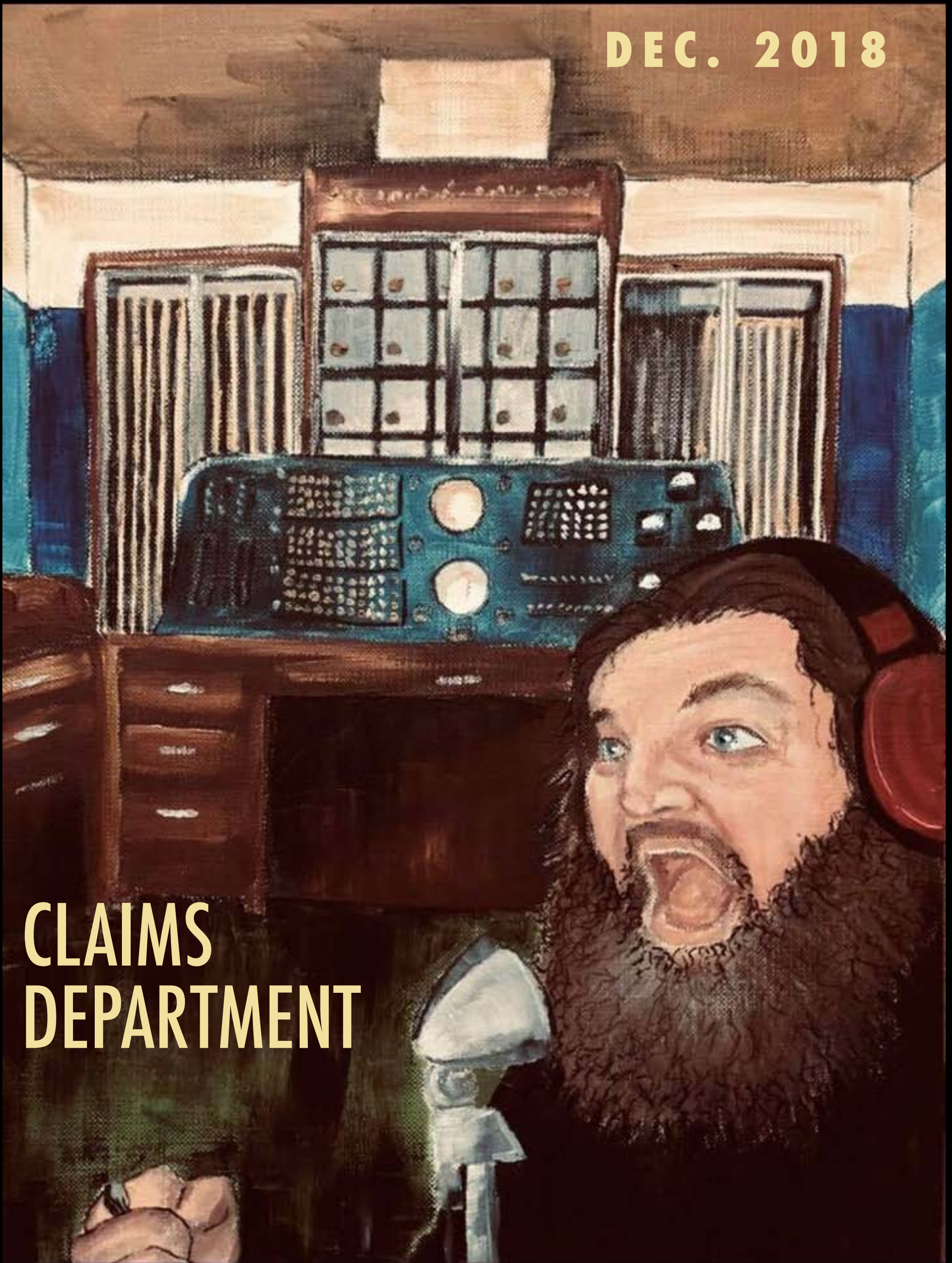


DEC. 2018

CLAIMS DEPARTMENT



CHAPTER 1

MY FAVORITE PODCASTS

What follows is something of a series of love letters. I got to interview a few wonderful folks, and basically I listened to a bunch of podcasts I was already regularly listening to.

Editor

Chris Garcia

I created a couple of articles, because there are bigger names out there that getting a hold of isn't exactly easy. No problem, I can always write about stuff, no?

