

The West Wing Weekly
2.17: "The Stackhouse Filibuster"
Guest: Bradley Whitford

[Intro Music]

[Cheering]

HRISHI: Live from Sketch Fest in San Francisco, you're listening to The West Wing Weekly presented by Audible, I'm Hrishikesh Hirway.

JOSH: And I'm Joshua Malina.

HRISHI: Today we're talking about episode 17 of season 2, it's called "The Stackhouse Filibuster."

JOSH: The teleplay is by Aaron Sorkin. He's very good. [Laughter]. The story is by Pete McCabe. Old friend of mine, for 30 years. [Applause] Pete McCabe applause! Pete was a staff writer on *Sports Night*. He was not a staff writer on *The West Wing*. Yes. But he explained to us on the phone yesterday that there was a WGA (Writers' Guild) rule that you have to have two scripts a season written by someone who's not on the writing staff so he was brought in by Aaron after *Sports Night* was cancelled and he pitched the idea of a filibuster episode. Pete cleverly realizing that there was just baked in conflict in a filibuster. Aaron took the idea and ran with it. And we're also gonna discuss with our guest how he had influence on the story. This episode was directed by Bryan Gordon. It first aired on March 14 in the year 2001.

HRISHI: Here's the synopsis. Are you ready for synopsis?

JOSH: Yes! Live read Hrishi. [Laughter and cheering] You're gonna find out how much editing usually goes into this. [Laughter]

HRISHI: I hastily wrote this before the show started and it ends in a pun.

JOSH: Oh, it's a hrynopsis.

HRISHI: It is.

[Laughter]

HRISHI: Okay. The senior staff are ready to head out of town for the weekend as soon as a bill called the Family Wellness Act gets passed. It should pass without a hitch, but an elderly senator holds an epic filibuster. The Vice President steps up to admonish the oil industry, a move that puzzles Toby and the whole night might have been cursed by the Egyptian cat goddess, Bast, thanks to C.J.'s breaking a porcelain cat statue, a diplomatic faux pas.

[Laughter and applause]

JOSH: I wanted to mention director Bryan Gordon is a great director who directed the "Draft Day: Part 1- It Can't Rain at Indian Wells" episode of *Sports Night*. [Applause] I also wanted to

point out that we're in SF, Hrishi, San Francisco, to discuss SF, "The Stackhouse Filibuster", which makes me wish that we had done a live show in Puerto Rico when we did "A Proportional Response".

HRISHI: Next time.

[Laughter]

HRISHI: We're going to be joined by a special guest right now.

JOSH: Woo!

[Cheering and applause]

JOSH: We have good news and bad news.

HRISHI: The good news is that it's Brad Whitford.

[Cheering]

JOSH: The bad news is it's not the guitarist from Aerosmith

[Laughter]

JOSH: It's the other Brad Whitford. He's a two time Emmy winner and fan favorite. He's easy on the eyes from the balcony anyway. [Laughter] Brad Whitford!

[Cheering]

HRISHI: Also joining us apparently is Brad's breakfast.

BRAD: Yes.

JOSH: Also, for those listening at home and not at the live event. Brad threw a rubber hand at me as soon as I entered on stage. Also, the rustling you heard earlier was Hrishi and I taking off our shirts. [Cheering] We want to give the live audience a sense of how we generally record the show.

HRISHI: Brad, as Josh mentioned, you were instrumental in shaping what the story for this episode actually was, right?

BRAD: Well, I was influential, I wouldn't say instrumental. I had been working, a dear friend of mine named Jon Shestack and his wife Portia heroically started an organization called Cure Autism Now. Their son, Dov, was diagnosed with severe autism in the '90s and they were shocked to realize how behind research was, how there was not an awareness of this explosion of autism happening. So Jon did a number of amazing things, one of which was working on the Children's Health Act in 2000. So *West Wing* had come on and it was kind of my first experience as celebrity lubricant.

JOSH: Haha. Check out his merch table after show!

[Laughter]

BRAD: And it was fascinating. And I was able to sort of. Kevin Falls was working on the show at this point, was he not? I believe it was through Kevin that I was talking about this experience. With autism it's tricky. How do these things get funded, specific diseases. Tricky thing with autism is that beloved celebrities don't come down with it and funding can very often go in a very sort of slapdash way to these different issues. One funny story is the NIH with a big bill really does not want any earmarks in terms of exactly how much money they are going to be allotted to study a specific disease. It's very difficult to get an earmark and at one point we were up on the Hill and we had hit a number of roadblocks and the glorious Rene Russo was with us and we sent her into Ted Kennedy's office in a short dress and we got right through.

HRISHI: So how did you bring that to Aaron? Is that like a... ?

BRAD: You know, I don't remember. I remember feeling very strongly with Aaron when someone's writing like that, don't talk to them. Just let them go do it. I was not someone who wanted to overtly influence those things. But when they came to ask about it, I just had a lot of information about it and I think it was primarily through Kevin Falls that I got up there.

HRISHI: We've heard from a lot of people when we mention that we were going to be talking about this episode that, before we dive into the episode itself, that a lot of people's reaction to this episode has been very strong. We got a few notes from people who have children with autism and they told us about how meaningful it was for them. First, I wanted to play a clip. Here we go.

