

Jack (overlapping): I think we should...I think we should listen to both. And I think that—

Austin: I agree.

Jack: —before we listen to them—

Austin: Yeah.

Jack: —um, Austin, you should give us the composer's notes. But you should only give us the composer's notes for the one we are about to listen to.

Austin: Yup!

Keith: Yeah.

Austin: Okay. Notes—

Keith: Yeah.

Austin: —by the composer. Um...(reading) "This survey confirms the hypothesis that today's popular music—" 1996's popular music—"indeed provides an accurate estimate of the wishes of the vox populi. The most favored ensemble, determined from a rating by participants of their favorite instruments in combination, comprises a moderately sized group (three to ten instruments) consisting of guitar, piano, saxophone, bass, drums, violin, cello, synthesizer, with low male and female vocals singing in rock/R&B style. The favorite lyrics narrate a love story, and the favorite listening circumstance is at home. The only feature in lyric subjects that occurs in both most wanted and unwanted categories—" should I read this one?

Jack: Yeah, why not.

Keith: Yes.

Jack (overlapping): —'cause the—'cause it's a teaser.

Keith: And—you know, and because the unwanted song gets its own version of this too.

Austin (overlapping): You're right. [Laugh] It sure does. [**Jack** chuckles] (Continues reading) "—is—" I'll re—I'll restart that little bit. "The only feature in lyric subjects that occurs in both most wanted and unwanted categories is 'intellectual stimulation.'" [**Jack** and **Keith** laugh] "Most participants desire music of moderate duration (approximately 5 minutes), moderate pitch range, moderate tempo, and moderate to loud volume, [**Keith** chuckles] and display a profound dislike of the alternatives. If the survey provides an accurate analysis of these factors for the population, and assuming that the preference for each factor follows a Gaussian (i.e. bell-curve) distribution, the combination of these qualities, even to the point of sensory overload and stylistic dis cohesion, will result in a musical work that will be unavoidably (laughing) and uncontrollably 'liked' by 72 plus or minus 12% [**Jack** and **Keith** laugh] (standard deviation; Kolmogorov-Smirnov statistic) of listeners." That is what I'm giving you from Most Wanted. That was written by—

Keith: I really like the note...

Austin (overlapping): —Dave Soldier. Uh-huh.

Keith: I really like the note that it doesn't matter how many of these things you cram together, it will [**Jack** chuckles] essentially still be wanted.

Austin: Correct.

Janine: I have a question.

Austin: Yeah?

Janine: It...[laugh] this is—[**Jack** chuckles] and this is, like—this is a naive question, and I'm braced for whatever blowback I get from it. Is this an art or is this a science that's been done here?

Keith: Yes.

Jack: Ooh, great question.

Austin: Yeah. Uh-huh.

Janine: (Laughing) And the answer is yes? Is that...

Austin: The answer is...is the thing it is.

Janine: Okay...

Austin: Uh...

Jack (overlapping): Holy shit, I can get this on CD.

Keith (overlapping): I think it's—I think it's a secret third thing, which is that it's a comedy.

Austin: Maybe!

[**Jack** laughs]

Janine: That's art—comedy's art!

Keith: I'm looking at the picture...

Austin (overlapping): Comedy's art.

Keith: ...of these three people...

Austin: Yeah, I know. Yeah. You're not wrong...but I think...it's interesting to look at everything these groups—these people have gone off to do...with animal orchestras [laugh] and with...

[**Jack** laughs]

Janine: Ah...

Austin: ...children...

Janine (overlapping): Okay. Well...

Austin (overlapping): There's a brain-wave—

Janine: ...I guess those could all still be science.

Austin: —there's a brain-wave music project here. That uses unconscious music, where one composes without being aware of creating the music.

Keith: Is there a link between these three people and the people who, um, use mushrooms to make music?

[Typing sounds]

Austin: That sounds likely, but we should not—we should answer that in our own time. And for now—

Keith: (Mumbling) Okay.

Austin: —we should listen to...[**Jack** laughs] “The Most Wanted Song.” I’m gonna link this directly in the MP3 that we can all listen to here.

Janine: Okay...

Austin: This is on davesoldier.com. I’m gonna need you to hit pause, and then we can go back to the beginning at zero, and we’ll count each other in. You won’t—what I promise you is that you won’t be spoiled if it takes you a second or two to line this up. You know what I mean?

Janine: Okay.

Austin: Alright, so let’s—there’s the link. And go to zero and hit pause for me.

[Pause]

Jack: Okay.

Janine: Can’t—I can’t hit pause. Why can’t I—okay—

Austin: Uh-oh.

Janine: —there it is. That was—

Austin: You got it?

Janine: —very weird.

Austin: Okay, I’m glad you got it in time.

Janine: Yeah...

Austin: Keith, are you—

Janine (overlapping): ...the—the button...

Austin (overlapping): —are you ready?

Keith: Yeah, I'm ready right now.

Austin: Okay. (Counting down) 3. 2. 1. Go.

[[Link to recording](#) from Patreon post. Note: link provided on Patreon is different from the link mentioned in the Clapcast]

[[Link to lyrics](#)]

Male voice: (Speaking in monotone) The Most Wanted [**Austin** chuckles] Music.

[Music starts playing, twinkly bells and a saxophone intro]

Austin: There's some saxes. Here we go. Or, a sax.

Female singing voice (overlapping): *Oh, yeah...*

Jack: Quite relaxing.

Austin: I think so.

[Pause]

Austin: I'll turn it down a little.

Jack (overlapping): And these are live instruments.

Female singing voice (overlapping): *Everyday I think of love. I thank the angels up above.*

Keith (overlapping): Oh yeah, definitely.

Austin: I have lyrics if you need them.

Female singing voice (overlapping): *They sent me into your world.*

Keith: Oh, I actually would like the lyrics.

Female singing voice (overlapping): *Baby let me be your girl. Ooh.*

Austin: Yeah.

Keith: Especially for—the other one.

Austin: Y-yeah.

Female singing voice: *Lying in my silken sheets.*

Janine (overlapping): This is real—this is driving-to-the-fabric-store music, you know?

Austin (overlapping): Yeah.

Jack: Yeah!

Austin: It really is, isn't it?

Female singing voice (overlapping): *I think of ways that we might meet. I'd be so good by your side.*

Jack (overlapping): It's quite pleasant, in that regard.

Keith: It—

Female singing voice: *Baby let me be your bride.*

Keith: The thing that—

Austin: I posted these lyrics.

Keith (overlapping): I know that it's 1996, because it reminds me of being in the back seat of my mom's car.

Female singing voice (overlapping): *'Cause I been goin' so wrong and I'm thinkin' maybe baby...*

Janine: Yeah.

Austin (overlapping): Right, that's what Janine meant.

Female singing voice (overlapping): *...you're the one to make me right. Ooh.*

Keith: She's just on...

Janine: That's what I mean, yeah.

Keith: Yeah. Yeah—oh, okay. By the fabric store?

Austin: Driving—driving to the fabric store.

Janine: Yeah, it's like—

Female singing voice (overlapping): *Ooh...*

Keith: Oh, you're not the one driving.

Janine (overlapping): —in the backseat of my grandmother's—oop—

Austin (overlapping): Wait-wait-wait sh-sh-sh—

[Tempo changes]

Female singing voice: *Baby can't you see?*

Austin: Just needed to—we just gotta hit the breakdown.

Keith: Gotta hit the—yeah.

Jack: This is really nice.

Keith: Right.

Janine: Yeah, this is nice.

Keith: I consider myself one of the 72 plus or minus 12 percent

Female singing voice (overlapping): *You're my fantasy.*

[**Austin** cracks up, **Jack** laughs]

Keith: —who are unavoidably liking this.

Jack (overlapping): Now, Keith, get ready—

Female singing voice (overlapping): *You're my fantasy.*

Austin: At this point—

Jack: Something's 'bout to take a turn.

Austin: At this point, I think I'm of the plus or minus.

Male singing voice: (Husky-sounding) *Joey was a travelin' man.*

Austin: Now I'm in the plus.

Male singing voice: *Long and lean with a face like a baby.*

[**Austin** cracks up]

Jack: “Joey was a travelin' man. Long and lean [**Janine** laughs] with a face like a baby.”

Male singing voice (overlapping): *And she worked the night shift in the bright lights down—*

Austin: Wait—

Male singing voice: —*on Washington.*

Austin: —my favorite lyric is coming up.

Janine (overlapping): I think they got Leonard Cohen for this.

[**Austin** laughs]

Male singing voice: *As she filled the ketchup jars*

[**Austin** and **Janine** laugh]

Male singing voice: *She looked at him like the risin' sun*

Austin: (Laughing) I need you to understand that "as she filled the ketchup jars" hits me in a real way, 'cause of how I grew up in delis and diners.

[**Jack** and **Janine** laugh softly]

Male singing voice (overlapping): *Shinin' down on his dark star, shinin' for the lucky one...*

Austin: Of like, "Yeah, the waitress does have to fill up the ketchup jars."

[Tempo picks up, saxophone riffs]

Male singing voice: *Cause he's be goin' so wrong. And he's thinkin' maybe baby*

Jack: We got this, like, hoarse saxophone in the background...

Male singing voice (overlapping): *You're the one to make me right.*

Keith: Oh, yeah.

Male singing voice: *Yeah, yeah.*

Austin: Mh.

Male and female singing voice: *Baby can't you see?*

Austin: It's both of them now, singing.

