

## Clapcast 47: Tilting at Windmills (July 2021)

Transcriber: robotchangeling

**Jack:** That's actually— that works out pretty well, 'cause I said hello, and my voice stopped working as I said hello, so it was quite embarrassing. And as I began to say, "I don't know what happened to my voice there," you said "We can't hear you," so.

**Keith:** Mmm.

**Jack:** Saved. Saved by the bell.

**Keith:** Yep, don't worry. Oh, 'cause we heard— if we heard you have something in your throat, or if you needed to clear your throat...

**Jack:** Oh, that's it. You know.

**Keith:** I would have been— yeah, three hours of nonstop...

**Jack:** A six year working relationship.

**Keith:** Yeah.

**Jack:** And then thrown away in an instant by...

**Keith:** Yeah. Yeah. I mean, it would have been the...brutal torment.

**Jack:** [laughs] 'Cause that's one thing I say about my friends. They just mercilessly [laughs] roast us all at the first sign of weakness.

**Keith:** Yeah.

**Jack:** How are you doing, Keith?

**Keith:** I'm okay. It's humid.

**Jack:** Yeah.

**Keith:** But also— I also kind of have a gunked up throat so I'm making some tea.

**Jack:** You're in Rhode Island, right?

**Keith:** Uh, yeah, yeah.

**Jack:** Is it— um, my only experience with like, East Coast humidity is in Virginia. Is it that kind of thing where it's just like the air feels like a liquid, and...?

**Keith:** Um, yeah. It's not...I haven't been to Virginia. I've been to Florida, which is famously the most humid place in the world.

**Jack:** Ah.

**Keith:** Or at least in the US. And so if...if it's a sliding scale going down—

**Jack:** Sure.

**Keith:** I would say Virginia's maybe closer to— I know it's literally closer to Florida, but I bet [Jack chuckles] our humidity is closer to Virginia's than Virginia's is to Florida.

**Jack:** Yes.

**Keith:** Just because of Florida being a peninsula.

**Jack:** What's Rhode Island's deal? Was it like a colony, an early colony?

**Keith:** It was a...it was a...so, Puritans come over, right?

**Jack:** Mm-hmm.

**Keith:** They set up their shop.

**Jack:** Mayflower, that kind of shit.

**Keith:** They have— yeah, they have such a terrible place called Massachusetts [Jack chuckles] that is incredibly restrictive. And this guy Roger Williams says, “You guys are fucking terrible. I'm going down here and I'm going to do my own thing, and it's gonna be— it's gonna be slightly cooler.” And that's what it— that's what they did. And then it has stayed that way.

**Jack:** I'm reading a book at the moment called *HEX* by a guy called Thomas Olde Heuvelt, which is a Dutch guy.

**Keith:** Great name.

**Jack:** I know, it's great. And it's a book about a town that is haunted by a witch that was killed in witch trials, you know, back in the day. And this town is, you know, perpetually haunted by this witch. But what's really interesting is that when they translated it from the Dutch, they also localized it and moved the setting from a Dutch town to a New York state village. Which is really

interesting, this idea of like, writing a story about a witch haunting a place and then trying to translate it for a English speaking readership and going, oh—

**Keith:** That's so weird.

**Jack:** Let's put it in America at the, you know, as a result of presumably East Coast witch trials and things. Really interesting localization.

**Keith:** That's so...that is so funny that, like, the localization decided that it—

**Jack:** It's bizarre.

**Keith:** —being a local space was more important than it being the original...story?

**Jack:** I would love to like talk to the people at the publishing house and to the author to be like, what was your thinking? [laughs softly] Like, what happened here? They're releasing a new edition this year, and I'm so curious if they have—

**Keith:** Is this a recently written book?

**Jack:** Mmm, let's see. [typing] *HEX*, Heuvelt. 2013. So, no.

**Keith:** Okay, but it's not— this isn't a book from like the 60s, either.

**Jack:** Yeah, yeah. No, no, no.

**Keith:** In this— in the span— I would have considered anything in the last 11 years to be like, recent enough.

**Jack:** Recent.

**Keith:** Yeah.

**Jack:** Yeah.

**Keith:** Recent enough where like...like, the person who wrote it is still writing books.

**Jack:** Oh, yeah. Yeah, yeah, yeah.

**Keith:** Yeah.

**Jack:** And presumably— well, it's wild, right? Because like, even in this American localization, there's like, Dutch settlers, and, you know, Dutch colonists and fur trappers and people out on the east coast of America that have been brought up in the story. And it's like, clearly there's

some Dutch connections still going on here, but they just— they pulled it out of the Netherlands and put it into the US.