[Audio clip]

DEE: Hi Josh and Hrish and West Wing Weekly fans. My name is Dee Perkins and I couldn't let "The Stackhouse Filibuster" go by without telling you my story. Back in March of 2001 I was sitting in a hotel room in Baltimore and I was tracking down another experimental treatment for autism with my 6 year old son Taylor. I was a huge fan of the show. Never missed an episode. And little did I know that that night it would be the first time I would hear the words "autism" on television. Back in 2001 there was little on the internet except message boards and parents trying to find answers to the diagnosis that robbed them of their children's lives. I was one of those desperate parents and I saw my little boy retreat into a world of blank stares, hand flapping and the only words that made sense to him which were "a clue, a clue" which was yelled by Steve, back on the show, *Blue's Clues*. I sobbed that night running into the hotel bathroom, trying to stay quiet because my son was sleeping in the same room. Aaron had reached out over TV and he felt my pain. And to this day I still cry. You can hear it now, even though I've seen the show 20 times and I'm an expert at that show. Seeing Stackhouse standing there, reminded me of my dad who took trips to Baltimore with me and never said a word when Taylor would only eat McDonald's chicken nuggets. Don't mess with the grandfathers. I have no question, just the hope you would pass this onto Aaron. That the good news is that sixteen years later my son works in a restaurant at Tully's here in Syracuse. He's a prep cook. He's not recovered, but he can handle small conversations and he can chop up onions, celery, and carrots better than me. Words make a difference. Hrish, Joshua, Aaron,

they gave me the strength to keep fighting and get my son back into this world. So thank you so much for my favorite television episode of all time, “The Stackhouse Filibuster”.

MARC: My name is Marc Bernardin, I am the film editor for the *Los Angeles Times*. I first saw “The Stackhouse Filibuster” when it aired, in March 2001. At the time, I had been married for a couple of years and it was a ritual for my wife and I to watch *West Wing* as it aired. When I first saw this episode it was just “oh okay I get it and hey the gang is coming to this guy’s aid and that’s awfully sweet”. It wouldn’t be until 2002 that I did have my first child, a girl, Sophie, who in 2005 was diagnosed with autism. And it realized the way you look at the world and the way you look at life and the way you look at art. And so this episode when I first saw it, was a totally fine, wonderfully done episode of *The West Wing*. But then seeing it 10 years later, 12 years later, 14 years later, which is now how old my daughter is. It’s gained a resonance over the course of time. You know, every time I watch this episode it feels as if the cast of *The West Wing*, the crew of *The West Wing*, the staff of *The West Wing* by the end of this episode they rally together to help an old man, help me. And this episode will always hold a special place in my heart for that reason.

[end audio clip]

JOSH: Thank you Marc.

[Applause]

JOSH: Do we jump in?

HRISH: Let’s jump in.

JOSH: So interesting thing about this show. This episode rather. It’s a new framework from Aaron, a new expository framework.

HRISH: For *The West Wing*, not necessarily for Aaron.

JOSH: That’s true. Aaron had written an epistolary episode.

[Brad pretending to snore, crowd laughs]

JOSH: That doesn’t usually happen.

[Laughter]

JOSH: The expository framework of this episode of course is a series of letters or rather emails written by the staff to their parents. There’s an episode of *Sports Night* called “Dear Louise” in which my character Jeremy writes an email or a letter. Who remembers? [Laughter]...to his deaf sister, Louise. We also tied in, remember that Marlee Matlin having seen that episode wanted to play the role although we never ended up seeing her on camera on *Sports Night*. She ended up working on the *The West Wing*. In any event, we have donnatellas, we have ENN, the “Exposition News Network”, which sometimes tells us the information we need, we have DJ exposition.

HRISHI: Telladonnas

JOSH: What did I say? Donnatellas? Alright.

[Laughter]

JOSH: What else? DJ exposition. C.J. exposition. In any event, everybody's writing a letter home. Something that actually...

BRAD: I found it totally bizarre not having seen this in a long time. All of a sudden, I'm talking. And I'm like it's a scene where I'm going into Leo's office. You come back from a commercial break and I hear my voice and I'm like "Oh God, you're acting so badly. You don't..." [Laughter] Suddenly I'm writing a letter to my mom out of nowhere. I'm not criticizing. I'm just saying it.

JOSH: Sounds like criticism.

BRAD: OK.

[Laughter]

JOSH: And Aaron will listen to this.

[Laughter]

JOSH: I noticed some... There are some funnily convenient things about this episode. One: everyone decides to write an email so they can tell us stuff. And two that this group of people are heroes on the show who normally are incredible workaholics and all they want to do is stay at work, suddenly tonight during the filibuster, everybody has plans!

BRAD: Right? Even Toby is like going to a spa somewhere. Ridiculous!

JOSH: Yeah.

BRAD: It doesn't happen. The weirdest thing too, and I don't know if I'm jumping in, but you guys are dying.

[Laughter]

BRAD: The funniest thing about this episode is the McGuffin of the press deadline. She's keeping the staff there for the press deadline? It's effective and again I'm not criticizing.

[Laughter]

JOSH: So if you're scoring at home, that's two not criticisms.

[Laughter]

HRISHI: Yeah, the print deadline is what they're up against, and it's...

BRAD: But it's like the papers in *Casablanca*. What are they? What is this deadline?

JOSH: I'm not criticizing *Casablanca*, but [Laughter] that part was really bad. I think we're gonna play a clip shortly.

HRISHI: Yeah.

JOSH: Something else I noticed, but maybe I'm wrong, but I think there's a weird time warp. C.J. is writing her email early on, and before the theme even plays (we're gonna give you the clip in a minute) she's writing about "I think you're gonna come around and start to like this guy" which she can only know at the end of the episode after all sorts of things have happened, so it's a weird...