Jack: It's that kind of, like, nicely colored harmonies, you know?

Austin (overlapping): Yeah.

Male and female singing voice: *You're my fantasy.*

Keith (overlapping): You know, the only thing that could make this better is if they trade...lyrics.

Austin: That would be ideal, wouldn't.

Jack: (Laughing) Everyone loves that in 1996.

Male singing voice: *Maybe she likes reading Wittgenstein.*

[Austin cracks up]

Jack: Intellectual pursuits.

Female singing voice: *Fancy dinners drinking good red wine*

Austin: *Maybe she likes reading Wittgenstein!*

Male singing voice: *Simple livin' in our own RV.*

[Saxophone blares]

[Austin laughs]

Male and female singing voice: *Could it be that you're exactly like me?*

[Jack laughs]

Male and female singing voice: (Vocalising) *Yeah yeah yeah.*

[Guitar riffs in the background]

Austin: How—[laugh] I gotta say...if you love reading Wittgenstein...fancy dinners drinking good red wine, and simple livin' in your own RV, I actually think maybe you are exactly...like each other.

Jack (overlapping): Could it be?

Austin: Could it be? Could it be?

Janine: Yeah...

Keith: As long as you can efficiently marry some ketchups.

Austin: (Laughing) Yes. Please. [Guitar solo] Ooh, a little guitar solo. I don't know...

[Saxophone solo]

Jack: Oh, I think we got a key change coming up too.

Austin: Uh, we've got—[laugh] we got some *noodlin'*.

Jack: Yeah! [Pause] You know, fairly bland but pretty talented noodlin'.

Austin: Yeah!

Keith: Yes.

Janine: Wittgenstein's early work was influenced by Schopenhauer.

Austin: It's true.

Janine: That's good...okay.

Male and female singing voice: *Baby can't you see?*

Austin: Um, a bit that I love is that the first time that I looked up lyrics to this...

Male and female singing voice: (Vocalizing) *Baby, baby, baby.*

Austin: ...the end of this was just written as, like...

Male and female singing voice: *You're my fantasy...*

Austin: "Modulate whole step and repeat. Modulate whole step and repeat. [**Jack** laughs] Modulate whole step and repeat."

Keith: See that's some music comedy that you get—

[**Austin** laughs]

Male and female singing voice: *Baby can't you see?*

Austin: (Laughing) And you also have *sheet* music for this!

Jack: Yes!

[**Male and female voice** continue vocalizing]

Jack: Do you have sheet music for the other one?

[Synthesizer comes in]

Male and female singing voice: *You're my fantasy...*

Austin: Uh, I don't yet. Oh, the *synth*...

Janine: Have it be long...

[**Male and female voice** continue vocalizing]

Jack: Oh yeah, this synth is really good.

[**Austin** laughs]

Male and female singing voice: *Baby can't you see?*

Keith: The—now *this* synth.

Austin: We're Doctor Who now.

Janine: Yeah...

Jack: We're—we're also in the Sims character creation.

[**Austin** laughs]

Male and female singing voice: *You're my fantasy...*

Janine: Their army goes to space.

Jack: Right.

Janine: That's what this is telling us.

Male singing voice: (Vocalizing) *Baby, baby, baby, baby...*

Jack: You know, she looked at him like the rising sun shining down on his dark star.

Austin: Mm! True.

Male and female singing voice: *Baby can't you see?* [**Male singing voice** continues to vocalize]

Austin: Oof. Oof!

Jack: Hopping in my chair.

Austin: Same! Can't stop myself.

Male and female singing voice: *You're my fantasy...*

Janine: I keep thinking about how “long and lean” is the opposite of the [**Austin** laugh] kind of features that would develop the face of a baby, ‘cause a [**Austin** and **Jack** laugh] baby's short and...not lean?

Jack (overlapping): Oh!

Austin: And kind of fat, yeah! And loveable.

Janine: Yeah...so he's like a lollipop man.

[Twinkling sound effect as music ends]

Austin: I love this little—this little shiny ending that just happened. That little, like—

Keith: Oh, like a little twinkle.

Austin: Yeah, (laughing) exactly. People must love the—

Jack: Okay.

Austin: —uncontrollably and unavoidably /love a little twinkle at the end of a song.

Jack: Moment of truth—

Janine: Hmm...

Jack: —Austin, did you like it?

Austin: I liked that song. I don't—

Jack: Janine?

Austin: —yeah, I liked that song! I want—

Janine: I think I—

Austin: —that song.

Janine: I think I liked—this is a—I'm gonna say this. I think I liked that song more than any Meatloaf song I've ever heard.

Austin: [Laugh] Oh my god.

[Keith laughs]

Janine: And I think they kind of all go in the same folder.

Austin: Yeah.

Jack: Yeah.

Keith: Yeah.

Jack: Keith?

Keith: Uh, yeah. I did like that. Yeah.

Austin: Yeah.

Keith: I can't say that I, like...

Austin: You're not gonna put it in a mix.

Keith (overlapping): ...I like it in a totally, like, purely sincere...

Austin: But I think that's okay. We're past that, like—

Keith: Yeah.

Austin: —like, we accept guilty pleasures as...as you still like it.

Keith: Right.

Austin: We're not gonna—

Janine: Half the music I listen to, I don't enjoy sincerely, but I enjoy it enough to listen to it. It's—you know—

Jack (overlapping): Right.

Austin: Right, or there's like degrees of sincerity, there's like—

Keith: It's hard—

Janine: Yeah...

Keith: —it's hard to—it's hard to separate the music from the fact that it was—it was stitched together like a frankenstein to be [**Austin** and **Jack** laugh] the most liked.

Jack: Yeah.

Austin: Yes.

Jack: Also, you know, any way they cross the line. You know, whether they're walking or crawling, if we like it...if—or, if we *want* it, that's a success.

Austin: Right. Sorry, I thought that was a lyric at first—(Singing) “Anyway they cross the line, was—”

Jack: (Imitating the male singing voice) “Anyway—” [laugh]

Austin: [Laugh] Yeah, (imitating male singing voice) “Anyway—”

Keith (overlapping): Right. And—

Janine (overlapping): You know...

Keith: —for a—for a little bit there, I thought that the combination of those qualities even to the point of sensory overload and stylistic dis cohesion [**Austin** chuckles] would *not* result in a musical work that would be unavoidably and uncontrollably liked, but actually it did result—

Austin: It did. Yeah, it did.

Keith: (overlapping): —in a musical work that would be unavoidably uncontrollably liked.

Austin (overlapping): Uh, I'll note—[laugh] that on Dave Soldier's website...Dave also writes that, like, this is pop soprano styled after Whitney Houston, and the baritone is styled after Bruce Springsteen. And thinking about that in 1996, like...yeah. Okay. Yeah.

Janine: Yeah...

Austin: Sure. Like, I get there.

Janine: The point is, like, you could walk into [**Austin** exhales a laugh] Target and hear this playing, and you wouldn't even notice the lyrics. You would just go buy your cereal and your—and your underwear.

Austin: Yeah.

Jack (overlapping): Mhm.

Keith: Can I say—does it say in there that the guy at the beginning that says “Most Liked”—or, “Most Wanted Song” and “Most Unwanted Song,” which we will hear is the same guy, does it—he was styled after Frank Zappa? Because he does sound [**Austin** chuckles] just like Frank Zappa.

[**Jack** laughs in the background]

Austin (overlapping): I truly believe that's Dave Soldier. [**Keith** chuckles] That is the—it—it just fits to me in a way...

Keith: Okay.

Austin (overlapping): ...that feels right? I'll research this after, maybe I'm wrong.

Keith: I know that wasn't—

Austin (overlapping): But, you know.

Keith: —Frank Zappa, 'cause he had already died.

Austin: Maybe he recorded this first.

Keith: Yeah, maybe he rec—

Jack (overlapping): How the hell did you find this? Oh, sorry.

Keith: Oh, [chuckles] I saw the—this was a tweet that I saw.

Jack: Oh, excellent.

Austin: Interesting...

Keith (overlapping): This was twee—this was tweeted out by an avant garde...Twitter account.

Austin: Mhm.

Keith: And I was like “This seems fun.” And I listened to it and I immediately linked it. This was tweeted by [@UbuWeb](#).

[Timestamp 00:15:00]

Austin: Great. Can I...add something, which is that two of the—the people who worked on this, along with Dave Soldier, Komar & Melamid, also had previously done a project the year before this called...“The World’s Most Wanted Painting.”

Keith: Wow...

Austin: And so there are *paintings*—

Jack: Ooh...

Austin: —that they’ve done...based on...you know, art tastes, similarly. Which, again, I’ll let you—there’s an introduction, I don’t wanna intro—I don’t wanna, you know, move us off this topic that we’re already on, ‘cause we still have a whole other song to listen to. But do know, it’s out there, for people and—and that’s worth checking out.

Keith: I’m so curious.

Austin: Yeah, I’ll link this after we’re done. For now, though, I have another link for us. I have another MP3. Here, this is, from [davesoldier.com](#) again, “The Most Unwanted Song.”

Janine: Can I say, it’s really nice that...because these are from the nineties...

Austin (overlapping): Remember to hit pause. Yeah.

Janine: ...it’s—it’s—no one’s like “We hooked an AI up to the radio—”

Jack: Mmm...yes.

Keith: Yeah.

Janine (overlapping): “—and then it made these—” It’s like—

Austin: Huh.

Janine: —no, like, a person made these—

Austin: Yeah.