**Keith:** It's almost...instead of a tran— it's more like *The Office*.

**Jack:** Oh, yeah. [laughs]

**Keith:** It's more like *The Office*, where they keep— instead of just dubbing *The Office*, they keep bringing it to different places and having their— 'cause famously, there's the American *Office*, but then there's like, a dozen other *Offices* in different countries.

**Jack:** Oh, have they done it multiple times?

**Keith:** Yeah.

**Jack:** That's so interesting.

**Keith:** Oh, they've done it like two dozen times, yeah.

**Jack:** Wow.

**Keith:** It's really weird, and it...I mean, I assume it's really profitable for Ricky Gervais.

**Jack:** Sure. [laughs softly] Yeah, fuck that guy.

**Keith:** Yeah.

**Jack:** Have both of you— you've both seen the, um... [sighs] Oh my god. What's that Ricky Gervais interview where he gets absolutely eaten alive by...is it Garry Shandling?

**Keith:** Oh. No, I haven't. Garry Shandling? that would be very weird.

**Art:** Yeah, that would be. That would be fun.

**Jack:** Yep. It's Garry Shandling. Ricky Gervais—

**Keith:** Garry Shandling gives a hostile interview to Ricky Gervais?

**Jack:** Ricky Gervais goes to interview Garry Shandling, and Garry Shandling clearly has— like, Ricky Gerv— it's so interesting. It's framed as like, "This is a conversation with my idol. [imitating Ricky Gervais] Heh-hey, I'm Ricky Gervais! I'm just a cheeky chappy!" and Garry Shandling is just...gives no quarter in this interview.

**Keith:** Wow.

**Jack:** And just like...you know, it's clear that he's playing a part, and how much of this was pre-staged I don't really know, but it is amazing watching Ricky Gervais try and interview somebody who visibly hates him. [Keith laughs] I don't know anything about Garry Shandling other than that it was amazing watching him kill Ricky Gervais.

**Keith:** He has two— he had two shows that were really good. I'm more fa—

**Art:** Yeah, *The Larry Sanders Show* is a very like respected...

**Keith:** Yeah. That's the one I'm more familiar with. I really liked Garry Shandling show when I was— or, *Larry Sanders Show* when I was like a teenager. I thought it was really good.

**Jack:** Who was the guy from... [pause] The music goes [singing] ba-da-da-dum, ba-da-da-da-dum, ba-dum-ba-dum, ba-dum-ba-da-da-da-dum, ba-da-da-da-dum, ba-dum—

**Keith:** Okay, uh...*Curb Your Enthusiasm*? Where it's, uh, Larry David.

**Jack:** He's another Larry, right?

**Keith:** Yeah, he's a different Larry, yeah.

**Jack:** Larry David. [laughs] Okay.

**Keith:** I was like, I'm never gonna get this. I did get it.

**Jack:** [laughs] You got there in the end.

**Keith:** [laughs] Yeah. I was like...I was like, I'm never gonna get like, *da-da-da-das*, and then I got it pretty quick, [Jack laughs softly] but it still took me a sec to get Larry David out.

**Jack:** It wrapped around.

**Keith:** Yeah, yeah. Different, uh...the...I guess I don't know which of...which of his shit— 'cause I watched them way after they were off the air, so I don't know which of Garry Shandling's shows were his like sitcom or his...different sitcom. Which of them were like more well known, but to me, he is most well known as doing like a fake late night show. Like, a...where he plays a shitty...

**Jack:** Huh.

**Keith:** It was like a sitcom about a shithhead who's a late night host.

**Jack:** What's that great show, um...that's like the fake *Bachelorette* with the guy you really like, Keith? From *Party Down*.

**Keith:**

Oh, uh...*Burning Love*. *Burning Love*.

**Jack:** *Burning Love*.

**Keith:** Yeah.

**Jack:** Which I've still never seen, but I really enjoyed the bits of *Party Down* that I watched.

**Keith:** It's...*Burning Love* is really...good. It's—

**Jack:**

It's Adam Scott, right? is *Party Down*. It's like early Adam Scott?