BRAD: Yeah. I thought that was interesting and again I'm not criticizing.

[Laughter]

BRAD: Because it is so, honestly, oh God. No when I look at these episodes, I'm truly, honestly, I'm not being defensive or ironic. Absolutely just stunned that anybody could write like this, but I did notice it's like "here's where we're gonna go".

JOSH: Did you like *Citizen Kane*?

[Laughter]

JOSH: Was that good enough for you?

BRAD: No, I thought *Butterfly*, the thing with Pia Zadora, was better.

JOSH: Ok. Now we know. Right we're gonna play a little clip, but also, the clip leads into *The West Wing* theme which we want to give you in its entirety. And if you listen to the show, do any of you watch *The West Wing* or listen to our podcast?

[Laughter and cheering]

JOSH: Hrishi told a very sweet story about when he was younger and first watched the show performing some short of dance move to the opening swell.

[Cheering]

JOSH: So, I'm wearing my Hanukkah socks. I think we're gonna give it a shot if you can explain to us again how to do it?

HRISHI: So... [laughter] my sister and I used to watch on DVD and it was our first experience binge watching, and my bedroom was at the end of the hall and the living room was at the other end of the hall and so she'd start the next episode to try and get me to come out and eventually it became a thing where I would run down the hall and then slide in front of the TV as the theme came on, so the first note...

JOSH: Not in just little white underpants, it should be noted.

HRISHI: I did not do full *Risky Business*. And then we would. Dance move is generous. It's really just like a flourish with the first note, the [sings].

JOSH: Let's give it a shot.

HRISHI: Ok.

[Cheering]

HRISHI: I'm afraid my socks are not slippery enough, but let's see.

[West Wing Episode 2.17 excerpt]

C.J.: So the press is in the briefing room, the staff's in the West Wing and I'm right here. I'm betting when you read this, you're gonna be glad I stayed. I'm betting you're gonna end up rooting for a Minnesota senator named Howard Stackhouse. [Cheering] Cause I gotta tell you, this doesn't seem like any old filibuster.

[West Wing theme plays]

[Cheering and clapping]

[Theme continues]

JOSH: That was fun! Pretty sure I got a splinter.

BRAD: By the way. Oh.

[Theme continues]

JOSH: You can talk over it. You hate the theme anyway.

[Laughter]

[end excerpt]

HRISHI: Not to criticize but, ugh this theme.

BRAD: It just occurs to me. Am I William Shatner? Like. [cross talk] Opening?

JOSH: [cross talk] You wish.

[Cheering and clapping]

BRAD: Talking about a show that ended.

JOSH: Oh great. Now he's taking shots at the entire endeavor.

[Laughter]

JOSH: A four and a half year podcast we've dedicated ourselves to.

BRAD: No and one thing I do want to say. I think it's terrifying for all writers. I think Aaron would have been paralyzed.

JOSH: Ugh. You like him. He likes you. [cross talk] We've discovered.

BRAD: [cross talk] No, no, no, no. If he knew that we were examining this over and over.

JOSH: He is a big fan of the podcast and a big friend of the podcast. He gave us an amazing interview. [cross talk]

BRAD: [cross talk] No I think he loves it. No I'm just saying as a writer to think that in 20 years people are going to be [cross talk] talking about

JOSH: [cross talk] No one's going to be looking at your writing. In 20 years they're still gonna be talking about Aaron's writing.

[Laughter]

BRAD: Ok.

JOSH: Can I get some basic information about filibuster into the record?

HRISHI: Yes please.

JOSH: So for anyone who needs a refresher. A filibuster is essentially, correct me if I'm wrong, cause I usually am, a sanctioned form of obstruction. It's allowed in the Senate, not the House, which has time limits. The idea being that a senator can delay or in fact even prevent a vote on a piece of legislation or on a presidential nominee. That has changed a little, I'll get to that in a minute. Filibuster can only be overridden by 3/5ths - a super majority of sworn senators which normally is 60. That's called:

CROWD: Cloture

JOSH: Cloture. Good.

BRAD: Cloture.

JOSH: We know that in 2013 the Democratic majority in the senate, they invoked the nuclear option, which now it doesn't apply to legislation, but now it means you can have a simple majority for a presidential nominee other than the Supreme Court.

BRAD: And Trump took it literally.

JOSH: I, yeah, this is likely going to bite them in the ass very shortly. I want to tell you one quick little story about the longest filibuster ever. Apparently, it was sustained by Senator Strom Thurmond.

BRAD: Strom, Strom Thurmond

JOSH: Yes. HBO are you watching?

[Laughter]

JOSH: I would watch that movie. [laughter]. Senator Strom Thurmond, then a Democrat, he would later switch parties, but then a Democrat, he filibustered for 24 hours and 18 minutes in opposition to the Civil Rights Act of 1957.

BRAD: Oh!

JOSH: Yeah. I think he found himself on the right side of history there. He rambled on about a variety of inane topics including sharing his grandmother's recipe for biscuits, so perhaps inspired the whole recipe thing in this episode. And in what must be the most anticlimactic closing line in history, Thurmond concluded his filibuster by declaring "I expect to vote against the bill".

[Laughter]

HRISHI: So we start off the episode with C.J. writing her letter to her dad, but it's only later that we find out that there's going to be this structure of everybody writing. In Act II, Sam takes over. And then in Act III, we get the part that you were talking about.

BRAD: By the way, and I'm not...