Janine: —and it's still funny in the exact same way...

Austin (overlapping): They hired session musicians, right?

Keith: Right.

Janine (overlapping): ...it's still...yeah, this is—this is made by people. We're not saying that some robot who doesn't understand culture did it. Like, it's—

Austin: [Laugh] Right, the—

Keith (overlapping): These were real people, with real clipboards, and fake lab coats.

[**Austin** laughs]

Janine: It just feels organic, you know? [Laugh]

Austin: Yes. Exactly. Alright, are we ready for “The Most Unwanted Song”?

Jack: Uh, no, wait. Read us the—uh, the thing.

Austin (overlapping): Oh, yes. Thank you. Ahem.

Jack: Also—uh, yeah, it'll say in the thing.

Austin: Yeah, it'll say.

Jack (overlapping): This song has an interesting length.

Austin: (Strained) Yeah. (Reading) “The Most Unwanted Song—” sorry, “The Most Unwanted *music*—” broadly. Not just this song, ‘cause this song is not actually that, but it's—(continues reading) “The most unwanted music—” according to this survey, “is over 25 minutes long, veers wildly between loud and quiet sections, between fast and slow tempos—”

Janine (overlapping): (Laughing) Oh.

Austin: “—and features timbres of extremely high and low pitch, with each dichotomy presented in abrupt transition. The most unwanted orchestra was determined to be large, and features the (laughing) accordion and bagpipe (which tie at 13% [**Janine** laughs] as the most unwanted instrument), banjo—”

Janine: Aw...

Austin: “—flute, tuba, harp—”

Janine: Oh.

Austin: “—organ, synthesizer (the only instrument that appears in both the most wanted and most unwanted ensembles). An operatic soprano raps and sings (laughing) atonal music, [**Jack** and **Janine** chuckle] advertising jingles, political slogans, and ‘elevator’ music, and a children's choir sings jingles and holiday songs. The most unwanted subjects for lyrics are cowboys—” [cracks up] [**Keith** and **Janine** laugh] “—are cowboys and holidays—holidays, and the most unwanted—” [continues laughing] I’m getting it—I’m gonna be fine. [Sigh]

Janine: You're fine. You're doing it.

Austin: “—and the most unwanted listening circumstances [laugh] are...”

[everyone joins in laughing]

Jack: (Laughing) You couldn't...you couldn't—

Janine: Do you need a second?

Austin: (Strained) I'm good. It's not even that funny. [Laugh] It's—[gurgles trying to talk] [**Keith** laughs] okay. (Continues reading) “—the most unwanted listening circumstances—[laughs] are...[**Janine** laughs] (laughing) involuntary exposure...to commercials—”

Janine: Uh-huh.

Austin: (Laughing) “—involuntary exposure to commercials [**Austin** and **Jack** laugh] and [**Keith** joins in laughing] elevator music—involuntary exposure to commercials and elevator music.”

Jack: Nailed it.

Austin: Whew...

Keith: One take.

Austin: (Laughing) Yup! Got it in one, baby! (Continues reading) “Therefore, it can—”

Janine: This is—

Austin: Yeah, uh-huh?

Janine: I was just gonna say—I was just gonna say, about the—about the subjects, there's like...an implicit thing here that cowboys are less popular than ketchup.

Austin: That's a hundred percent true in real life—

Keith: Yeah.

Austin: “—therefore—”

Janine: Mhm.

Austin: “—it can be shown that if there is no covariance—someone who dislikes bagpipes is as likely to hate elevator music as someone who despises the organ, for example—then fewer than 200 individuals of the world's total population would enjoy [**Jack** sighs] this piece. Art for the people—”

Keith: I do—

Austin: “—your pal Dave Soldier, June 1997.”

Keith: I do wanna make the note, that—

Austin: Yeah.

Keith: —that there is a sort of implicit hypocrisy...in the [**Austin** chuckles] music-listening tastes of someone who hates the cowboy—

Austin: [Laugh] Mhm.

Keith: —but identifies with the RV life.

Austin: The RV life. Yeah. Uh-huh.

Keith: Which I think is true of...

Janine: The nineties, though.

Keith: ...a random—a section—

Austin: Mmm...

Keith: —of polled America.

Austin: Yeah.

Keith: Who could be like “Cowboy, that’s bad. What I like is...”

Austin: (Laughing) “The open road.”

Keith: “...the open road in an RV—”

Austin: “I love to explore...”

Keith (overlapping): “—camping in the woods.”

Austin: Yeah. Uh-huh. Alright.

Janine: The nineties, though. That's like—

Keith: Yeah, no, it totally is.

Janine (overlapping): —that's, you know—that's—"I don't want cowboy, *do* want RV-go-Disney."

Austin: Yes. I just want you—

Jack: Hmm...

Janine: That's the thing.

Austin (overlapping): As—as we go forward, I just want everyone to think about the most unwanted listening circumstances being involuntary exposure to commercials and elevator music, and position the song you're about to hear in that circumstance in your life, where you're involuntary and without recourse exposed to this music in a commercial or an elevator. Alright, are we ready?

Jack: Yeah. You got lyrics for us, Austin?

Janine (overlapping): Mhm.

Austin: Uh, I'm not gonna po—I'm not gonna post it 'cause Janine can't see them.

Janine (overlapping): That seems long...[laugh]

Austin: I will like them.

Janine (overlapping): Oh yeah, that's true.

Austin: I'm gonna link them. I'm gonna link them to Keith and to—to Jack, individually.

Jack: Great. Thank you.

Austin: Because otherwise, it's...

Jack: I just didn't know if Janine wanted to follow along with (laughing) some lyrics.

Austin: I mean, maybe! But you've—Janine, just promise you can't—you're not gonna read forward.

Janine: I—I don't wanna follow along, but I *am* going to reduce y'all's volume a little bit—

Austin: Okay.

Janine: —so I can hear them a little more clearly.

Austin (overlapping): Okay, that makes sense.

Keith (overlapping): Yeah, I will—

Jack (overlapping): Yeah.

Keith: —I will say that I—I believe, intentionally...this is not mixed super well, the—

Austin: I also think that.

Keith: It is kind of—

Austin (overlapping): Yeah.

Janine (overlapping): That does seem to be the implication, so—

Keith (overlapping): —hard to hear what people are saying. Which they did not note in the composer's note, but I do believe was an intentional choice for the piece.

Austin (overlapping): I believe it. I do. So, uh, Jack you'll have to roll—scroll down here on this link to "The Most Unwanted Song"—

Jack (overlapping): Yeah, I see it.

Keith: Okay.

Austin: Lyrics—lyrics by Nina Mankin, after Dave Soldier's survey results.

Jack: Hm...

Austin: That was also the case with the previous one.

Keith: I...

Austin: I'll note, also—

Keith: ...I like that the lyrics are kind of hard to read too...

Austin: Mhm. [**Jack** chuckles] They are. [Ubu.com's article](#) on this—ubu.com slash sound slash k-o-m-a-r—Komar—dot html, also has full credits for the entire session musician group in terms of, like...who was singing, who is playing various instruments—

Jack: Yeah.

Austin: —et cetera. So...

Jack: That's why we know this is a merry bop joint, or the organ on (laughing) this track is being played by Mary Bopp.

[Keith laughs]

Austin: Great name. Uh, alright. Ready?

Keith: Yeah.

Austin: Three. Two—

Janine: Wait-wait-wait-wait.

Austin: Okay.

Janine: Sorry, just let me—just let me—

Austin: Yup. Mhm.

Janine: —get my thing—okay. Okay.

Austin: Good?

Janine: Yeah.

Austin: Three. Two. One. Go.

Male voice: (Speaking in monotone) *The Most Unwanted Music.*

Keith: Really sounds just like Frank Zappa.

Austin: It does.

[Twinkling harp intro]

Jack: See, this is nice.

Austin: [Laugh] This is—I—for this part, I was like “Oh no, am I gonna love this song?” Like this is some Alice Coltrane shit.

Janine (overlapping): I like harp...

[Accordion begins]

Janine: Oh.

Austin (overlapping): And then...[laugh]

Keith: [Laugh] Oh, we’re in trouble.

[Harmonica and the sound of trotting horse hooves begin]

[Austin laughs]

Austin: *God!*

Jack: This—

Austin: I can't drink during—this is dangerous.

Jack: These coconuts?

Austin: Uh-huh!

Jack: Mixed in a way that's killing me.

Keith (overlapping): No, I believe that this is, like, a weird metronome...

Jack: (Laughing) Yeah...

[Harmonica trills]

Austin: At this point, maybe it's so good!

Keith (overlapping): I think—

Janine (overlapping): Sneaking this into a Fallout mod—mod pack [**Austin** laughs] with some of those radios.

Jack: "From Rockstar Games..."

[**Austin** and **Jack** chuckle]

Austin: Oh, we haven't gotten to the lyrics yet. It's a good set up, you know? It's kind of moody...

Keith (overlapping): Yeah...

Janine: We got twenty minutes. Settle in.

Keith: I—

Austin (overlapping): Uh...you know...

Keith: —I don't know when it will be appropriate to talk about how I feel about this song, but I'm dying to do that now, and I'm refraining.

Austin: Thank you, Keith.

Jack (overlapping): Okay, thanks—

Austin: Afterwards...

Jack: We got a long way to go, Keith.

Austin: We do.

Keith: Yeah. Yeah...

Austin: Or in the middle somewhere. [Laugh]

Keith: Yeah, maybe the middle, it'll be appropriate.