**Keith:** Very early, yeah.

**Jack:** And Lizzy Caplan and—

**Keith:** Mm-hmm.

**Jack:** —the other guy.

**Keith:** Uh, Ken Marino.

**Jack:** Ken Marino.

**Keith:** Yeah.

**Art:** That's not necessarily who you meant. [laughs] There's a lot of people in that show, but yeah.

**Jack:** I did mean Ken Marino. [laughs]

**Art:** Yeah.

**Keith:** Right, yeah, 'cause Ken Marino's the one who's also in *Burning Love*.

**Jack:** Isn't it kind of— wasn't it kind of his show as well?

**Keith:** Yeah. Yeah, I think that he was at least an executive producer, if not the creator.

**Jack:** How many followers do you think he has on Twitter?

**Keith:** 134,000.

**Jack:** Ooh. Art?

**Art:** Um, I'm gonna go 84.

**Jack:** Okay, Keith wins.

**Art:** Thousand. Not 84.

**Jack:** 141.9 thousand followers.

**Keith:** Wow, I was really close!

**Art:** Yeah, that was really good.

**Keith:** Huh. What a weird guy. He's weird.

**Jack:** Is he a weirdo?

**Keith:** Um...I don't know hi— I don't know his personality as a real person. I just think he has a...he has a strange career.

**Jack:** Mmm. Yeah. I think I (??? 9:17)

**Keith:** All of the *State* guys have weird careers.

**Jack:** Who are some other *State* guys?

**Keith:** Uh, David Wayne, Michael Ian Black, um...trying to think of like ones that are more...like notable, recognizable, that have like obvi— oh, Tom Lennon from *Reno 911*.

**Art:** Everyone from *Reno 911*, basically.

**Keith:** Everyone— yes, right.

**Jack:** I'm looking up these guys to see (??? 9:52)

**Keith:** Who's the other one? Ben...the other, the one who he writes with. Like, does movies and stuff. Ben...

**Art:** Yeah, Ben something.

**Keith:** Ben something. Yeah, I can't remember. They wrote a— I think they wrote a book about script writing that has a really funny title.

[0:10:11]

**Art:** There's a...there's a DVD release of the *State* TV show. They did like a sketch show on like, MTV or something. And they released it so far after it came out that they lost all the music rights.

**Jack:** Oh, wow!

**Art:** And there's like a sketch where like, I think it's like Slash is playing music, [Keith laughs] but they lost the rights to those songs, so it's just like Slash playing guitar and just generic music coming out. [laughs] It's great.

**Keith:** That's so funny.

**Jack:** That's fantastic. [brief pause] Also, hello, Austin.

**Keith:** Hi, Austin. [brief pause] Ben Garrett. That was— that's whose name I couldn't remember.

**Austin:** The— yeah. It's very funny. Very funny that he doesn't know how, what—

**Keith:** Grant.

**Austin:** What, uh...what's the phrase? What's the phrase that he doesn't know? Wow, showing my whole ass. [Art laughs]

**Keith:** That Ben Grant doesn't know?

**Austin:** Oh, wait. I though you said Garrett. I thought you said—

**Keith:** No, no, no. I corrected myself. I was trying to remember Thomas Lennon's writing partner's name—

**Austin:** Ah.

**Keith:** —that was also from *The State* and was also in *Reno 911*, and I was like, “Ben Garrett. No, Ben Grant.”

**Austin:** Ben Garrett is— Ben Garrett is the terrible right wing...like...

**Keith:** Oh, the cartoonist!



**Austin:** Political cartoonist who doesn't know what tilting at windmills is.

**Keith:** Right, yes. No, that's Ben Garrison.

**Austin:** Oh, that's Garrison.

**Jack:** Wait, what? He doesn't know what—

**Austin:** That's Garrison. Oh, did you not see this?

**Jack:** This is fascinating. How has he misinterpreted tilting at windmills?

**Austin:** I'm gonna send you...I'm gonna send you an image, and you're gonna tell me what you think this means.

**Keith:** Wait, sorry, he misinterpreted what?

**Austin:** Tilting at windmills, the...

**Keith:** Oh.

**Austin:** Don Quixote.

**Jack:** Okay. Alright. Before I look at it...

**Austin:** Yeah.

**Jack:** I have this right, right?

**Keith:** That's so funny.

**Jack:** Tilting at windmills is like—

**Austin:** Yeah, what's do you think it means?

**Jack:** It's like— it's an idiom that comes from Don Quixote—

**Austin:** Mm-hmm.

**Keith:** Mm-hmm.

**Jack:** —who famously charged at windmills—that's the tilting bit—

**Austin:** Yes.

**Jack:** —believing they were, I think, giants?

**Austin:** Yes.

**Jack:** So, I think tilting at—

**Art:** Dragons.

**Austin:** Dragons, i think.

**Keith:** Dragons, yeah.

**Jack:** Dragons.

**Keith:** Yeah.

**Jack:** Tilting at windmills is like making...making an effortful attack at something that you believe is one thing but is in fact completely outlandishly different.