JOSH: Criticizing. We know.

BRAD: Criticizing. No. And this is something that Aaron is very open about. But I think Aaron's admiration and sort of aspiration to fill his father's example in shoes is the real reason that he became a writer. I think this comes from... I think he really kinda idolized his dad who was a very successful [cross talk] big lawyer.

JOSH: [cross talk] And his father passed away recently.

BRAD: Oh. I didn't know that.

JOSH: Bernie Sorkin. He was an incredible man and very, very warm to me, always with my friendship to Aaron.

BRAD: Well, Rest in Peace.

HRISHI: It's interesting that the structure is writing to parents when this family connection is also really essential to the plot of the episode, jumping all the way to the end when it's revealed that the reason why Stackhouse is doing this filibuster is because he is talking about his grandchild -

that it comes from a personal connection with autism. That the structure also weaves that in. That the family is this thing that is constant, constantly present in your life even when you're working on these political issues.

BRAD: Right.

JOSH: I always consider this episode "The Stackhouse Filibuster (How's Grampee?)".

[Laughter]

JOSH: Doesn't mean I wanna leave.

BRAD: Well, just to get things moving again. One thing I know from living in Aaron's writing: I think what he's doing in the most moving episodes is the personal is reverberating off whatever the political stuff... Boy I said that badly.

[Laughter]

JOSH: Well, ultimately maybe we should save it for when we really get deep in. But one of the things that strikes me about this episode is that there's a great scene with you and George Coe who played Senator Howard Stackhouse. Ooh, I don't usually get names right. George Coe by the way, this is his first of three *West Wing* episodes. You might recognize him as Dustin Hoffman's boss in *Kramer vs Kramer*. He was in the original *Company* of the Sondheim musical, it's a musical Hrishi, the show *Company*, anyway there's a wonderful scene where you end up going to his office. You clearly, in your Josh Lyman way, been just not paying any attention to him. And...

BRAD: God [expletive deleted] you.

[Laughter]

JOSH: No look! Josh. Look my sense in this episode. Josh senses a win. He's on the very verge of it and he doesn't even want to deal with Stackhouse. And I don't remember the exact language. [cross talk] But you know...

BRAD: [cross talk] Yeah, dismissive.

JOSH: Let's play it.

[West Wing Episode 2.17 excerpt]

[flash back]

SENATOR STACKHOUSE: It's eight-tenths of one percent of a bill aimed at health issues affecting children. Which is roughly the same as the percentage of children affected by autism.

JOSH: I don't need to tell you that in these negotiations...

SENATOR STACKHOUSE: In these negotiations about a bill aimed at health issues affecting children, we've allocated funds for Alzheimer's, glaucoma and erectile dysfunction.

JOSH: Sir.

SENATOR STACKHOUSE: You know a lot of two year olds afflicted with that horrific condition, do you?

JOSH: There's no doubt that that's a good point, but in order for us to ensure that more important things were in the bill...

SENATOR STACKHOUSE: So there was a determination made?

JOSH: I'm sorry?

SENATOR STACKHOUSE: A determination was made? An order of priorities.

JOSH: Senator, there's going to be a vote. The bill's closed.

SENATOR STACKHOUSE: Open it back up again.

JOSH: To do that would mean to postpone the vote, and everyone's breaking for the recess. And...

SENATOR STACKHOUSE: And you want the story before everyone goes home.

JOSH: Yeah.

SENATOR STACKHOUSE: Ok.

JOSH: Sir, the next time around, and there will be a next time around...

SENATOR STACKHOUSE: That's all, I'm done with you now.

[present day]

JOSH: And that was that.

[end excerpt]

JOSH: So one of the points I was hoping to make is that he lays out a fantastic argument. It's reasoned, it's thoughtful and that ultimately is not effective. He doesn't make progress on the issue based on merit as much as the personal at the end. And it comes down to the fact that, you guys, because of Donna, recognized the personal link that he's got a grandchild with autism. And one of the really interesting things I think about this episode is that the personal and the political and whom do you know and do you know their story and can you empathize beyond people that you know, and...

BRAD: Yeah. And I have really mixed feelings about all of a sudden the President goes, "You didn't tell me the kid has autism? We would have taken care of this." I was like that's kind of moving and wonderful, but it's not the way we should be dealing with children's health issues.

[Laughter]

JOSH: Yeah, and even just the idea of this 6 billion bipartisan health care bill focused on children. Isn't that quaint.

[Laughter]

BRAD: Yeah, yeah. It just makes them lazy, you know.

HRISHI: Every time I watch this episode, that's always been an issue for me too. That it takes the fact that he's a grandparent in order to convince them that it's worth doing.

BRAD: It does show I think sort of realistically a version of what people in the White House have to deal with in terms of choices which trying to find a way to relate to it is kind of the way you get requests for donations for money. And you know, and you're like "children's cancer: trash". "I'll do this one". And there's this kind of heartless prioritization which is necessary but kind of chilling.

JOSH: I wonder whether personal connections will come into play in the next administration?

[Laughter]

BRAD: I don't think so [sarcastic].

[Laughter]

HRISHI: Leo even lays out this line in terms of the personal connection. Here it is:

[West Wing Episode 2.17 excerpt]

LEO: Because he doesn't want to make political hay out of his grandson, which is commendable.

[end excerpt]

HRISHI: Which is commendable, but then that is exactly what the President does.