Jack: Like a seventh inning stretch for a song?

Keith: Oh, yeah.

Austin (overlapping): Mhm. Oh, yeah. This definitely has that. A number of times, actually.

[Stripped-down "hip hop" beat drops]

Jack: Here we go.

Janine: Oh, that's a (laughing) demo. That's a—

Austin: Prove it.

[Tuba comes in]

Female voice: *Uh-oh uh-oh.*

Janine: —keyboard demo.

Keith (overlapping): Yeah, that's like a Casio demo thing.

Austin: (Imitating voice) Uh-oh uh-oh uh-oh.

Female voice: *Uh-oh uh-oh.* (Repeats in background for duration of rap section)

[**Keith** chuckles]

Janine: This is a Prozac song now. [**Austin** laugh] I know this. This is a Prozac [laugh]—

Soprano voice (overlapping): (Rapping) *Yo I'm ropin' up my saddle for the long long ride.*

[**Austin** cracks up] *Every time I see the desert, there's something inside—*

Janine (overlapping): Oh...

Soprano voice: (Rapping) —*says yo! Yo! This is the life!*

Janine: What?

[Clash of instrumental sounds]

Austin: I told you this is a chicken from PaRappa the Rapper!

Soprano voice (overlapping): (Rapping) *Give me open land a big ole' knife to get some*
(operatic singing) *bear, dear! Even a snake.*

Janine (overlapping): I do need those lyrics.

Soprano voice: (Rapping) *I light me a fire, do the shake and bake. I say yo! Yo!*

Austin (overlapping): They're—I'm—they're—you'll see.

Soprano voice: (Rapping) *I'm a cowboy now!*

[Clash of instrumental sounds]

Austin: Yo, yo, I'm a cowboy now.

[Bagpipes come in]

Janine: Oh, god...

[**Austin** laughs]

Soprano voice: (Rapping) *The sun is hot and dry, gonna rope me a cow!*

Jack: Oh, there's two!

[**Austin** laughs]

Soprano voice (overlapping): (Rapping) *I say yo! Yo! I'm loose and free.* (Screeching) *Whoa there, Nelly! You're the horse for me!*

Austin: That (singing) "Yo! Yo!" is one hundred percent [**Keith** laughs] in an Ol' Dirty Bastard...thing [harp comes in] also. FYI.

[**Keith** laughs in background]

Janine: You could tell me this was Ana Gasteyer and I'd believe you.

[**Austin** and **Jack** chuckle]

[Accordion comes in]

Austin: Oh!

Janine: That's basically the character she used to do on SNL.

Jack: Oh. I think we're back.

Austin: We're ba—yup! Uh-huh.

Soprano voice: (Warbling) *Rope 'em up boys!*

[Sounds of horse hooves come in]

[**Austin** and **Keith** crack up]

Austin: “Rope ‘em up boys!”

Soprano voice: (Singing) *The desert is ‘a calling.* [**Austin** laughs] *Yahoo...*

Jack: (Laughing) “Yahoo...yah—” [laugh]

Soprano voice: (Singing) *Yahoo...*

[**Keith** laughs]

Austin: Yahoo...

Keith: It’s—

Soprano voice: (Singing) *Yahoo...*

Keith: —it’s so—‘cause they tell you right away that one of the things that they’re going to do is drastically—

Soprano voice: (Operatic singing) *Saddle up boys!*

Austin: Yes!

Keith: —and rapidly vary the tempo.

Children’s chorus: (Singing) *Saddle up boys!*

Keith (overlapping): And then it happens, [**Austin** laughs] and it’s still difficult to adjust to.

Janine (overlapping): Oh, god...

Soprano voice: (Singing) *The desert is ‘a calling.*

Austin: Yes! Alright, Janine, you *cannot* scroll down on the lyrics. You have to promise—

Janine (overlapping): I’m not! I’m not.

Austin: Okay. Okay. Okay!

[**Jack** laughs]

Janine: Is—

Jack: We’re gonna get—

Soprano voice (overlapping): (Singing) *Yahoo...*

Janine: —Yahoo existed in 1996, right? Like, is this—this is a—is this a reference—

Soprano voice (overlapping): (Singing) *Yahoo...*

Austin: A riff?

Janine: —or is this, like, an exclamation?

Austin (overlapping): Maybe...

Soprano voice: (Singing) *Yahoo...*

Janine: Is this advertising? Does this count as advertising?

Austin: It might.

Keith: Oh, I didn't even—

Jack (overlapping): (Laughing) Yahoo.

Keith: —*consider* that.

Austin: It's totally possible.

Keith: It's *totally* possible.

Janine (overlapping): 'Cause they used to do—that, like, yodeling thing, right?

Austin (overlapping): They did. They did.

[Music abruptly changes to bagpipes, tuba, and clashing cymbals, playing at a marching band tempo]

Janine: Oh, fuck.

Austin: What's wrong?

[Children screaming]

Austin: What's wrong. What don't you like, particularly?

Janine: Are there children screaming?

Austin: It—maybe?

Janine: Or is that just what these instruments sound like?

Keith (overlapping): Yes! Yeah, there is children screaming in the background of this. Yes, absolutely.

Austin: It sounds like...metallic animals bleating. (Enunciating) *Bleat-ing*.

Keith: Yahoo! was founded in 1994.

Austin: So yeah! Possible.

Keith: Yeah.

[Music quiets down]

[**Jack** sighs in relief]

[Coughing noise, followed by one kid screaming]

[**Austin** laughs]

Janine: Someone's coughing?

[**Keith** laughs]

Austin: (Laughing) Coughing or puking.

Janine: This is some, like, the-plague-service-comes-to-town music—

Child's voice: (Yelling excitedly) *Hey everybody, it's Christmas time!*

Janine: —okay? Alright.

Austin: Hey everybody, it's Christmas time.

[Jaunty tune starts up with tuba and jingle bells]

Children's chorus: (Singing) *Christmas time!*

Janine: (Half-heartedly) It's Christmas time!

[**Keith** laughs in background]

Children's chorus: (Singing) *Christmas time!* [**Keith** and **Austin** crack up] *Jesus, Mary, and the manger! Christmas time!* [**Jack** laughs] *Family time! Do all your shopping* [Pause] [**Janine** laughs] (yelling) *at Walmart!*

[Everyone laughs]

[Twinkling bells and woodwind instruments come in]

Janine: (Laughing) I hate this.

[**Keith** laughs]

[Coughing]

Austin: "Do all your shopping at Walmart."

Keith: I...the thing that I really like—I'll wait for after this actually.

Austin: Yup! Please do.

Keith (overlapping): After this thing.

Austin: Yup! (Strained) I appreciate it.

[**Janine** chuckles]

[Clashing woodwind instruments die off, jaunty tuba starts up again]

Children's chorus: (Singing) *Easter time!* [**Keith** laughs] *Easter time!* [**Janine** and **Austin** laugh] *Love, forgiveness, and the bunnies!* [**Jack** chuckles] *Easter time!*

Austin: Oh...

Children's chorus: (Singing) *Chocolate time!*

Jack (overlapping): And the bunnies.

Austin: (Laughing) And the bunnies!

Children's chorus: (Singing) *Do all your shopping* [**Austin** cracks up] (yelling) *at Walmart!*

Jack: At Walmart!

Austin: (Laughing) At Walmart. [Mellow tuba comes in] "Love, forgiveness, and the bunnies."

Keith: The—the thing that's so striking to me about the children's chorus—

Austin: Uh-huh.

Keith: —is the understanding that people don't want to hear holiday music—

Austin: (Laughing) Uh-huh!

Keith: —but the *misunderstanding* about what holiday music is. [Laughs]

[**Austin** laughs in the background]

Austin: (Laughing) It's ads! It's ads. [Tuba blares in the background] Oh...oh, we're in it now.

Janine: I think that the children's chorus isn't really a children's *chorus*, it's just children.

Austin: It's just...[laugh]

Keith: (overlapping): Oh it's—it is a chorus sung by children.

Janine (overlapping): It's not—there's nothing *choral* about that.

Austin: (Laughing) Yeah, uh-huh. There's not—this isn't a choir. They're not, um...

Janine: No...

Austin: ...well-trained...

["Hip hop" beat starts up again]

Children's chorus: (Yelling) *Go! Go! Go! Go!* [Repeats x3]

Austin: Here we go...

Jack: Now it's fine again.

Austin: Uh-huh.

Jack: This is, like, a nice uptempo entrance.

Keith: Yeah, a nice little beat.

Soprano voice: (Rapping) *Out on the plains, just me and my mind.*

Jack: Oh, fuck. [Laugh]

[**Austin** laughs]

Soprano voice: (Rapping) *Took me a (trills) break to read some Wittgenstein. Born in Vienna in '89—*

Austin (overlapping): (Laughing) Wittgenstein is back!

[**Janine** laughs]

Soprano voice: (Rapping) *—obsessed with theories of language and time. Like the "Tractatus" [Keith cracks up] where Ludwig would claim "The logic of our language is misunderstood." Philosophy is based on a false pretense, so philosophy itself is nonsense! Nonsense! [Keith laughs] Philosophy itself is (warbling) nonsense.*

[**Austin** laughs]

Janine (overlapping): Ooh, okay...

Austin: "Philosophy itself is nonsense."

Janine: Damn...

Austin: Uh-huh. [Bagpipes come in, clashing with tuba] The "Tractatus" is a Wittgenstein book. "Tractatus Logico-Philosophicus."