**Keith:** Specifically that you think is a threat but actually isn't a threat.

**Austin:** Right, actually isn't a threat. Correct.

**Jack:** Okay. Let's see what you've linked.

**Austin:** So, okay, take a look here at this image. [chuckles]

**Art:** It's very on point, honestly.

**Austin:** It's hilarious.

**Jack:** Well, now.

**Austin:** Yeah. The only thing problematic with it is that, uh, I also hate Twitter, Facebook, and Google. [laughs]

**Keith:** Right.

**Austin:** But not for the same reasons.

**Keith:** Right. And, you know, I theoretically hate censorship, but I think that I have a very different idea—

**Austin:** Yes.

**Keith:** —about things that might be censored than Ben Garrison.

**Austin:** Yes. This is a Ben Garrison, you know, political cartoon of Don Trump Quixote—

**Jack:** What the fuck is he doing here?

**Austin:** —charging with a lawsuit spear and a free speech shield—unmarked sword, sword is just a sword—at a windmill that is grabbing cash, where the windmill blades are Twitter, Facebook, Google, and censorship, and its flag is the Chinese flag.

**Keith:** There is another unintentional allusion here that is again negative.

**Austin:** Yes.

**Keith:** Which is that he's implicitly calling Donald Trump quixotic.

**Austin:** Yes.

**Jack:** Ha!

**Keith:** Which is— I—

**Austin:** Which he also doesn't know what that means. Yeah.

**Keith:** Right, yeah.

**Austin:** Uh huh.

**Art:** Yeah, I would pay five dollars to hear this man tell me what he thinks Don Quixote is about.  
[Keith laughs]

**Austin:** Well, funny story, 'cause this isn't— here's the best bit about this, is what if I told you that this was a recurring thing that he doesn't understand? [Austin and Jack laugh] That he's, in fact, done it...uh, let's see here. One, two, three times? Three times so far.

**Keith:** Wow.

**Austin:** And also that he has a quote.

**Jack:** God damn.

**Austin:** He says, “These enemies of America are not imaginary. Yes, I realize that the Don Quixote character from Cervantes’s novel attacked imaginary enemies as represented by the windmill, but Donald Trump Quixote’s enemies are not imagined. They are all too real and dangerous.” [laughs]

**Jack:** Nevertheless.

**Austin:** Nevertheless! [laughs]

**Art:** [laughing] Nevertheless, I’m depicting this as windmills. [Austin and Keith laugh]

**Austin:** It’s—

**Art:** Who’s in this second one? Who’s this Kent fella?

**Keith:** I don’t know. It’s Kent Quixote.

**Austin:** I don’t fucking know.

**Keith:** I think the— yeah, I don’t— I literally have no idea who this guy is.

**Austin:** Uh...

**Keith:** He looks like one of the dolls from that like doll comedy. What am I talking about?

**Jack:** Oh, *Team America* shit?

**Keith:** *Team America*.

**Art:** Yeah.

**Austin:** He does look like that, yeah.

**Keith:** This guy looks like a *Team America* doll.

**Jack:** I love the fact that Donald Trump in the third one here seems to be speaking from the sun like in the Teletubbies. [Keith laughs]

**Austin:** Yeah. Uh huh.

**Jack:** He’s the Teletubby baby who’s saying “Charge.”

**Austin:** Yeah.

**Art:** It changes—

**Austin:** I like the line “The pen is mightier than the needle,” on the second one here.

**Jack:** What does that mean? That's something that sounds like it means something, but it doesn't.

**Austin:** [chuckles] It's terrible. Though—

**Art:** It changes something a lot of an external force is telling Don Quixote to charge at the windmills.

**Austin:** Oh, it's much different, right?

**Jack:** Yeah.

**Austin:** Also, if he had an army of U.S. Rangers and a dog with him. [laughs]

**Jack:** [laughs] He has persuaded—

**Austin:** I don't know what's going on in this. Yeah.

**Jack:** What's the dog labeled?

**Art:** The dog is named Zoe.

**Jack:** Zoe.

**Austin:** Ah. I don't know enough about the situation to weigh in, except to be skeptical of everything Ben Garrison draws.