Two things you won't find are two of my favorite podcasts, Slums of

*I love podcasts.
That is all.*





PODCASTS!

Cover by Hillary
Pearlman Bliss



Film History and 99% Invisible, both of which I did big ol' interviews with the folks who create 'em. I'm going to be using those a little later.

Also, can I get a big ups for Hilary! Her cover, as always, is nothing if not AMAZING!!!!

There's gonna be a lot of 1999 in all the GarciaZines of 2019. It was a big year, incredible flicks and so much more! There's a Journey Planet all about the Matrix, and you should watch this space, and The Drink Tank, for so much more.

And now, way more Podcast material than you're ready for!!!



PODCAST #1

Best Episodes
Norwegian Black Metal
Episodes 185-187

LAST PODCAST ON THE LEFT



*Marcus +
Ben +
Henry =
Chris*

If you could split me three ways, each of the pieces would resemble one of the hosts of Last Podcast On The Left. Marcus Parks, the Mad Academical. Ben Kissel, the wise giant. Henry Zebrowski, the wild man. These three work so well together, and I see why, I know why. Frankly, I am why.

They're the three parts of me.

Let me start from the beginning. Last Podcast on the Left is one of the longest-running podcasts in a very interesting segment of True Crime which combines murder stories and paranormal fun. It spawned shows like 13 O'Clock, and it's a very wise combination that has played since the days of Unsolved Mysteries. They didn't invent, but pretty much solidified, the True Crime Comedy Podcast. It's funny, and at times, there's a greater emphasis on the funny, but it also delves into the Heavy Shit, as they're apt to say. The comedy is often at the expense of the perpetrator of the crime, though they sometimes punch towards victims, and sometimes they punch themselves for doing so. It's a problem with a comedy podcast that so often digs into crime.

Marcus is a genius, and an incredible researcher. He reads. A lot. He's probably the smartest guy in any room he's in, and he surrounds himself with incredibly smart people. I am nowhere near as smart or as widely-read as Marcus, but there are similarities. We both dig deep, and we both know

Last Podcast on the Left debuted in 2011

LAST PODCAST ON THE LEFT

how to synthesize a story out of sources that others might not find fascinating. The Donner Party episodes, one of their best sets of shows, featured Marcus talking the joy of reading wagon manifests. I TOTALLY GET THAT!!! Little strange fiddly lists are completely fascinating to me!

One of the signifiers of the show is that each of the guys have their own sign-off phrase. Marcus uses "Hail Gein!" in reference to the legendary killer/cannibal Ed Gein.

And then there's Ben Kissell. He's a big guy, and a funny guy, and he is supposed to be the stand-in for the audience on the podcast. He's good at it, and he's really funny. If Marcus is the brain of the podcast, then Ben is the heart of it. He's political, including running for office, and his view is somewhat close to mine in that he's got a libertarian streak, but also a look at a very different angle of current liberal attitudes.

Oh yeah, and he's a big wrestling fan.

There was an episode a few weeks ago where he talked a lot about wrestling,



Last Podcast on the Left is one of the most prolific Podcasts with more than 330 episodes

LAST PODCAST ON THE LEFT

bringing up Shawn Michaels losing his smile, and Roman Reigns' leukemia coming back. He's very clear that it's his thing, and I love that!

Ben also has a fine sign-off – Megustalations!

Then, there's Henry Zebrowski.

If I am honest, I will admit to being very loud. If I'm honest, I am often inappropriate as a way to attempt to deal with the forces of the world I don't understand. If I'm honest, I have far too much knowledge of the occult. If I'm honest, I would love to be an entertainer.

All of those things are a part of the definition of Henry, but there's more. You see, he's the fully-loaded version of all those things that I have within. He's leveled all the way up! If Marcus is the brains, and Ben the Heart, Henry is the balls. He's gruff, loud, powerful, and ultimately talented! He's everything I wish I could be, and his sign-off of "Hail Satan!" isn't my bag, but it's a great sig for the entire series.

There is the downside to Henry. One, which they're actively trying to break him of, is responding to hearing about the more brutal kinds of murder with "Fuck Yeah!" That's one of the massive problems with a lot of true crime fans: it comes off like they're rooting for the murders to be exciting, but it's more complicated than that, and I totally have the same problem myself. It's not that he's saying "Yeah, someone was BRUTALLY murdered, not just regular murdered!" but instead something more like "This is the edge of humanity, and it excites me to try and grapple with the concept."