[Beat abruptly stops, dramatic organ comes in]

Keith: I—and I will—I'll also...

Jack: Oh, it's Mary Bopp.

[**Austin** chuckles]

Keith: —I'm gonna give—I'm gonna give some props to, I think—

Soprano voice: (Operatic singing) *Bedeutung ist tun...* [Translation: Meaning is doing]

Keith (overlapping): —them correctly identifying that the intellectual stimulation—

Austin: (Laughing) Uh-huh.

Keith: —in the popular music would be cursory, while in the unwanted song [**Austin** laughs in the background] it would be more in depth.

Austin (overlapping): (Laughing) It would be in depth.

[**Janine** chuckles]

[Discordant chord on organ]

Soprano voice: (Operatic singing) *Es ist—ist—ist—ein Sprachspiel!* [Translation: It is. “Ist” is repeated for emphasis by the singer]

Jack (overlapping): Oh, I think she’s singing in German.

Austin: She is singing in German, I think. (Reading from lyrics) “Meaning is doing! It’s a language game! / Words are content! / Nonsense! Nonsense! / Words are content!”

Soprano voice: (Operatic singing) —*ein Sprachspiel!* [Translation: a language game]

Keith (overlapping): God, I can’t—I totally missed the Yahoo thing.

Austin: It’s big. I think it’s right, too.

Keith: ‘Cause they used to have that slogan where it was just them going like (Singing) “Yahoo!”

Austin (overlapping): “Yahoo!” Yeah. Uh-huh.

Janine: I just don’t know if the timing lines up. I don’t remember—

Soprano voice: (Operatic singing) *Sprachspiel!* [Translation: a language game (repeated)]

Janine: —my first email was a Yahoo! email. I do not remember when I got it, though.

Austin: My mom had a Yahoo!-branded mouse.

[Discordant organ]

Janine: Oh, god.

Jack: Was it purple?

Soprano voice (Operatic singing) *Nonsense!*

Austin: It had a big purple...

Keith (overlapping): I definitely had a Yahoo!...

Austin: ...like, “Y” on it.

Keith: ...I definitely had a Yahoo! email in the nineties.

Soprano voice (overlapping): (Operatic singing) *Nonsense! Nonsense! Wörter...sind...*
[Translation: Words are...]

Janine: She’s milking every word here.

Austin: Oh, yeah.

Soprano voice: (Operatic singing) ...*Inhalt!* [Translation: Content]

Keith: Yeah this is...

[Timestamp 00:30:00]

Keith (continued): ...almost as slow as a tempo can get. [**Austin** laughs] Maybe slower.

Soprano voice: (Repeating with extra vocalization) *Inhalt! Inhalt! Inhalt!* [Organ picks back up]
Yahoo! [Translation: Content! Content! Content! Indeed!]

Jack: (Laughing) Yahoo...

[**Keith** laughs]

Soprano voice: (Operatic singing) *Yahoo!*

Austin: “Yahoo.”

Soprano voice: (Repeating with extra vocalization) *Yahoo! Yahoo! Yahoo!*

Jack: Oh, more sinister “Yahoo!”

Austin: Uh-huh.

Soprano voice: (Operatic singing) *Yahoo! Ya...hoo...*

Jack: I get afraid when it feels like they’re coming to the end of a part...

[Organ dies down]

Austin: Why is that?

Jack (overlapping): ...and it gets quiet.

Austin: Why is that?

[Jaunty tuba starts up again]

Children's chorus: (Singing) *Yom Kippur! Yom Kippur!*

[Austin and Jack snort, everybody laughs]

Children's chorus: (Singing) *Self-reflection and atonement! Yom Kippur!*

Austin: (Strained) Oh...

Children's chorus: (Singing) *That's what's for! Do all your shopping (yelling) at Walmart!*

[Austin laughs]

Austin: (Laughing) "Self-reflection and atonement."

Janine (overlapping): Yom Kippur shopping?

Austin: Do all your—uh-huh.

Children's chorus (overlapping): (Chanting) *Feel the embers glowing and a turkey in the oven.*

Soprano voice: (Warbling) *Oh say can you...America...*

Austin: Yeah, here we go.

Children's chorus: (Chanting) *Hear the children singing, there's a turkey in the oven!*

Soprano voice: (Warbling) *The golden land!*

Austin: (Laughing) It's hard to make out, but she in the background's singing "Oh say can you..."

Children's chorus: (Chanting) *Candles are so pretty, there's a turkey in the oven!*

Austin (overlapping): "...America...the golden land."

Children's chorus: (Chanting) *Do all your shopping (yelling) at Walmart!*

Soprano voice: (Singing) *Buy the spurs that jingle at Walmart!*

[Austin laughs]

Jack: (Laughing) Cowboy...

Austin: (Laughing) Buy the spurs that jingle at Walmart!

Children's chorus: (Chanting) *Ramadan! Ramadan!*

Janine: Jingle jangle?

Austin: Uh-huh.

Children's chorus: (Chanting) *Lots of praying with no breakfast! Ramadan!*

Janine: Oh...

Austin: Uh-huh!

Children's chorus: (Chanting) *Ramadan! Do all your shopping (yelling) at Walmart!*

[Banjo comes in with percussion and tuba, playing upbeat folksy tune]

Austin: That—we're still in it. We're not even halfway done yet.

Keith: (Laughing) I know! [**Jack** laughs] I will say that when I listen to a song that I like—

Austin: Yeah. [Laugh] It *flies* by.

Keith: One of my all time favorite songs is more than double the length of this song...

Austin: Uh-huh.

Keith: ...but you *really* feel the 22 minutes.

Austin: You really do. [**Jack** chuckles] You really do. [Instruments riff in the background] I like this little—this little instrumental break.

Jack: I would say that—

Keith (overlapping): Yeah.

Janine (overlapping): Yeah, the interludes are nice.

Austin: Yeah.

[Tuba changes rhythm, “hip hop” beat returns]

[**Austin** laughs]

Jack: Oh no.

[**Keith** laughs]

[Synthesizer comes in with a sci-fi computer sound effect]

Janine: (Caught off guard) Ah.

Austin: (Laughing) Ah, the synth! We're in space now. We're space cowboys.

Soprano voice: (Rapping) *It's home! Home! On the big ole' range! Yippie-tai-oh, get along there, stranger! Rope 'em! [**Janine** chuckles] Ride 'em! Shoot 'em up good! We're big and bad in the cowboy hood! Yo! Yo! Got a river to ford!*

[**Austin** laughs]

[Bagpipes come in]

[**Janine** and **Austin** laugh]

Soprano voice: (Rapping) *With a life like this—*

Keith: (Sighing) Ah, *god...*

Soprano voice: (Rapping) —*I never be bored.* [**Janine** and **Austin** continue laughing] *I say yo! Yo! I'm wild and free!* (Screeching) *WHOA there, Kitty. You're the gal for me!*

Keith (overlapping): Imagine the day where you were this vocalist [bagpipes come in again, clashing with other instruments] getting—

Austin: Oh...

Keith: —this gig...

Austin: [Laugh] The dream.

[Music suddenly cuts off]

[Harp comes in]

Janine: I can't—I can't even pick out all the instruments that are happening at once in the—in that—in that bit. I—

Soprano voice (overlapping): (Vocalizing) *Whoa...*

Jack: [Laugh] There's too many.

Austin: It's so many.

Janine (overlapping): It's so much.

Austin: It's so many.

Keith (overlapping): Right, it's—it is...[pause] *definitely* more than ten.

Jack: This is kind of beautiful. It's kind of ethereal.

Soprano voice: (Vocalizing) *Whoa—*

Jack: I mean, it's dropped a little by the fact that she is singing "Whoa Miss Kitty, [**Austin** laughs] I say, whoa there." [**Austin** laughs] But it—[laugh]

Soprano voice (overlapping): (Singing/whispering) —*Miss Kitty...*

Jack: And very sinisterly, too.

[Echoey bass drum]

Soprano voice: (Whispering) *Miss* [**Jack** laughs] (Singing) *Kitty!*

Austin: This is, like—

Jack (overlapping): (Laughing) I know how they make that sound.

Soprano voice: (Vocalizing) *Kitty!*

Austin: Yeah...this is some, like, artpop...late Kate Bush...early Tori Amos—do you know what I mean?

Soprano voice: (Singing) *Ki-tty!*

Jack: Yeah, yeah, yeah.

Janine (overlapping): Yeah...

Austin: Very upset...

Soprano voice: (Singing) *I say...*

Austin: ...that this wasn't performed at Lilith Fair last year.

Soprano voice: (Singing) *I say...*

Austin: Too experimental, apparently.

Jack: Too experimental. God, I want this on CD. [Laugh]

Austin: It's available!

Janine (overlapping): Do you know that episode—

Jack: Yeah!

Soprano voice: (Vocalizing) *Whoa...*

Janine: —of The Simpsons where Marge is in a musical version of “A Streetcar Named Desire”?

Austin: I do!

Jack (overlapping): Yes.

[**Austin** chuckles]

Soprano voice: (Vocalizing) *Whoa there, whoa there, whoa there...*

Janine: I—I just—I feel like, in reality, sections of this would be *really* at home—

Austin: (Laughing) Yes!

Janine: —if that was made.

Austin: Yeah. You're not wrong. [Pause] “Whoa, Miss Kitty.”