**Jack:** Also...

**Keith:** This is— that's a great snippet. Like if someone were to try to be a real asshole—

**Austin:** Uh huh. [Jack laughs]

**Keith:** —to show this image and the quote, “I don't know enough about the situation.” —Austin Walker.

**Austin:** Austin Walker. [Austin and Keith laugh] That's correct.

**Jack:** I don't understand— okay. Right, so. [Austin and Keith continue laughing] If they're riding an...if he's riding an elephant in the bottom one.

**Austin:** Yeah.

**Jack:** Why isn't he riding an elephant in all of them? What makes Ben Garrett decide—

**Austin:** Well, because...

**Jack:** But they're all GOP, right?

**Austin:** Well, okay, but no, because remember, the GOP...in this one, the one I don't know enough about, [Jack laughs] the pedophilia and Satanism one. 666 at the center of the windmill blades, by the way.

**Jack:** Oh, I missed that. That's great.

**Austin:** That's the whole party is with him. Yeah.

**Keith:** Right.

**Austin:** Whereas sometimes, you know, Donald Trump. Donald Trump just does stuff. And that is Donald Trump. And there are trumppers who wish the party were more like Donald Trump. You know what I mean? That's what—

**Art:** Less like an elephant and more like a kind of bad looking horse. [Keith laughs]

**Austin:** More like a bad looking horse. Exactly. Like a sort of...

**Art:** I mean, make no mistake, I would draw a much worse horse than this. I can't.

**Austin:** Yeah. I bet if you—

**Jack:** Can't draw a horse. No. Me either.

**Austin:** —put a year into it, you'd draw a better.

**Jack:** No, aren't horses a thing that like a bunch of artists are just like, a horse is just really hard to draw. They have muscles and...

**Austin:** Yeah, but if Art...I believe in Art. If Art took a year and all he did was learn how to draw horses.

**Jack:** For a year? Yeah, okay.

**Austin:** Yeah, he'd be— he could outdraw Ben Garrison.

**Jack:** God, Art—

**Austin:** Anyway, I have another thing I have to say before we do this podcast, which is you're talking about *The State* and *The State* losing access to that—

**Jack:** Oh, the music?

**Austin:** It's MTV music, yeah. There's another show that that happened to. It's my favorite example of this. I'm sure I've said it before, but it is Fox, the Fox channels and MC G's *Fastlane*, a movie that came— or, a show that came out after *Fast and the Furious* one. And that sort of, frankly, was prescient about *Fast* and the— *2 Fast 2 Furious* and its tone and characterization. In which Bill Bellamy...uh, what's his name? Uh, Peter Facinelli, who you might know as the vampire dad from the *Twilight* movies who's the doctor, and Tiffani Amber Thiessen are a trio of undercover cops who...there's a very stupid— there's a very stupid slogan that their undercover cop like team uses. I think that it's— they, "Everything we seize, we keep. Everything we keep, we use."

**Jack:** What?

**Austin:** And so they have a base of operations called the candy store, which is a warehouse of stolen and recovered cars, guns, drugs, boats, et cetera. [Jack laughs] So they just have like Lamborghinis. And they use all of that to establish themselves as new undercover, you know, identities in order to infiltrate and take down criminal cartels or whatever.

**Jack:** Oh my god.

**Austin:** And it's all very early...early 2000s. It was 2002, 2003, and it was—

**Keith:** Like a civil asset forfeiture show.

**Austin:** A hundred percent, yes, [mocking] except way sexier. Way more pyrotechnics and diamonds, you know? And it was filled with licensed music from the early 2000s. So like, for example, Fred Durst is a cameo in the first episode, and it's filled with...with Limp Bizkit music, and there's just like, it's that style of music, right? It's that, it's like nu metal to the edge, like just overflowing with that era.

**Jack:** Well, this sounds great.

**Keith:** And that stuff is too expensive to put in a show these days. [Jack laughs]

**Austin:** And that stuff is— well, and let me tell you, Keith. That stuff was too expensive to put on the DVDs. [Keith laughs] They couldn't license it for the DVDs.