Over all, I'd likely say that Last Podcast on the Left is my favorite True Crime Podcast, and top three overall, but largely, it's the three hosts who work so well together, because they're the three sides of many of us who are into True Crime.

Hail Yourself!

The spin-off shorter-form Side Stories is hosted by Ben and Henry

LAST
PODCAST
ON THE
LEFT

PODCAST 8

THINKING SIDEWAYS



Thinking Sideways was a great podcast. It's still great stuff, but there's no new material coming. It was an Unsolved Mysteries style cast, not actually True Crime, but at the same time, they covered a lot of true crime stuff, including a couple of the most impressive cases. They could give you a great episode on something like the disappearance of Jim Gray, and then one on something murderous like Mr. Cruel, the crime-iest of True Crime, and then something amazing and off-beat like Washington's Eagle, a story about Audobon and his drawings. They were all over the place, and it was marvelous.

And, of course, was marvelous.

One of the hosts, Steve, moved to Vietnam, and thus, the podcast ended, but it's still there for y'all to see!

I was lucky enough to get Devin to answer a few of my questions!

Can you tell me the Thinking Sideways origin story?

Yeah. Steve and Joe have been friends for ever, and were at the bar one night discuss I think DB Cooper. I interjected with my thoughts and we became friends. Somehow we came up with the idea of a podcast (I think it was Steve's idea), and the rest is history!

How did you divide up the duties of creating/marketing/writing the podcast?

It ended up being kind of natural selection. We all wrote our own episodes, I'm good at social media so I took that on.

What was your favorite episode that you handled, and what was your favorite someone else managed?

Lake City Quiet Pills was by far my favorite episode. It ended up being a kind of insane mind-fuck that culminated in me being so

**Thinking Sideways
ran from 2013 to
2018.**

THINKING SIDEWAYS

paranoid that I thought I was being followed for a while. I am still not sure what happened with that episode.

As for a different episode, I think Brandon Swanson. That mystery is kind of an insane case.

Were there any stories you really wanted to cover that you just did manage to make happen either because of timing or just the topic was too big, or whatever?

Yup. I really wanted to cover the death of Kendrick Johnson. I had planned to do so, but the week I was going to cover it, True Crime Garage covered it. I was so mad at the Captain because we had talked about the case like a week before and I told him he couldn't cover it and he promised he wouldn't... like a jerk!!

You managed to do two episodes about people I knew (Abismo Negro and Jim Grey)

**The best episode?
For my money it's
the Toynbee Tiles,
but there's also
the wonderful episode
about the
dark song Gloomy
Sunday**

**THINKING
SIDEWAYS**

so I figure a lot of folks who had connections to stories you told must have contacted you. Do you have any good stories of that?

Not really. There were only a few people who reached out and it was generally mundane. I got an email from Anna Waters' mom recently and that was bonkers. The only really crazy one was when I covered Karin Waldegrave, I got a ton of emails from people both claiming to have known/ know her or know for sure she was a fake. It was kind of crazy to be getting like 10 emails in a week just totally contradicting each other.

I know a few mysteries you've covered have been solved and I'm betting a few more as well. Have you ever looked back at one of the solved mysteries and compared your thoughts to what was finally discovered?

We have. In general, we felt that our thoughts aligned with how things actually happened. The thing about these cases is that the reason they are so insane is because

Two episodes to note are the Princes in the Tower and Jack the Ripper, both of which take much discussed matter and dissect it beautifully

THINKING SIDEWAYS

they're unsolved. When cases are solved, they become kind of boring.

My personal favorite episode was the Toynbee Tiles, and really it covered the topic better than any other thing I've seen or read. Part of it was that it was a Devin episode. How'd you divy up the topics?

We had a list, but we got to pick our own topics. It generally worked out okay because we had different tastes. We did note on our list sometimes like "Devin's working on it" or "Joe has dibs".

So, I miss Thinking Sideways a lot (and it's made my Thursday listening much thinner!). What podcasts would you recommend to try and fill the gaping hole that TS has left?

True Crime Garage, Thin Air, The Trail Went Cold, Minds of Maddness. There aren't a ton of UNSOLVED mysteries podcasts, more true crime. For sure check out Generation Why,

THINKING SIDEWAYS

which started just around when we did, and is still going strong.