Soprano voice: (Dramatic, echoey singing) *Yahoo...*

[**Austin, Janine** and **Keith** laugh]

Austin: Well, here it's also like "Yahoo dores, yahoo dores" or whatever from the Grinch, a little bit. The song of the Whos—

Janine: Yeah...

Austin (overlapping): —which is also—

Janine: ...kind of, yeah...

Austin (overlapping): —which is also holiday music.

Soprano voice: (Warbling) *Yahoo!*

Austin: Well, now it's not.

Jack: Oh, it is also holiday music.

Soprano voice: (Vocalizing) *Yahoo...*

Janine: But it's—it feels more explanatory. It feels—it feels like a—

Austin: Mmm, true. It's not—it's not that peaceful, reflective...

Janine: And also, the soprano quality makes it feel like it's evoking the yodeling. [Upbeat electronic beat begins] I really wish I knew if the yodeling "Yahoo!" thing existing the time at the time that this—

Child's voice (overlapping): (Yelling) *Hey everybody! It's Labor Day!*

Janine: —oh, god. That scared me a little bit.

[Jaunty tuba tune starts up again]

Austin: Happy Labor Day, everybody.

Children's chorus: (Singing) *Labor Day! Labor Day!* [**Jack** laughs] *Schools are closed and pools are open!* [**Austin** laughs] *Labor Day—*

Jack: (Laughing) Schools are closed and pools are open.

Children's chorus (overlapping): (Singing) *Holiday! Do all your shopping* (yelling) *at Walmart!*

Austin: Fucking David Foster Wallace didn't invent shit.

[**Jack** laughs]

[Music changes to mellow accordion tune]

Jack: Oh.

Janine: Walmart should pay this guy and just use these.

Austin: (Laughing) Yes!

Keith: Who should?

Austin: Walmart.

Janine: Walmart.

Keith: Oh! [Laugh]

Janine: Just do it on TikTok. It—like, people will love it.

Austin: Yeah. Oh...

Keith: Labor Day, Walmart's open!

Janine: Yeah!

Austin: (Laughing) Uh-huh.

[Loud clashing of percussion instruments]

[**Austin** and **Keith** crack up]

Janine: (Distracted) Why?

[Clashing abruptly stops, returns to gentle accordion]

Austin: Oh...[**Keith** coughs] oh, it's exactly what they said they were gonna do!

Janine (overlapping): Uh, okay. Alright.

Austin: It's exactly...

Janine: I physically closed my eyes...this part's nice—[more clashing percussion] oh...[laugh]

[Gentle accordion comes in]

[**Austin** laughs]

[More clashing instrumentals, now including tuba and woodwind instruments]

[Abrupt cut back to gentle instrumentals]

Austin: The build. It's the best.

Keith: It's like in a—it's like a—it's like a dinner at a nice Italian place [**Austin** chuckles] and also a marching band [**Jack** chuckles] that's trying to mess up whatever sports team's playing.

[Uptempo beat with electronic overlay starts up]

Soprano voice: (Singing) *Oh say can you...*

Jack (overlapping): (Laughing) Oh, I know what this song means.

Children's chorus: (Chanting) *Grandma's on the phone, go and tell her that you love her!*

Soprano voice: (Singing) *America...*

[**Austin** laughs]

Children's chorus: (Chanting) *Daddy's on the phone, go and tell him that you love him!*

Soprano voice: (Singing) *The golden...*

Children's chorus (overlapping): (Chanting) *Sister's on the phone, go and tell her that you love her!*

Soprano voice: (Singing) *...land...*

Children's chorus: (Singing) *Do all your shopping—*[**Austin** and **Janine** laughs] (yelling) *at Walmart!*

[**Jack** and **Keith** laugh]

[Uptempo electronic beat/jaunty tuba starts up again, at faster tempo]

Austin: That was “Grandma’s on the phone, go and tell her that you love her. Daddy’s on the phone, go and tell him...”

Children's chorus (overlapping): (Singing) *Veteran's Day! Veteran's Day! Big parade with guns and soldiers! Veteran's Day—*

Austin: That's different. [Referring to the incorrect lyrics on davesoldier.com]

Children's chorus: (Singing) *What's there to say!*

Keith: That's different.

Janine: That's different, yeah.

Jack: (Laughing) Yes!

Children's chorus: (Singing) *Do all your shopping—*[music cuts off] (yelling) *at Walmart!*

Janine: It's less controversial.

Keith: This is—

Austin (overlapping): It's less controversial.

Keith (overlapping): —they censored The Most Unwanted Song—

Janine (overlapping): In the written text.

[Uptempo electronic marching band music starts up again, at a faster tempo than before]

Keith: —to make it more wanted.

Children's chorus: (Singing) *Halloween!*

Austin: (Laughing) Oh, it's Halloween.

Children's chorus: (Singing) *Halloween! Candy corn for lunch and dinner!*

Janine (overlapping): A little double time.

Children's chorus: (Singing) *Halloween! What a scream! Do all your shopping—*[music cuts off]
(yelling) *at Walmart!*

Keith (overlapping): (Laughing) “Halloween, what a scream.”

[**Jack** laughs]

[“Hip hop” beat starts up again]

Keith: Yeah, the lyric sheet here says, uh...

Austin (overlapping): (Pained) Oh...

Keith: ...”Veteran’s Day. Veteran’s Day. Something to do with war and carnage.”

Austin: [Laugh] Uh-huh.

Keith: Is what it says.

Austin: It does say that.

Janine: Yeah, that seems like it got a little—a little different.

Austin (overlapping): That’s different.

Janine: A brush up.

Soprano voice: (Rapping) *Look out there, it’s an “injun” band!*

Austin: (Disapproving) Meh...

Soprano voice: (Rapping) *Coming this way, gonna fight for my land!*

Janine: Uh...didn’t brush that up, though.

Soprano voice: (Rapping) *And build a home town—*

Austin: No...

Keith (overlapping): No...

Austin: ...they did not.

Soprano voice: (Rapping) —*grocery store. American cheese worth fighting for! Call it “dry gulch,” O.K. Corral. Holiday spot for you and your gal—*

Jack (overlapping): I mean, I don’t like it.

Soprano voice: (Rapping) —*to get some cool shit and desert rays.*

Austin (overlapping): [Laughs] That’s true!

[**Keith** laughs]

Soprano voice: (Rapping) *Cowboy livin’ the American way. It’s cowboy livin’—*

Jack: “Cowboy livin’ the American way.”

Children's chorus (overlapping): (Chanting) *Go! Go! Go! Go!*

Soprano voice: (Rapping) *It’s cowboy livin’!*

Children's chorus: (Chanting) *Go! Go!*

Austin: (In time with chanting) *Go! Go!*

Soprano voice: (Singing) *It’s cowboy livin’* (with children’s chorus) *all the way!*

[Harp instrumental comes in]

Austin: (Relieved) Oh...

[**Jack** laughs]

[Accordion comes in]

Keith: Wait, was this different to—I didn’t hear her say “Grocery store, American cheese...worth fighting for...”

Austin (overlapping): She did say the cheese line, I believe.

Keith (overlapping): Okay.

Austin: I did hear her say...

Janine: I think it—

Austin: ...”American cheese.”

Janine (overlapping): —it happens, like, really fast.

[Slow tempo harmonica tune starts up again]

Soprano voice: (Singing, slowly) *Rope 'em up boys...*

Austin: Yeah...oh, it's like—

Jack: Oh, this is—

[Rhythmic horse gait percussion comes in]

Austin: I love it.

Jack: This is my least favorite vibe...[laugh] in the song.

Austin (overlapping): I...

Keith: The ones where it takes, like, three minutes to get through nine words is basically interminable.

Soprano voice: (Singing, slowly) *The desert is 'a calling...*

Austin: [Laughs] The thing I like about it is this feels so much like...a mid-century movie where, like, nearing the intermission, or at the intermission—

Jack: Yes!

Austin: —do you know what I mean? “Ah, rope 'em up boys. The desert's calling.”

Janine (overlapping): Mmm...that's some—hmm—

Austin: “I'm gonna go get more popcorn.” [Laugh]

Jack: Like, fucking Gene Kelly is here—

Austin: Yes.

Soprano voice: (Singing slowly) *Yahoo...*

Jack (overlapping): —doing that big tap dance routine in “An American in Paris” that takes 45 minutes.

Keith: I'm—now I'm wondering if they changed the protest...

Soprano voice: (Singing slowly) *Yahoo...*

Austin: Well—Shh!

Keith (overlapping): ...thing.

Austin: Keith!

Keith: I—well, I didn't—

Austin: Janine's not there yet.

Soprano voice: (Singing slowly) *Yahoo...*

Austin: Neither is our listener.

Jack: Keith, we'll be there in 6 minutes.

Keith: It's a teaser—it's called a teaser.

Janine (overlapping): The mournful yahoo-ing.

Austin: (Laughing) There's a lot of mournful yahoo-ing still.

Keith: Gotta keep 'em hooked during the slow bit—

Janine (overlapping): Nothing to mourn, they did okay. For a bit.

Keith: —for the teaser.

Janine: They go through the worst part.

Soprano voice: (Singing slowly, at a higher pitch) *Saddle up boys...*

Jack: Oh, you think they got through the worst part?

Austin: Uh-huh.

Janine: They didn't die in 2000...that's...as far as tech companies go, that was okay.

Children's chorus: (Singing slowly) *Saddle up, fellas...*

Austin: It's true.

Janine: They're dying now, but whatever. [Laugh]

Soprano voice: (Singing slowly) *The desert is 'a calling...'*

Austin: I don't think that ad existed yet.