**Jack:** Oh, wow!

**Austin:** So—

**Keith:** Oh, the DVDs, right.

**Austin:** So, so, they rerecorded new fake nu metal for all of the scenes in the entire show. They did knock off bad Limp Bizkit and—

**Jack:** Wow.

**Austin:** —Linkin Park and like pop hip hop, you know, of the era, and it's just filled with it. And I have those DVDs somewhere, and it's amazing. And the version you can buy now, they've gone back and gotten the licenses again!

**Jack:** Oh!

**Keith:** Wow.

**Austin:** So now, you go out and get it—

**Jack:** So you've got like a great bootleg.

**Austin:** Yes, except that it's real! My version that has the bad soundtrack was real. It's just now it's back to being the good one. It's so funny. It's so good.

**Jack:** You have these? You have these? As a—

**Austin:** Yeah, they're in the other room. Yeah, uh huh.

**Jack:** Oh my god. Look, next time we're like on holiday somewhere. [laughs]

**[0:20:00]**

**Austin:** [laughs] We, uh...I recently brought this up to a different set of friends and shared a bunch of like bad [imitating show preview] "Next week on Fox. In this episode of Fast Lane, they rescue Bill Bellamy's dad," or whatever, right? And there's one image...I'm just gonna...this isn't good Clapcast material, but I do have to share it.

**Jack:** Because it's an image. [laughs softly]

**Austin:** 'Cause it's an image. Well, and then it's gonna be something on top of being an image. Also, it's gonna take me fucking forever to find this probably, isn't it? Inside of one of the images, there was a picture of Tiffani Amber Thiessen holding a gun, hiding— hiding behind a part of the



car like— [laughs] Okay. I found the image. It's extremely funny. Hiding behind the car, and the way it's framed is senseless, because it's mostly car. [all laughing] It's her hands sticking up over it, and it just makes no sense.

**Jack:** This is the whole frame?

**Austin:** That's the whole frame. That's the whole frame.

**Art:** Yeah, you can tell by the Fox logo.

**Jack:** Oh, yeah!

**Austin:** Uh huh. One good news. From this server I'm in, we turned it into a pair of emoji, [Austin and Jack laugh] with gun left and gun right. [Keith laughs] And so, for instance, let's see here. I could make...what do we got in this server?

**Art:** Alright, but the emoji's cutting off some of the hand. You're...

**Austin:** It is, but that's— I promise you, I promise you long term it's gonna be okay, because for instance—

**Art:** You're sensationalizing.

**Austin:** Gun right. There's Sheev Palpatine holding up a gun. [all laugh] In a shootout, presumably. Oh, here's a good one. This is a good...this is a good...where is my...where is my important...? Hey, where'd that emoji go? [chuckles] That's the name of Sylvi's podcast, right? Hey, where's that emoji go? [laughs]

**Jack:** Yeah. [laughs softly] Hey, where'd that emoji go?

**Austin:** Oh, here it is. Here it is. There's this one, and then we can do gun right and gun left over here. And there's Waluigi, just absolutely losing it. [Austin and Keith laugh]

**Jack:** Oh, he's ready to go.

**Keith:** That's a screenshot from that movie *Guns Akimbo*.

**Austin:** [laughs] Yeah, that's what that's from.

**Jack:** Oh yeah, with Daniel Radcliffe.

**Austin:** Yeah, that's Daniel Radcliffe. He plays Waluigi in that one. Alright.

**Art:** Austin, am I learning that you have Discord Nitro right now?

**Austin:** Yeah, I have Discord— yes. Yes, I send huge files over Discord all the time.

**Art:** You can send bigger files if you have Nitro?

**Austin:** Yeah.

**Keith:** Yeah.

**Austin:** Yeah. 100 megs. 100 megs.

**Art:** Oh. Wow.

**Jack:** 100 megs!

**Keith:** See, that's still really small though.

**Austin:** It's pretty small.

**Jack:** I've been sending you MP3 files this whole time, Austin.

**Austin:** Yeah, I've been sending WAVs.

**Jack:** [chuckles] Sending WAV files.

**Keith:** We wouldn't even be able to send *Friends at the Table* WAVs with that.

**Austin:** No, we wouldn't. Of course not. No. But I can send MP3s. I can send videos.

**Keith:** Yeah.

**Austin:** You know?

**Art:** Because I don't know when this'll come back around, I'd like to bring up...I think the Mandela Effect is nonsense. I just want to say that.