JOSH: Right? No. Yeah, That's actually fascinating. Stackhouse doesn't want to do it. He wants to lay out his argument but it happens all inverse and happens really because of the personal and it's Bartlet and his administration makes hay out of it.

HRISHI: It's really Donna who kind of saves the day as much of the conflict of the episode is set into motion because of Josh stonewalling him, despite the merits of the argument. Ultimately, it's Donna who comes to the rescue because she recognizes somehow, miraculously manages

to figure out that because he says seven grandchildren, but there are only six in the picture that that means she deduces that one of them has autism and that's why he's filibustering.

BRAD: She's soo good.

[Laughter]

JOSH: She's smart!

[Cheering]

JOSH: That was really gross.

[Laughter]

HRISHI: She has some great moments though. She's the hero for that reason, I think in this episode, but she also explains once and for all to everybody what's going on with your guys' relationship she says:

[West Wing Episode 2.17 excerpt]

DONNA: Yes sir, but Josh does and he likes to explain things and well I let him.

C.J.: I'm pretty sure it's true, sir.

[end excerpt]

[Laughter]

HRISHI: This is the exposition episode. Everybody's just telling you "this is exactly what's happening".

JOSH: Should we do some subplots?

HRISHI: Sure.

JOSH: There are many of them. I like the dinner scene with Leo and Bartlet. So there's a little, I wanna play a little clip because there's a time where they are just both in frame and they're saying names of haute cuisine French food. And it struck me as like really niche pornography.

[Laughter]

JOSH: [cross talk] Older men.

BRAD: [cross talk] This is in Leo's office, right? When the president comes in?

HRISHI: Yeah.

JOSH: Older men saying French dishes to each other.

HRISHI: This is what I think of when we do Blue Apron ads.

[West Wing Episode 2.17 excerpt]

PRESIDENT BARTLET: Cassoulet, duck with green olives...

LEO: Yeah...

PRESIDENT BARTLET: Tomate du Saltambique.

LEO: A big, seedless beefsteak tomato stewed for three hours in creme de caramel and stuffed with...

PRESIDENT BARTLET: Passion fruit, kiwi and hazelnuts, and...

LEO: served on a pomegranate reduction, yes.

[end excerpt]

[Laughter]

HRISHI: Ok, when we say [cross talk]

JOSH: [cross talk] Does anyone have a cigarette?

[Laughter]

HRISHI: It's not that sexy when we do it.

BRAD: But what's really hilarious about this fetishistic rococo you know inlet that we're stuck in, is if you know Aaron... I remember I invited Aaron over to dinner and he's like "Ah yeah, yeah, great. What are we gonna have?"

[Laughter]

BRAD: Which is an odd. You know people usually go "Oh great." You know and I say "I think I'm gonna grill salmon" and he goes "Ugh".

JOSH: I'm busy that night.

BRAD: "Ugh" And if you know Aaron, Aaron's you know, like if he was gonna be executed he'd want a Ding Dong and some Yoo-hoo. And you know. Maybe a bologna sandwich. He's the opposite of foodie.

JOSH: Well I now want to play the second clip. The one where we know that Leo and Bartlet finally get to dinner, it's set in a very romantic fashion with candles and Leo and Bartlet share a moment. And then I'll tell you I think I know the inspiration for this.

[West Wing Episode 2.17 excerpt]

PRESIDENT BARTLET: They thought I was going to be eating with Abbey, so...

LEO: Hmm...

PRESIDENT BARTLET: We'll just, you know, pretend there's no candlelight.

LEO: And that we're not paranoid homophobes in any way.

PRESIDENT BARTLET: Yeah.

[end excerpt]

JOSH: I watched this and I said "Ok, this happened to me and Aaron".

[Laughter]

JOSH: Very early on we visited, we were in California at the same time. I think I was auditioning for *A Few Good Men*, the movie. And I booked the role. Five words: three of them "yes", two of them "sir". And he and I, how shall I say this, we partook of something that at the time was illegal. But soon in California will be legal. And then we were going to go out to dinner and we got in the car. Well that doesn't sound right, we got an Uber which had been invented already.

BRAD: Kids!

[Laughter]

JOSH: And he started to obsess about our going out to dinner together. And I was like "What's the problem?" And he's like "I don't know, it seems gay." I'm like "It seems like we are gay?" And he's like "Well, we're two men having dinner." I was like "Dude, two men have dinner a lot." And the conversation was concluded back at home where we ordered pizza. So I watched this and was like "Ok, at least he knows how insane he was being".

BRAD: You guys are like the Jewish Cheech and Chong.

[Laughter and clapping]

JOSH: This was a long time ago.

HRISHI: My favorite food related thing to this episode I think is some emails that I got from you, Josh. Where you kept calling it The Steakhouse Filibuster.

[Laughter]

JOSH: It's auto-correct!

[Laughter]

HRISHI: That's what I thought.

JOSH: Evoke, invoke. Stackhouse, Steakhouse.

HRISHI: I thought you were doing it because you had no idea what the name of the episode was. And you really wanted a steak.

JOSH: There's another food. We know that Sam is on the search for food.

HRISHI: That's right.

JOSH: During the episode and his little subplot, he comes into a meeting of yours and you end up assigning him...

BRAD: Yeah, the fruit thing.

JOSH: Right. So here's what occurred to me. Follow me on this. We all know that famously that Lin-Manuel Miranda took many [cheering]. Yeah he's a huge *West Wing* fan and he's a friend of the podcast and he took a lot of, there a lot of *West Wing* references in *Hamilton* and he took specific inspiration from a Sam Seaborn line in "The U.S. Poet Laureate", right?