Any chance of a new project from the team, or some subset of the team?

I am about to record the first episode of a totally different podcast concept. I know Joe is working on some things too.

And finally, looking back, what was the best part of the whole experience of making the show?

Literally the whole thing. Getting to create something we really loved, on topics we were interested in, for people who were interested and engaged. Fuck the haters, there were some, but overall we got to meet a ton of really amazing humans— both fans and other creators— and it was truly an honor.

THINKING
SIDEWAYS

PODCAST #3

MY FAVORITE MURDER

Best Episode
Proclensity
Episode 105

In many ways, My Favorite Murder is the best example of the comedy true crime podcast... or at least it would be if it were really a True Crime podcast. I honestly don't think it is, and I've had a hard time explaining it in a way that doesn't feel dismissive. Because it is so much more powerful as something more than a True Crime podcast, and that's what makes me love it so.

First, it is the two of them: Georgia Hardstark and Karen Kilgariff. They are funny funny amazing women. Karen is a hilari-





MY FAVORITE MURDER

*My Favorite
Murder
debuted in
January
2016*

ous comic, and I first became aware of her in the days of Mr. Show. Georgia has done a bunch of web-series stuff, but in my eyes, her best stuff is Drunk History. She's so great delivering the story of the Centerville Letter Writer. They have amazing chemistry together, and not just with regards to timing of their comedy, but with regards to their openness with their struggles. Both have had issues with mental health and substances. They're open about it, and both seem able to bring more of the other out when they're each talking. The opening, unformatted portion of each podcast is full of the two talking about various things and it's more like they're having the kind of conversations that I always notice us having before we actually start recording for Fanboy Planet or Nerdvana. It's wonderful.

They follow that up by each of them choosing a story and telling it, ostensibly to one another, but really for the amusement of the audience. The stories are mostly murders, but they also go into things like the Great Molasses Flood of Boston, some paranormal, though not much, and some just straight-up mysteries. They're both great storytellers of the kind I love: they never let the story get in the way of making a joke that lives outside the narrative.

There have been some epic stories that they've told. The way Karen handled The Crime of the Century murder of Stanford White, or Georgia's Collar Bomb Robbery story. They're all good, and it's not just the stories that work, it's the fact that they never stop being themselves. That sounds stupid, but I say listen to my podcast Zodiac Speaking. That's not me; that's my voice being Storytelling guy. They do break a bit, and sometimes the stories pause so that they can just talk, or relate their own experiences. This is food for my soul, it is!

They do get a bit tied up at times. Details aren't that important, and sometimes they get things wrong. They sometimes say the wrong, or at least express things in a way that might not be all that sensitive. It happens. They do corrections from time-to-time, and that's the best we can ask for, no?

The closing includes the segment called Fucking Hurray. It's their "What's good in my life" portion, which is delightful because it is more looking at them as people. That's great stuff. They sign off every episode with two tags. The first, the tagline for the entire series

*Karen is Brilliant.
That is all.*

MY FAVORITE MURDER



If you get a chance to see them live, the shows are amazing, but spring for the meet-and-greet

is “Stay Sexy, and Don’t Get Murdered” and that’s followed by Georgia asking her cat, “Elvis, Want a Cookie” and Elvis meowing. It’s a good, dependable ending.

None of that is really what MFM is, though. Well, it literally is, but literally it’s also not what’s figuratively going on. The real thing that makes MFM great is the interaction of the two of them, and the show in full, with their fans, the massive wave of humans they’ve deemed Murderinos.

They’re the most successful touring podcast, and they interact with their fans thoroughly. They Tweet, they Insta, they have a Fan Cult, they do live show meet-and-greets, but what’s most important is that they read their eMails on the show in the Minisodes they do every Monday. That is literally the fandom getting to be of the show, and these connections are what’s most important about the show: the connections. They give voice to mental health issues, and things like Rape Kit Testing. They raise funds, directly and indirectly, and they just make some people feel much less lonely, which is a mitzvah.

THE ART HISTORY BABES

PODCAST 4

*An interview with
Corrie: Art His-
tory Babe in Good
Standing*



Best Episode
Abstract
Expressionism
Episode 49

The Art History Babes pod-
cast is one of the finest around. It's con-
versational, but informative, it's funny, it's
fun, it's different. They met as Grad stu-
dents and bonded, and shared their path
with us, which has been a major reason I
keep listening!