**Jack:** Mmm. Okay.

**Art:** Just right off the top

**Keith:** Well, okay—

**Jack:** Just a preamble to...

**Austin:** Because you're about to say that you believe in it. That's what's about to happen.

**Art:** Because I'm about to say that I am a hundred percent sure that the 1999 rap metal song "Butterfly" was by Limp Bizkit.

**Austin:** No, you're wrong.

**Keith:** Yeah.

**Austin:** You're just absolutely wrong.

**Art:** I'm pretty sure I'm right.

**Austin:** No.

**Art:** I'm pretty sure it's still...

**Austin:** [chuckles] It's not even close.

**Art:** Even if you listen to it now, that that's Fred Durst singing.

**Austin:** [laughs] No, it's not. This is spoken as someone who has not listen to as much of Crazy Town's "Butterfly" as me.

**Art:** Apparently.

**Austin:** Unfortunately.

**Art:** I mean, it comes on the radio, but that's Fred Durst singing.

**Austin:** It's not. It's, uh, the guy from this.

**Art:** [softly] It is.

**Keith:** Crazy Town.

**Austin:** It's guy from Crazy Town.

**Art:** Yeah, I can read Google too.

**Austin:** It's, uh...

**Art:** When the Jews in the media came and fixed it.

**Austin:** [shocked sputter] Wait, what? [Keith laughs] Oh, right, that's what people...right, that's how—

**Jack:** [surprised laugh] Is this how the Mandela Effect works?

**Austin:** The Mandela Effect, of course, like all conspiracy theories, ends up working itself into antisemitism, right?

**Art:** Yeah, uh huh.

**Austin:** Of course.

**Keith:** Well, and it starts with just like a bunch of people from America not knowing enough about South African politics.

**Austin:** Correct. Correct. Yes.

**Art:** Yeah, mm-hmm.

**Austin:** Yes. And—

**Keith:** It's literally born out of being like, "Oh, I thought that guy died."

**Austin:** Yes. And then Black actors as the like, the classic...

**Jack:** Yeah.

**Austin:** Shaq Sinbad.

**Jack:** Uh, Sinbad.

**Austin:** Yeah, uh huh.

**Art:** Yeah. Let me tell you two people who don't look alike.

**Austin:** At all!

**Art:** Is Shaquille O'Neal and Sinbad. [laughs]

**Austin:** At all!

**Keith:** Yeah.

**Jack:** Oh my god. I saw a great TikTok the other day, which was...it was like an older bearded guy. He looked a bit like, sort of like Santa. And he just said: you know, look. [sighs] All these conspiracy theories. They're all tame. You know, what you need to do is come to me, give me \$25, and I'll make your brand new conspiracy theory. It's gonna come out of nowhere. You're gonna be surprised. The reason that climate is changing is because we're running out of shadows.

**Austin:** [laughs] Good.

**Jack:** Which I thought was a good schtick to have.

**Austin:** It did not work itself into antisemitism, incredibly.

**Jack:** God. The fake sun is a really good one. Was it you who put me onto this, Austin?

**Austin:** Uh...yes, the...

**Jack:** That the sun has changed since the 90s or something? It's like less...

**Keith:** Oh, right, that the sun is a new color. Yeah, I know about this one.

**Jack:** Yeah.

**Austin:** Yeah. Uh huh. Great, fantastic. There's also—

**Keith:** [mocking] I'm pretty sure the sun used to be better when I was a kid. The sun was nicer

**Jack:** [laughs] It's so good.

**Austin:** It's very funny.

**Jack:** Well, I think a lot about how when I was a kid, and I was, you know, waking up really early to have to go to school and then having to go out and play during like, um...

**Austin:** Yes, this is what it...this is it. This is the...this is the thing you're talking about.

**Jack:** During recess and things. And I think, you know, I have like these...not clear, the opposite of clear. I have these very sort of incoherent memories of being, I guess, like six or seven and playing in the playground. And like, I could totally see myself getting these things of like, oh, there was more natural sound in the world. Or like, I have memories of like the smell of tree bark, or I have memories of like—

**Austin:** Uh huh.

**Jack:** —being out and it being way colder than it used to be.

**Austin:** Yes.

**Jack:** Or of like the sun looking different or shadows behaving different.

**Austin:** Yes.

**Jack:** And I truly think that what that is is: A, I was a kid.

**Austin:** Yes.

**Jack:** So, the way I thought about the world was different. And B, I was spending more time outside. [laughs softly] I was spending more time...