HRISHI: mmmHmm

JOSH: Episode in season three, where Sam speaking about in terms of what he's looking for in a President. He's looking for a mind at work.

HRISHI: The first thing he looks for is a mind at work.

JOSH: Right. So I thought what if he had taken inspiration from a Sam line in this episode:

[*West Wing* Episode 2.17 excerpt]

SAM: I'm looking for a piece of fruit.

[end excerpt]

[Laughter]

JOSH: It could have gone a whole different way.

HRISHI: Very different.

JOSH: [singing] Looking for a piece of fruit, fruit. Fruit, fruit.

["The Schuyler Sisters" from *Hamilton*]

JOSH: Everyone!

JOSH AND HRISHI: [singing] Fruit, fruit. Fruit, fruit.

JOSH: That's all we got time for.

[music ends]

[Applause and cheering]

JOSH: *Hamilton* could have been a very different show.

HRISHI: That does take place in the greatest city in the world: The Big Apple.

[Cheering]

JOSH: Fruit joke. You know, I get a lot of feedback that I make dad jokes. Guess what. I'm a dad. What do you want? Niece jokes? Wouldn't make sense.

[Laughter]

JOSH: That's a dad joke. Shut up.

BRAD: I'm sorry.

HRISHI: Another subplot, there's this one:

[West Wing Episode 2.17 excerpt]

SAM: You're an intern?

WINIFRED: Yes

SAM: What are you, 14 years old?

WINIFRED: [defensively] I'm 19 years old.

SAM: And what's your problem with my cutting reports?

WINIFRED: Nothing. Other than it being utterly bogus.

SAM: What's your name?

WINIFRED: Winifred Hooper.

SAM: Should I call you Winnie?

WINIFRED: Not unless you want me to spit at you.

SAM: And I don't.

WINIFRED: Ok.

SAM: *Winifred, the accounting office tells me I can save the taxpayers \$3 million by cutting 400 reports.*

WINIFRED: *Now, every American family can realize their dream of a college education for their children with the penny and a half you just saved them.*

SAM: *OK, you know what...*

WINIFRED: *You blow through these things like they don't mean anything.*

SAM: *They don't mean anything.*

WINIFRED: *You're an idiot!*

[end excerpt]

HRISHI: Ok, so before we even see this scene, we hear about it from C.J. C.J. says:

[West Wing Episode 2.17 excerpt]

C.J.: *Hey, did I hear you got spanked by some 14-year-old kid interning at the GAO?*

[end excerpt]

HRISHI: Here's my question. When they have that exchange, there's nobody else in the room which means that the only person who's spreading that rumor must be Sam himself.

[Laughing]

BRAD: That's a very good point.

HRISHI: That intern is played by [cross talk] Cara DeLizia

BRAD: [cross talk] She's great.

JOSH: So good. By the way. I noticed her character name, Winifred Hooper, I think foreshadowing Danica McKellar's eventual...

HRISHI: Winifred Cooper from *The Wonder Years*.

JOSH: Winnie Cooper, exactly.

BRAD: I think that scene is a great example of Aaron's true belief and one of the sort of messages of the show and one of the things that Democrats have not emphasized enough so that now we have somebody who would get kicked out of a preschool is going to be President, is the whole arguing against the whole notion that government is inherently bad. And she makes very specific compelling points that these abstract dismissible issues have real consequences in people's lives. And it's also an interesting...

[clapping]

BRAD: Thank you!

[Laughter]

HRISHI: Specially in terms of waste too. Because government is bad, even more specifically people say government is wasteful. They spend money unnecessarily and so even in a more pointed way, they're talking about how to cut down on spending by not having to create so many reports, but it turns out they're actually really crucial here.

BRAD: Right, right. It also, I think, is a really good example of what I know you're very aware of in the Josh and Donna dynamic which is unconscious sexism. And Sam is very dismissive of her, but she really flips it around I think in the same way Donna does it with me. I'm saying it was intentional to be played as perhaps objectionable.

HRISHI: The last time that Brad joined us on the podcast Josh had texted him to try to get him to do the episode and Brad wrote back, Josh showed me the message later, that he would do it, but only if Hrishu stops his jihad against Josh and Donna.

[Laughter]

JOSH: Because he's racist too.

[Laughter and clapping]

HRISHI: Speaking of which...

[Laughter]

HRISHI: There's a guy named Zach who's Indian in this episode. And I was like, oh Zach, I don't know that Indian name. This guy who when Donna makes the discovery about the incredible deductive leap about Stackhouse's grandchild is autistic. She says "Zach will you pull up the B roll", and it's a guy named Shishir Kurup. And I realized I'm starting to...

BRAD: [cross talk] You guys are great with technology.

[Laughter]

HRISHI: Exactly.

JOSH: That's our show folks!

HRISHI: Look there's one computer up here and it's in front of one person.

JOSH: Well, now I just want to quickly tell our anecdote from last night. Hrishu and I went to a great event here and then we were walking down the street and somebody approached us and

asked for money. We each gave him a little money and as we walked away the guy said, “Ah, an Indian and a Jewish fellow”.

[Laughter]

JOSH: And we said “speak well of our people”.

[Laughter]

HRISHI: But I realize that I’m starting to turn into what my parents were when I was a kid. It used to mortify me when we would go to the grocery store or the mall and they would get really excited in the 80s when they would stop me and point out whenever we would see other Indian people in the parking lot. They’d say “bhāratī lōka” (ਭਾਰਤੀ ਲੋਕ) which means “Indian people”.