Janine: Yeah, I—it doesn't seem—

Austin: It looks like it—

Janine: —it doesn't feel like it could have.

Austin: A dot-com bubble-era thing more than a...

Janine: Yeah, that's what I was wondering. I was like "What...you know, where did that follow the line?"

Austin: Yeah...

Soprano voice: (Singing slowly) *Yahoo...*

Janine: Maybe they got it from this.

Keith: Yeah, probably got it from this.

Austin: They got it from this for sure.

Janine: Dave should sue.

Soprano voice: (Singing slowly) *Yahoo...*

Austin: When—okay, I might actually have it down to...hm.

Keith: Wonder if there was another version of this somewhere.

Austin: Maybe.

Keith: ‘Cause they edited out some of the kid stuff here.

Austin: No, that—that kid thing happened a second ago.

Keith: Oh, they said the—

Austin: Yeah.

Keith: I heard them say “Saddle up, fellas.”

Janine (overlapping): It’s just like really quiet?

Austin: They did say “Saddle up, fellas.”

Keith (overlapping): But I didn’t hear them—[Gentle lullaby-sounding music begins] I didn’t hear them say “The desert is ‘a calling. Yahoo, yahoo, yahoo.”

Austin (overlapping): That was—the only thing is—the only thing the kids say is “Saddle up”—

Janine (overlapping): Oh, yeah.

Austin: —that’s why it’s in parentheses.

Keith: Oh, okay.

Austin: Yeah, yeah, yeah, yeah.

Keith (overlapping): I was misreading that as, like, the kids say this half over here.

Austin: No, no, they just say that one line.

Keith (overlapping): I get it, yeah. Yeah.

Austin: Wow, this is new! Like, epilogue music.

Keith: Mmm...

Austin: It's kind of nice, actually.

Keith: Yeah, I like the harp.

Austin: Yeah, this actually has like, a...

Keith: I mean, I don't like the harp.

Austin: I do. I want the harp.

Jack: Got that, um, "Morning has broken" vibes.

Austin: Yeah, this has, like, 1960's New York drama film...

Janine: Yeah.

Austin: ...quiet—quiet morning over New York...and it could still be a—

Janine (overlapping): A lot of these sections feel very much, like...a movie that you would watch from like the 70's or something and it like—

Austin (overlapping): Yeah, that's actually right. Yeah.

Janine: —at, like, either the start or the end, and...

Austin (overlapping): Yes.

Janine: ...and it's—it's kinda mood-setting.

Austin: Gene Hackman's about to come in...

Janine (overlapping): Some of the earlier stuff made me think of, like, those Disney movies that no one talks about anymore because they were quite bad, and then the Disney renaissance happened—

Austin: Right.

Janine: —and everyone focused on that.

Female voice: (Speaking into megaphone) *People!*

Janine: But like the—

Austin: What?

Female voice: (Speaking) *Coming together!*

Austin: Huh?

Female voice: (Speaking) *Out of a desire to obtain political power!*

Janine (overlapping): Huh?

Austin: “People coming together, out of the desire to obtain political power.” [Soft laugh]

Female voice: (Speaking) *Vice presidential candidate!*

Janine (overlapping): Is that one of the kids?

Austin: I don’t know.

Keith: Yeah, I think so.

Janine: Or is that the lady? Was it someone else?

Female voice: (Speaking) *Twenty-seven electoral votes!*

Austin: [Chuckles] “Twenty-seven electoral votes.”

Female voice: (Speaking) *Central policy issue! [Austin laughs softly] Two party system! Struggle!*

Austin: [Laugh] You think—

Female voice: (Speaking) *Gain control of the government! Executive branch! [Austin chuckles] Military branch! [Austin laughs] Foreign affairs!*

Keith: (Laughing) “Military branch...”

Female voice: (Speaking) *Influence policy!*

Jack: The voice crack on “Foreign Affairs.”

Female voice: (Speaking) *Promote ideology!*

Austin: “Promote ideology.”

Female voice: (Speaking) *Fascism! [Austin chuckles] Promote individual interests!*

Janine: Camera’s panning over a campus during a Vietnam rally.

Female voice (overlapping): (Speaking) *George Stephanopoulous!*

Austin: Uh-huh.

Female voice: (Speaking) *Imelda Marcos! Promote special interests!*

Keith (overlapping): Can’t believe she said “George Stephanopoulous,” sort of...

Female voice: (Speaking) *Sugar! Beef!*

Austin (overlapping): George Stephanopoulous shout out in here.

Female voice: (Speaking) *Bananas! Lumber! Pork belly! Pork barrels!*

Austin (overlapping): Pork barr—yup. Mm-hmm. Yup.

Female voice: (Speaking) *Coca cola!*

Janine: Did they say “banana”?

Austin: They did.

Female voice (overlapping): (Speaking) *The information superhighway!*

Austin: “Sugar, beef, bananas, pork bellies, pork barrels...”

Female voice (overlapping): (Speaking) *Three thousand years of oppression!*

Austin: “Three thousand years of oppression.”

Jack: (Laughing) With the pig symbol right underneath it...

Female voice (overlapping): (Speaking) *Who enslaved people of color?*

Austin: “Who enslaved people of color?”

Female voice: (Speaking) *Who invaded the Caribbean?*

Austin: Do you think this the sort of music people who—

Janine: The same people.

Female voice: (Speaking) *Who murdered all—*

Austin: Yeah, it is. Do you think this is the sort of music people who hate me think I listen (laughing) to?

Female voice (overlapping): *—the innocent children?*

Jack: Mmm...[**Keith** laughs] (laughing) I think they might do, Austin. [**Janine** chuckles]

Female voice: (Speaking) *You did!*

Jack: And the thing is, you *are*...

Female voice: (Speaking) *You!*

Austin: It’s true.

Female voice: (Speaking) *You!*

Keith: Yeah, right now it’s provable.

Female voice (overlapping): (Speaking) *You!*

Austin: [Sigh] Oh, they Bioshock-ed us. We're the ones.

Janine: Damn. The whole time...

[Dramatic marching band music comes in]

Chorus: (Singing) *It may be you...*

[**Austin, Jack** and **Keith** laugh]

Janine: Entire cast together...

Austin: (Laughing) On stage...[**Keith** laughs] arm in arm.

Chorus (overlapping): (Singing) *It may be me...*

Janine: Doing a promenade...

Austin: Yup!

Janine: ...yeah.

Chorus: (Singing) *It's not enough...*

Keith: Doing little kicks.

Austin: "It's not enough!"

Chorus: (Singing) *To wait and see...*

Austin: "To wait and see."

Chorus: (Singing) *And when we all...*

Jack: [Laugh] "And when we all."

[**Austin** laughs]

Chorus: (Singing) *Lock arms and sing...*

Keith (overlapping): Yeah, I was just gonna say, it does sound—this is a new edition where someone, uh...

Austin: It is.

Children's chorus (overlapping): (Singing) *Then bells of freedom...*

Keith: ...is spoken-wording over the chorus.

Austin: (Laughing) Over—over the chorus, yeah.

Chorus: (Singing) *Ring ding ding...*

Austin: God...

Female voice: (Speaking into megaphone) *It may be you!*

Chorus: (Singing) *It may be you...*

Austin: Oh, okay, it may be—it may be you.

Keith: Oh! It—I *totally* forgot that they actually do that.

Female voice (overlapping): (Speaking) *It could be me!*

Chorus: (Singing) *It could be me...*

Janine: There's more here.

Austin: They do—uh-huh.

Keith (overlapping): It's very—it's very "Yellow Submarine"

Female voice: (Speaking) *It's not enough!*

Jack: It really is.

Austin (overlapping): Uh-huh.

Chorus: (Singing) *It's not enough...*

Austin: For me, it's very...

Female voice: (Speaking) *To wait and see!*

Austin: ...uh, "Let's not shit ourselves, love and be loved," the final ten minute long (laughing) song off of the Bright Eyes album—

Female voice (overlapping): (Speaking) *And when we all!*

Chorus: (Singing) *And when we all...*

Austin: — "LIFTED" [**Jack** laughs] "or The Story Is In The Soil, Keep Your Ears To The Ground."

Female voice (overlapping): (Speaking) *Lock arms and sing!*

Chorus: (Singing) *Lock arms and sing...*

Austin: I'm a parody of myself.

Female voice: (Speaking) *The bells of freedom!*

Chorus: (Singing) *The bells of freedom...*

Austin: “The bells of freedom.”

Female voice: (Speaking) *Ring ding ding!*

Chorus: (Singing) *Ring ding ding!*

Austin: “Ring ding ding.” [Laughs]

Keith: I couldn’t—I can picture people playing Bright Eyes to people at a dance in 1996, [Music swells, then ends] [**Austin** laughs] and being like “Well, your kids are gonna love it.”

Austin: [Laughs] We did it.

Jack: Oh my god...

Austin (overlapping): (Laughing) Do all your shopping...[laugh]

Austin Janine and **Keith:** (In unison) At Walmart!

Jack: ...at Walmart.

Janine: I’m disappointed—

[Recording accidentally starts up again]

Male Voice: (Speaking) *The most—*

Janine: —there wasn’t a “yahoo!”—like, one last “yahoo!” at the end.

Austin (overlapping): One last “yahoo!” at the end. There was a “ring ding ding.”

Janine (overlapping): It would have rhymed. They could’ve put it in there.