**Austin:** Yes. Just generally speaking.

**Keith:** Yeah. Way more time, probably.

**Jack:** You know, like—

**Austin:** Yeah, the one that you're talking about is this post that says...

**Jack:** It's a great post.

**Austin:** [reading] "When I was a kid, I have a very specific memory— very specific memories and instants of the sun being yellow slash orange in color. That's why we drew the damn thing that color in pictures. But beyond that, I remember being able to look up at the sun—"

**Keith:** [laughs] That's why we drew it!

**Austin:** "—and not have to immediately turn my eyes away. You could look at the sun kind of unfocused, and it would almost darken in shade, and the rest of the sky would turn a purple slash reddish hue like you're wearing shades. Obviously, you couldn't do this like forever. But I definitely remember being able to look at the sun for about 30 to 40 seconds. That's literally why the whole concept—"

**Jack:** I mean, A, don't do that.

**Keith:** Brian Regan is an much older person than I am, and he could only get six at the sun stare, so.

**Austin:** Yeah. [Austin and Jack laugh] As the—

**Jack:** The thing is, pick your time.

**Austin:** “The sun is white now.”

**Jack:** That’s the sun. No.

**Austin:** “Very clearly white, and it’s not a hint of yellow or orange! If you look at that thing, it’s like a shining fucking match lighting laser pointer at your retina.”

**Jack:** That’s because when you go outside—

**Austin:** Uh huh.

**Jack:** Now, as an adult—

**Austin:** Yes.

**Jack:** —that is what the— the sun looks different at different times of the day.

**Austin:** Of the day. Yes.

**Keith:** Right. And you know when it looks most yellow?

**Art:** Also, maybe you fucked up your eyes staring at the sun for 30 seconds. [Austin laughs]

**Jack:** Also don’t look at the sun, yeah.

**Keith:** It looks the most yellow when you’re a kid and you’re getting up for the school bus.

**Austin:** Yes. When it’s just rising in the morning? Yes.

**Keith:** When it’s just rising. And then when you’re a kid and you’re playing outside in the evening.

**Austin:** Mm-hmm. Mm-hmm.

**Jack:** I mean, I remember—

**Austin:** The two times we are not allowed to be near the sun, because we’re adults, and they have outlawed it. [chuckles]

**Jack:** God.

**Keith:** Well...

**Austin:** You have to break the law to see the sun.

**Jack:** It's been raining. It's been torrentially raining the last couple of days in the U.K. And when it rains, I am disincentivized to go and work in the garden, 'cause it sucks shit out there.

**Austin:** Yeah. Of course.

**Jack:** So I've been inside pretty much for the last couple of days. But like, over this summer, I've been doing a lot of work in the garden, and I have just started noticing things like, oh, I can hear outside sounds in a way that I'm not used to. Or like, you know.

**Austin:** Yeah.

**Jack:** I'm more aware of the colors of the garden or things like that. And none of that's like mystical or magical stuff. It's just like when you're a kid, you get up early in the morning and you have to walk to school or you, you know, teachers turn you out of classrooms to go play in the cold outside.

**Austin:** Right. Right.

**Jack:** So you're like, oh yeah, I'm gonna go to...how often as adults are we like—

**Keith:** Still the coldest that I've ever been in my life is waiting for the school bus, winter morning.

**Jack:** Oh my god. When I was a kid, I was cold so often.

**Keith:** Waiting for the school bus winter morning is the coldest I've been since I was a kid.

**Austin:** Mm-hmm. Mm-hmm.

**Jack:** I've been pretty cold in New York in the winter. That's a cold place.

**Austin:** Sure is.

**Keith:** Yeah.

**Austin:** Sure gets cold here. Alright. We should do a podcast.

**[musical transition]**

**Austin:** I'm gonna fucking sneeze again. God damn it. Nope, it— mmm, it's right on the edge.

**Sylvia:** God damn.



**Austin:** I hate this. These allergies are killing me.

**Dre:** Mm-hmm.

**Ali:** Just say achoo really loud, and maybe...

**Austin:** Achoo! [Ali laughs]

**Art:** Gotta look at a light.

**Austin:** I tried. I have that thing, and it didn't...it's not. It's too gone. It's gone.

**Art:** Mmm.

**Ali:** Wait, does that...we'll talk after class. [laughs]

**Austin:** Yeah. Wait, after class? [Ali and Dre laugh]

**Ali:** You know what I mean.

**Austin:** I do, but... [laughs] Um.

**[Sangfielle Clapcast music plays]**