BRAD: My parents did that with us. No, kidding.

[Hrishi laughs]

HRISHI: But they meant it out of fear.

JOSH: I just got that. God, you’re awful

[Laughter]

HRISHI: But now I have the same reaction watching TV, especially older TV. I’m like “Zach! That’s an Indian guy!” Although the woman who plays Bonnie, Devika Parikh, she’s half Indian I think, right? So it’s not like the first Indian sighting in the *West Wing*.

JOSH: Right.

BRAD: Right, right. Sighting! Gosh, that’s chilling.

HRISHI: It means a lot to my people.

JOSH: Toby-Hoynes?

HRISHI: Yes, this is one of my favorite, this is just a classic line, one of my favorite lines:

[West Wing Episode 2.17 excerpt]

HOYNES: Toby, the total tonnage of what I know that you don't could stun a team of oxen in its tracks.

[end excerpt]

JOSH: Toby gets entirely “pwned”, as the kids say, by Hoynes in this episode. It’s kinda fun to watch. It’s rare that you see people truly set Toby back on his heels and get the better of him and it just happens kind of over and over again.

BRAD: But one of my favorite moments in the show, and part of the reason I love...

JOSH: Oh you love the show? Because that's not the sense I'm getting.

[Laughter]

BRAD: Part of the reason I love Richard's acting is when he says "I'm going to shove those papers up your ass". And Toby, you know it's one of the rare moments when you see Toby just go "snkkk"

[Laughter]

BRAD: He just bursts out laughing.

[West Wing Episode 2.17 excerpt]

TOBY: Would you mind if I prepared some notes for you?

HOYNES: Oh, not at all... Would you mind if I shoved them up your ass?

[end excerpt]

BRAD: Which, by the way, to Aaron is like saying, [explicative deleted]. I mean, to say, he's so... I'll shut up.

JOSH: Sam starts his email to his dad "Dear Jackass" and then he changes it to "Dear Dad".

HRISHI: Now we're going to take a quick break.

[ad break]

HRISHI: That Hoynes line felt like good channeling of Otter too. His laugh into his "hahaha".
[cross talk] That's Vice-President Otter.

JOSH: [cross talk] Yeah. That is true.

BRAD: Actors love that. That they're trapped in roles from 20 years ago.

[Laughter]

JOSH: I do like that often we are first introduced to a Vice-Presidential scene, a Hoynes scene, he's always like hosting a group of people, like the USC women's volleyball team, or here it's just some older quilting ladies.

[Laughter]

HRISHI: This is the best, like most insincere line of the episode:

[West Wing Episode 2.17 excerpt]

HOYNES: *Beautiful quilts.*

[excerpt end]

[Laughter]

HRISHI: He's not even paying attention to them, he's talking to his staff about water. About the flooding that happens and in the middle he's like, "oh, beautiful quilts".

[Laughter]

JOSH: Which is the title of my memoir

BRAD: I used to say that Tim Matheson that he was a heartbeat away from a regular.

[Laughter]

JOSH: Hahaha. That's funny.

HRISHI: I like that that got more outrage than all the racist stuff you said.

[Laughter]

HRISHI: There's some really sweet stuff in the episode as well. This line I love:

[West Wing Episode 2.17 excerpt]

C.J.: Hey Sam, who's your favorite writer?

SAM: Toby.

[excerpt end]

[Awwwing from crowd]

JOSH: And then it turns out Dickens is his favorite novelist or author and Stackhouse is reading the entirety of David Copperfield into the record as part of his filibuster. And on the day that I met my now wife of 20 years, she and I had both just finished reading David Copperfield which is one of the reasons I was instantly smitten with her.

[Awwwing from crowd]

HRISHI: Aww, Is that another thing that Aaron stole from your life?

JOSH: Shut up Brad, whatever you're about to say.

JOSH: Also this is my favorite line, or moment of the entire episode. Can you play clip fourteen?

[West Wing Episode 2.17 excerpt]

LEO: Josh Lyman, everybody.

[applause]

[excerpt end]

JOSH: It's just Brad getting tepid applause.

[Laughter and applause]

JOSH: I was like Abbey Bartlet, I just kept rewinding it and playing it. Rewinding it and playing it. THRRDT!

HRISHI: Structurally there's something like a callback to the pilot in this episode because it's not until after the 30 minute mark that you even see the President. The first 30 minutes of the episode go by and he doesn't make an appearance, it's not until the food porn scene.

BRAD: Right, right, right, right. An odd entrance.

HRISHI: So again this structure, it starts with C.J. doing her exposition and then in Act II, we come in and we see Sam playing Solitaire and then he takes over the voice over with his letter writing and then the third act starts like you said, kinda just out of the blue with your voice over, and we don't know who you're addressing and we just hear this:

[West Wing Episode 2.17 excerpt]

JOSH [VO]: So I headed up to the Hill... wearing, by the way, the new shoes you bought me, which I'd never worn before.

CUT TO: INT. CAPITOL BUILDING HALLWAY - CONTINUOUS
Josh slides in from camera left and falls on his butt.

[excerpt end]

[Laughter]

JOSH: I glad we didn't rush by that. It's one of the great pratfalls.

BRAD: By the way, that is. People always say like what are your favorite moments from the show, and either the coffee falling out of my mouth [cross talk] which I'm very proud of. But I love, and Aaron does this a lot, but I love that moment so much.