Austin: Well, yeah, they—they can’t. They’re not allowed, unfortunately.

Janine: I’m gonna be honest, that didn’t feel like 20 minutes to me. That felt like—that felt like—

Austin (overlapping): It’s pretty good! Yeah!

Janine: —ten? Fifteen?

Austin: I could’ve done more.

Jack: Yeah, we might have a problem here.

Austin: Well, time has passed. Just like songs have gotten shorter, they’ve also gotten more like the song we just listened to.

[**Keith** and **Jack** laugh]

Jack: Yeah, I like hyper-pop.

Austin (overlapping): Like—yeah, exact—[laugh] exactly. Like, that's the thing, (laughing) right? Is that, like...[laugh] there are lots of bands that sound *kind of*—as—as, you know...discordant as that in some ways. Uh, play with discordance.

Keith (overlapping): Yeah, I mean, some of the most...atonal bits were also some of the best bits to listen—it's when it was...most like...[searching for words] more normal music, that it was the hardest to listen to, basically.

[Timestamp 00:45:00]

Jack: I quite like the children's chorus. I thought they were fun. Every time they—

Janine: Yeah!

Jack: —showed up, I thought—

Keith: Yeah.

Jack: —"What—what's happening now?"

Austin: Yeah...what, uh—

Janine: It felt seasonal. It felt like a—it felt like it was taking me through the seasons, you know? Like, it felt like this was—

Jack: All of them.

Janine (overlapping): —a tour of the year. It was a jaunt of the year.

Keith (overlapping): It did, yeah, they really hit—they did it [**Austin** sighs] sort of chronologically, yeah.

Austin: They hit many of the most important holidays that we got here. So, I really appreciate it. So, that's...that's—

Janine: It was like a year with a—with a cowboy, right? Where it's like the time passes, but for the cowboy—

Jack: (Laughing) Y-yeah. [Laugh]

Janine: —every day is the same as the next.

Austin (overlapping): Oh, wow...

Jack: On the lonesome road. Yahoo.

Janine: Mhm...

Austin: Yahoo...

Janine: Reading Wittgenstein.

Jack: Reading—[laugh]

Austin: Reading Wittgenstein.

Jack (overlapping): Oh yeah, there was a bit of philosophy there, too.

Austin: Yeah, uh-huh. [Laugh] There was *actually* kind of a lot.

Janine (overlapping): Hm, a *devastating* takedown...

Austin: Yeah...

Jack: Mmm...

Austin: ...from—from Wittgenstein? Or about Wittgen—I think it's from. I think that they're representing a position *held* by Wittgenstein, which is...

Jack (overlapping): I mean, does—does Wittgenstein say “Philosophy is nonsense”? “Philosophy itself is nonsense”?

Austin (overlapping): The....the...Tract—the “Tractatus Logico Philosophicus” I believe...digs into...the limits of language in such a way that it kind of undercuts a lot of philosophy. Do you know what I mean?

Jack: Mmm....

Austin: In the way that's like—

Jack: ...hence the soprano—

Austin (overlapping): If—

Jack: —saying “Meaning is doing. It's a language game.”

Austin: Or—yes. Exactly like that. Yes.

Keith: Um, I mean it does claim to quote him.

Austin: Yeah, I mean this is—yes, the answer here—just double-checked it—

Keith (overlapping): “Where Ludwig would claim, the logic of our language is misunder—” yeah.

Austin: That—that is the—that seems to be—(Reading) “Most of the propositions and questions to be found in philosophical works are not *false*, but nonsensical.” Because...language is doing, I suspect. Anyway. I'm not a Wittgenstein guy. That's not where I—where I—I mean, I did a little bit, but—anyway, I liked that! That was fun.

Jack: Yeah, I liked that.

Keith: Yeah.

Jack: I liked that...I—I...[**Austin** laughs] if you are an information scientist—

Austin: Yeah.

Jack: —and you have, uh, time and a lot of session musicians, I would love to hear a 2021 crack at this.

Austin: I noticed you say—

Jack (overlapping): I imagine—

Austin: —a lot of session musicians, and not...uh...an AI. Not deep learning.

Jack: Oh, no—

Austin: Not machine learning...

Jack (overlapping): No, no, no, no, no. I'm not—

Austin: ...program.

Jack: —interested in that shit.

Austin: Yeah.

Jack: Um...[**Austin** laughs] at all! [**Austin** laughs] (Laughing) Even outside of this realm.

Janine (overlapping): No, just—I mean, here's the thing, is the process is not that different, just don't (laughing) lie about it. Right? Like—[laugh]

Jack: Yeah.

Janine: If you're—if you're cherry picking—just write the fucking thing.

Austin: Yeah.

Janine: Just, you know. You have the time.

Austin (overlapping): Mhm. It seems hard! I mean, both of these things—I can imagine someone who has skill sets in some of these places and not the others, and...you know.

Keith: You know, I will say that in 2021, the most unwanted music may be music written by an AI *for* a person. To listen to on purpose.

Austin: Maybe?

Janine: (Not convinced) Mmm...

Austin: I feel like it's—

Janine: Twitter says the opposite.

Austin: Yeah...

Janine: It's very wanted on Twitter.

Austin (overlapping): Yeah, Twitter love—loves this stuff.

Keith (overlapping): Twitter says the opposite, but *not* a lot of people are listening to the music out there that is...at least, purported to be written by an AI.

Jack (overlapping): But that's just, like—

Austin (overlapping): Well—

Jack: —chaotic music, right? It's—it...

Austin: Mmm, the thing is—I think what we actually should say is, there's probably a lot of space here where there is procedurally generated music that's doing really great things and very interesting things. The specific—

Janine (overlapping): Mhm.

Austin: —thing we're talking about is pastiche music, made by a computer that's been fed pop music. Right? That's the particular thing that we're saying is unwanted—or that we would not like to listen to, because like—

Janine: Yeah, or like, the brand of—the brand of thing where it's like “We used an AI to do-do-do,” and the thing that they did was they—they, like, typed it in their iPhone and used some of the suggestions it came up with or whatever. Like, the thing of like, where people say, quote unquote, “an AI made this,” but it was really, like “Well...”

Austin: Right.

Janine: “...you had a pretty strong hand in what was happening there. It's not really—you know, the stuff that like—there's so much of it now that's like you see a tweet and everyone's like “Whoa, the AI's so funny! But also, so true!”

Austin: Right, like—

Janine: It's like, it's because a person really steered this in a direct way.

Austin: It's like I know people who do electronic music who...mess around with...you know, generated—generated stuff that I think I would be very interested in seeing what they put out.

Janine: (Muffled) Yeah.

Austin: What I don't want is someone who has fed, like, Ed Sheeran, you know, and Doja Cat into a computer and been like “Now give me a number one hit!” [Laugh] That—I mean, I 'm interested, in that way that I'm like “I bet it's bad.” But it's not as interesting as someone

composing something and then getting a bunch of (laughing) session musicians to play it like this.

Jack: [Laugh] They had sheet music, they went—

Austin: Ah—

Jack: —into the studio...*god*...

Austin: God...incredible.

Jack (overlapping): It's great.

Austin: Well, thank you for joining us.

Jack (overlapping): In any case...

Austin: Yeah...I really appreciate it. Uh...again, that was Dave Soldier...uh, along with...Komar & Melamid..."The People's Choice Music (The Most Wanted Song, The Most Unwanted Song)."

Keith: There's a lot of lyrics on this page.

Austin: Yeah, there's a bunch of other projects that Dave Soldier's done. Yeah.

Keith: Yeah...

Austin: I think you may have found something to dig into here, Keith.

Keith: "Boogie on, party people."

Austin: Yeah, mhm.

Keith: "Moanin' at Midnight."

Austin: Yup.

Keith: "Clouds in my heart," "By the moons & stars."

Austin: Mhm.

Keith: "Uncloudy day." "Future blues"?

Austin: [Laugh] This is extremely funny. This is a really good bit. This is a really funny bit. [Music starts playing, quickly cuts off] Uh...

Keith: Which one?

Austin: [Laugh] "Collaborations with Frederic Chopin: Variations on a Waltz by Chopin, from the Minute Waltz." Uh... "Op 64, number 1, 1847, live performance August 21, 2010." (Reading from [website](#)) "An old joke is on the order of 'It takes him twenty minutes to play the minute waltz!' Here is a live performance (laughing) of a collaboration with the late Frederic Chopin [**Jack**

laughs] and living electronic musician Sean Hagerty. Dave Soldier performs the Minute Waltz on his grand piano...(laughing) very, very slowly, [**Jack** laughs] lasting more than twenty minutes while Hagerty stretches the sound of each piano note over time.” So that’s the sort of person we’re dealing with.

Jack (overlapping): Oh, great.

Austin: Yeah, I’m excited to listen to this actually. So. Uh, and again, you can find information at this—we found it, including the audio, at ubuweb dot—or, ubu.com—U-B-U dot com—slash sound slash K-O-M-A-R dot html. [[Link](#)] [Sigh] (Laughing) Time.is.

Jack: Should we do a clap? Yeah.

Austin (overlapping): Let’s do a clap. I don’t know what this is, but it’s—it’s going up there.

Janine: Mhm.

Austin: Uh, forty—forty-five?

Janine: Sure.

Keith: Uh, hold on, I’m not there yet.

Austin: Okay, fifty?

Keith: Okay.

Austin: Fifty.

[Pause]

[All clap in unison]

Austin: Alright.

[End]

[Timestamp 00:51:21]