THE ART HISTORY BABES



Art History Babe Corrie was kind enough to answer my random questions!



1) What is the origin story of the Art History Babes?

The four of us (Corrie, Nat, Ginny, and Jen) were in our first year of grad school together. We were out getting drinks one night to let off grad school steam. At some point, Ginny told an amazing story about the Italian Baroque artist Gian Lorenzo Bernini. Instantly, I (Corrie) was like “We should start a podcast!”. Everybody drunkenly agreed and here we are.





THE ART HISTORY BABES



2) What is the mission statement of your podcast?

I don't know that we have an official "mission statement" but we hope to make the study of art history fun and accessible. We want to help people realize that learning art history is learning how to read images and that visual literacy is an important skill in an increasingly visual world. We also want to highlight marginalized art and artists and expand the possibilities of what can and should be studied in the discipline of art history.



3) Can you walk me through how y'all divvy up the duties on an individual episode? Do



THE ART HISTORY BABES

each of you have a divined role, or are things more fluid?

Each episode is pretty fluid and fairly straight forward. We pick a topic and then each host is responsible for their own research. We communicate to each other a rough outline of what we each want to cover to avoid too much overlap and then we let the episode unfold naturally. Nat and I are the owners of the Art History Babes business, so we are responsible for everything that goes on in the background such as editing, production, social media, website management etc. etc.





THE ART HISTORY BABES



4) You've got a loyal fanbase, as is evidenced by the eMails y'all share. How do you interact with 'em?

Our fans are the loveliest of people and we are so so grateful. We try to share emails on air as often as possible and we're pretty good about interacting on social media (particularly instagram). We are also trying to develop our patreon into a space for discussion and community where we can interact with our audience and they can interact with eachother.



5) when selecting which artworks/artists you'll be talking about, what do you take into consideration? Are you more interested



THE ART HISTORY BABES



in covering the hidden gems or the marquee names/works that folks might expect?

We try to do a mix of both. We want to be a resource for those that may be studying for exams but we are very concerned with covering marginalized artists and topics that are not commonly associated with the academic study of art history. We receive a lot of requests so we try to take those into consideration as well.

6) Have you ever tried to do an episode that just didn't work?

Oh definitely. Working in the content creation space requires that we churn out material often. However, we all live in different cities



THE ART HISTORY BABES



and all have multiple jobs. Therefore, we can't expect that the stars will always align and that every episode will be a banger. I don't know if we've ever had anything disastrous, but we have had to start episodes over because the flow wasn't there. A lot of the magic happens in post-production and a big part of what we do is making the best out of whatever material we get.



7) I'm asking every one I encounter with any touch to the art world this question - What's your take on the Banksy auction kerfuffle?

We actually just dropped a patreon extra episode all about this! You'll have to head over



THE ART HISTORY BABES

to patreon.com/arthistorybabes to find out



8) What art podcasts do you listen to? And what other podcasts?



I've listened to Art Curious, The Lonely Palette, Art Matters, Art and Cocktails, and Art for Sale.

They are all wonderful and each one has its own style and approach to the topic of art and art history. But, to be honest, I don't listen to any of them super regularly—just because so much of my life is producing an art



THE ART HISTORY BABES



podcast, I don't have much desire to listen to them in my free time.

Other podcasts I listen to are Stuff You Should Know, Stuff Mom Never Told You, TED Radio Hour, Invisibilia, This American Life, and Fresh Air.



9) What's the path for the future of the Art History Babes?

Oh so many ideas! We have recently started creating YouTube content and there seems to be a lot of potential for growth there. We would love to start traveling, doing events, and collaborating with contemporary artists. Nat and I recently flew to Boston to collaborate with contemporary artist Jason Chase

THE ART HISTORY BABES



and the Boston MFA and that was a dream. So we hope to do much more of that. And of course just getting to a point where we can fully devote ourselves to this project and not have to work so many odd jobs to stay afloat.

PODCAST 6

I DON'T HATE THIS



Why did I start Three Minute Modernist?

Because there was no chance I'd ever be able to compete with I Don't Hate This as far as doing a full-fledged podcast in the Art space. They call themselves the Avantest Garde podcast. That's pretty darn accurate. It is only via a podcast hosted by two artists, Eric Wenzel and Nina Litoff, that you can explore contemporary art without the all-too-frequent academic drone, and it is only via two incredibly interesting humans, along with a cadre of others at times, none as frequent as Super-Producer Andre Callot, that you can make a conversational and fun podcast that never



feels forced. In fact, it feels far looser than podcasts with a similar concept like Last Podcast on the Left or My Favorite Murder because they're not nearly as structured, but at the same time, they deliver amazing content. Listening to the podcast isn't an Art History Lesson, though you'll learn a thing or two, but it also isn't two artists dicking around with art history in the background. It is, often, experiential. The episode where they play the boardgame Masterpiece is an excellent example. They take playing a boardgame and neither gussy it up with over-the-top shennigans nor over-intellectualize it. It's friends playing a game and they happen to give a few nice touches of art history. Most of all, they're simply exposing their love of Art, peppering in references all over the place. It is exactly like playing a boardgame with your snarky art friends, and it's an episode I've listened to over-and-over.

Where I Don't Hate this transcends pretty much everything is in the ability to be an art podcast without being about art. It's about art, of course, but it is about the interaction of artists in the space of conversation. The pretense isn't there, but ultimately, it is the most pretentious of all Podcasts, but at the

I DON'T HATE THIS

*Nina's an amazing photographer,
and Eric a master painter*



*The name of
the Podcast
is a
Simpsons
Reference.*



I DON'T HATE THIS

same time, it avoids the problem of being either unapproachable or incomprehensible. That is a tightrope that you can't prepare for; it is a tightrope we know is there, but can't actually see until we're out on it.

The podcast is, in fact, informative. It is also entertaining. Neither of these are the goal of the podcast. The podcast that treads some of the same ground in a somewhat similar fashion, The Art History Babes, is so different. The difference is the difference between listening to an artist and listening to an art historian. They're both meetings of friends, they are both conversational, but one is, at its heart, trying to present something akin to a lecture, although an incredibly entertaining one. I Don't Hate This is creating an art work, and it is magnificent!

PODCAST 5

GASTROPOD

Food podcasts aren't easy for me to get into. I love Food Documentary, and let's face it, I am a Jim Carroll-level Food Network Junky. With that, you've got audio and video to make up for the lack of taste and smell, but with podcasts, all you have is the audio. So, in order to make it over the difficulty of being a single-sense medium, you need to offer a bit more than you would normally get in a podcast.

Gastropod does so beautifully.

First off, as is always the case, there are the hosts. Nicola Twilley and Cynthia Graber. Nicola's a Brit, and her accent is a large part of what manages to break through. She's funny, and smart, and basically the perfect NPR special-interest host.

They claim to talk about food though the lens of science and history. There is almost nothing more exciting than hearing people talk about the history of food. There is



nothing that bores me more than the science of food. Seriously, I don't care why apples turn brown after a single bite; I care about whether or not apples were present at the Last Supper, or the variety of apple that fell on Newton's head, or that inspired the shape of the Apple logo. But, somehow, they manage to make me desperate to listen to every episode. Admittedly, some of it is probably Nicola's British accent, but the way they approach the stories they tell makes it even better. When they talk with the historians, I'm happy, but the scientists they choose are not the dull ones, which helps. Perhaps it is the interviewing techniques they employ, which seems conversational more than probing, but still encouraging of information flow. That's a road to hoe, let me tell you!

The key is the hosts are adapt at keeping things moving. They're wonderful on their own, and I could just listen to the two of them talk, but they also know how to construct a podcast episode that moves, and never feels stodgey, even when the topics lend themselves to such.

GASTROPOD

*Food, food,
food, every-
thing is
food.*

PODCAST #9

IT MAKES A SOUND

Best Episodes

*The entire first
Season*



**It Makes a
Sound was
the best
fiction
podcast of
2017**

Deirdre. She is my hero. She found a tape of the Wim Faros, 1990s singer, and though she couldn't find a tape player, she worked with a team to reconstruct the songs as if she were an ethnomusicologist attempting to recreate the music of the barge pulled of 19th century American waterways. The podcast detailed the story of

IT MAKES A SOUND

Deirdre Gardner
is played by
Jacquelyn
Landgraf

the music, and how they were trying to bring it back, and more slowly detailed the lives of Deirdre, her mom, a neighbor boy, and a few others, and the fateful night of the party where she first heard Wim. That is the podcast.

Also, Deirdre's not a monster, but mistakes were made.

It is an absurdist podcast, perhaps, but most importantly, it's a podcast about loving that thing, that thing only you know, or think that only you know, and bringing it to people who do not know they need to know. The listener can not help but get caught up in passion. The songs, as they are presented, are lovely, but it is the way she talks about them, about her encounter with them, about the impact they had on her life, that is what the podcast is really about. Even when it gets heavy, when

Deidre goes to her darker moments, when everything appears to get heavy, quiet, the movement of the air leaving the room seeming to slam shut the doors to the spotless mind. It's an amazing thing, the voice here. It's incredibly written, but more importantly, it's incredibly well-acted. I can't think of another audio work where you're as drawn in as *It Makes A Sound*. She imbues the entire show with her character, and her passion, and it made me into a Wim Faros fan.

And, by the way, the name of my Wim Faros cover band is Deirdre's Fallen Tree.

SECTION 8

BAY AREA MYSTERY CLUB

Where do podcasts go when they die? Luckily, it's not completely away, or at least not right now. Apple Podcasts still has hundreds of now-gone-not-forgotten podcasts up for all to listen to.

And one, at least appears to be, Bay Area Mystery Club.

Ashley is... there are no words. She's a cynic, and a pop culture lover, and a wrestling fan, and a true crime lover, and most of all, she's fun! Bay Area Mystery Club is so much fun, even when it's looking at heavy murders, there's still a lightness to it. That's key. She researches incredibly and presents with precision.

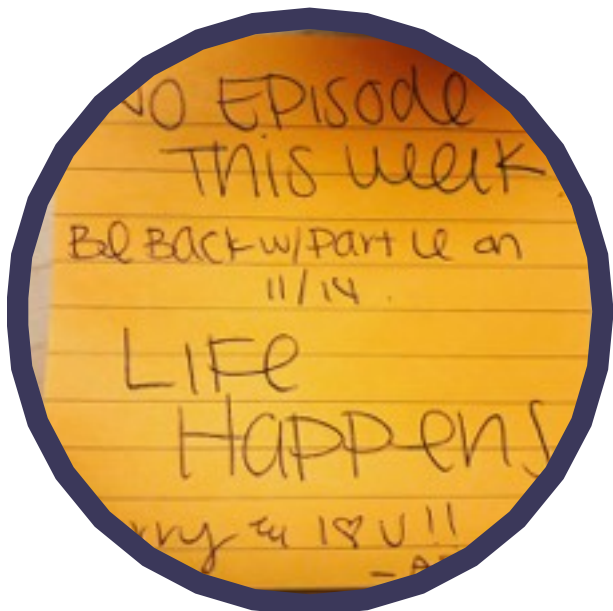


Best Episode
The Battle for the Bakery
Episode 18



BAY AREA MYSTERY CLUB

Ashley other podcasts are Rad too!



Which only makes *Bay Area Mystery Club's* silent disappearance that much sadder. She has life, we all do, and it pulled her away. You always just hope that one day, you'll look at your feed, and there'll be a new episode. I've never unsubscribed. I hope. Always.



The best stuff happens to be the stuff that a lot of the other True Crime podcasts don't really look at. The episode on Amber Schwartz, in particular, was so excellent. I know there've been a couple of other podcasts that have tackled it, but the way she manages the info and gives well-placed pause and tone-shift makes it the best I've heard. I like the fact that she dealt with both solved and unsolved crime, and the ones that do that tend to be my faves.

SECTION 9

YOU MUST REMEMBER THIS

Best Episodes
Charles Manson's
Hollywood



First
appeared
on Klaus at
Gunpoint

I'm so excited to present Karina Longworth to you! She's an author, *THE* leading authority on Classic Hollywood (under-40 division) and one of the finest storytellers working in Podcasting today. Her show *You Must Remember This is Hollywood*, warts and all, and presents such amazing material that you'll binge on it, and when you reach the end, start all over from the beginning.

Her books, *Hollywood Frame by Frame*, *Masters of Cinema: George Lucas*, *Al Pacino: Anatomy of an Actor*, *Meryl Streep - Anatomy of an Actor* are all masterful examples of why her work is so important, her voice so engaging, and her view of Hollywood, so thoroughly honest. You can read more about her work, and her blog, at Vidiocy.com.

And now... Karina Longworth!

You Must Remember This is pretty much the go-to Film History podcast. What's your basic approach to the podcast? Can you walk us through your process briefly?

The process of making an episode is that I do a ton of research (usually about a month's worth of reading) about a subject to make sure there are stories to be told, then I sketch out a season around those stories, and then about two weeks before an episode airs I spend another five days researching and writing about the specific topic of that episode. Then I go in the recording booth that I've built in a tiny bathroom in my house, record out an hour's worth of material (I don't do a lot of takes), and then send that to my editor (currently Sam Dingman), who takes the raw audio, cuts out bad takes and adds music. Then I listen to it and give notes, he makes changes and then posts it to iTunes, et al.

Her episode on the legendary Frank Sinatra album Trilogy is magnificent!

YOU MUST
REMEMBER
THIS

Your series of pieces on Charles Manson's Hollywood really cracked open a period of time that is both frequently romanticized and decried for its decadence. As you were working through it, did you find your view of the time changing?

I don't know that I had a concrete view of that time going in. I really try not to have preconceived notions about any of my subjects, unless it's something I have an inescapable emotional relationship to (see: Madonna). I will say that I was more disturbed reading about the treatment of women by men during the "sexual revolution" than I was reading the details of the Manson family's crimes.

Was there a moment where you knew you were destined/doomed to become a Film Historian? What brought it on?

Not one moment. I've always been interested in so-called "old movies" and growing up in Los Angeles, I didn't realize that was unusual until I went to college in Chicago and met people who didn't care at all about movies and were, in fact, interested in other things. I've never been interested in other things.

You Must Remember This is a highly influential podcast, inspiring even Slate and Tom of Slums of Film History

**YOU MUST
REMEMBER
THIS**

Do you ever find yourself having problems with the way baseball movies portray the game, and their fans?

No, I'm pretty much a sucker for most baseball movies.

If you could have one lingering question in film history completely and utterly cleared up forever and always, what would it be?

I don't really think that way, because I don't really believe in absolute answers. History, to me, is a network of competing and intertwined narratives, some of which are more reliable than others, but few of which can be totally discounted, because there's a reason every story exists. I'm less interested in definitive answers (which in most cases are impossible to get) and more interested in exploring why questions and discrepancies exist between narratives. Sorry, I know that answer is wonky. I know it would be better to say I'm dying to know who killed the Black Dahlia, but [shrug].

You were the first person I ever heard defend the role of internet film commentary as anything more than the ramblings of lonely losers on the internet, specifically mentioning dialogue established between the reviewer and the reader. Podcasts, for the most part, seem to be a one-way pres-

*Her latest book, **Seduction: Sex, Lies and Stardom in Howard Hughes's Hollywood** is the basis for a six episode mini-series of **You Must Remember This***

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entation of material to an audience with little, and often no, interaction. First, do you find that to be true, and if so, do you think that reflects an evolution in the desires of the audience or of the creator? Is internet criticism sliding towards more traditional means?

I don't think you can use the internet as a delivery system for anything and not get feedback. Because I need to avoid distractions in order to do the volume of work that I do, I've tried to turn off most of the feeds for that feedback — I'm not on Facebook, I don't publicize my email address — but still people who have something to say to me find ways to say it.

I don't know about film criticism. One of the advantages of no longer being a film critic is that I am at liberty to just read the critics that I like, while not paying much attention to the trends in that field.

I almost hate to ask this, but I have to - Your ClubW.com ads are my favorite. Whites that taste like salt and Reds that taste like dirt, while to me sound like an invitation to a dinner a party in hell, are a fascinating choice of preferred profiles. Are those your actual wine prefs (and please say yes; I'll be so disheartened if not!) and where did you first discover that these were the things you dig in a wine?

Yes, those are actually wines that I like. I got into wine in my early 20s when I was liv-

*If you like You
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ing in San Francisco and started going to good restaurants for the first time and had access to Sonoma and Napa. Maybe I just burned out on typical California wines early, but I've developed a palette that really can't stand anything "fruit forward" or in the case of whites, anything "oaky" or "buttery" (the exception being certain French white Burgundies). As I get older, drinking more than one glass of any kind of non-biodynamic wine guarantees that my allergies are going to be worse the next day, so if I'm going to do it (which I definitely do), I want to love what I'm drinking, and using code words like "dirt" and "salt" is the best way I've found to communicate what I like.

*Karina deserves a
TV show!*

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