JOSH: [cross talk] Brilliant.

JOSH: How many times did you have to do that? It is brilliantly executed. Did you have to find it? You're not really gonna do it, are you?

[Cheering]

HRISHI: Wow.

JOSH: You may briefly take your phones out.

BRAD: He was turning a corner.

[Sound of Brad sliding and falling]

[Applause]

JOSH: He's still got it, folks.

HRISHI: Yeah, that's a lot more commitment than I was expecting.

JOSH: So how many takes did it take?

BRAD: It look a bunch, you know we did a couple of takes. I think I had little hockey pads on my butt which I wish I had worn here.

JOSH: Did that hurt? [cross talk] HrishI just keep going. Hey look, an Indian!

BRAD: [cross talk] Is he?

HRISHI: Funny. They told me to wait in the lobby.

[Laughter]

JOSH: BOOM!

BRAD: I do want to say, moments like that, it's so funny, it's so silly, it takes the air out of everything, it humanizes things. I love moments like that. There's another moment where for no reason I walk in and go "Where's my wallet?"

[Laughter]

BRAD: He just flies in.

HRISHI: I love that!

BRAD: I love his sort of mischievous desire to just disrupt like that.

JOSH: [Snore].

[Laughter]

JOSH: Oh. I actually agree with you. I tend to watch his shows as comedies that deal with very dramatic issues.

BRAD: Yes!

JOSH: I feel like he's a very, very funny writer. It's always there and it blends well. Things don't feel tonally to be shifting.

BRAD: I used to always say, it's very weird when you're an actor because you're either doing a comedy where there's this artificial relentless need to be funny all the time. Or you're doing a drama which is an hour of irony deficiency.

JOSH: Hahaha.

BRAD: And Aaron's writing was this wonderful mix of it. It was interesting because I always felt like doing *A Few Good Men* the play, played much more comically than the film, did you think that?

JOSH: So you didn't enjoy Tom Cruise's performance?

[Laughter]

JOSH: Not a criticism. You just didn't think he was funny?

BRAD: No.

JOSH: No, no the play was riotously funny.

BRAD: Right.

JOSH: It was a comedy.

BRAD: Yeah, yeah it was a comedy.

JOSH: In its way.

BRAD: Ok. I love you, Tom Cruise.

JOSH: Doesn't mean this has to be.

BRAD: No.

HRISHI: There is one part that I think is unintentionally funny. I feel bad saying this, but after Stackhouse agrees to yield the floor for the question and everybody erupts into cheers. You should go back and watch when Donna is clapping afterwards. It's so painfully awkward. It might be because she's holding a pen, but she puts her hands together in a way that I've never seen anyone clap.

[Laughter]

JOSH: Oh, I can't wait to watch that.

BRAD: Again, this is the kind of analysis that will destroy creativity.

[Laughter]

HRISHI: I'm not saying I didn't enjoy it.

BRAD: No.

JOSH: Just for all the wrong reasons. Like a lot of people go on *The Bachelor*.

[Laughter]

JOSH: I wanted to mention a thing, now that you mention the filibuster itself. One of the great things about George Coe's performance as Stackhouse is that he's wonderful in that scene with Brad. *He's* wonderful. No, as is Brad. But the majority of his performance is on C-SPAN on little televisions and it's still very moving. The endurance feat. And then once we learn why he's doing it. I'm very moved even though it's a grainy screen within a screen. That's powerful.

HRISHI: And the exhaustion in his voice is so palpable at the end when he finally does yield the floor, especially in comparison to the scene earlier when he has a confrontation with Josh.

JOSH: Somebody pointed that out to me on Twitter, Todd Bernstein? Not Todd Bernstein clearly, but Aaron likes to show...

BRAD: Are you trying to filibuster the podcast?

[Laughter]

JOSH: I was trying to connect with another Jew. Somebody on Twitter pointed out to me that on the pilot of *Sports Night* it's all about a group of people rooting for somebody on a little television. It's a recurring Sorkin trope of being moved by what's on TV.

BRAD: "Trope"'s not condescending, Aaron. Psht.

JOSH: Help.

HRISHI: The crazy thing about the letter writing exposition structural thing is that they start off writing letters to each of their intended recipients but then by the end of the episode somehow they're all writing the exact same letter. There's a...

[Laughter]

HRISHI: Let me just play this.

JOSH: Haha. Oh, that is funny.

[West Wing Episode 2.17 excerpt]

C.J.: There will be no vote tonight, and the Senate will go home. [fade to]

JOSH: Stackhouse, with our help, blew the print deadline anyway there's really no reason [fade to]

SAM: for Josh not to go back to the Conference Chairman and reopen the bill.

[end excerpt]

HRISHI: The only thing that I could think was that senior staff are like women who start to cycle together, they start to write the same letter telepathically together.

JOSH: Hrishi! Why don't we just CC all our parents and write one email, it will save time.

[Laughter]

BRAD: Yeah, I was watching that and I was thinking, "did I have to loop the whole letter, or, and then they made the choice?" That's probably what they did, we probably all did it and never questioned it.

JOSH: I noticed a shot too. I should have the time code, but I do not. Go look early on C.J.'s writing her email.

BRAD: I love the old email format.

JOSH: I know. It looks so ridiculous [cross talk]

BRAD: [cross talk] Yeah, yeah.

JOSH: Anyway, she's writing the email, and what we're hearing in voice over is not what's on her screen. What's on her screen is gonna come like forty minutes later, so if you're looking you kinda see where it's going. They just took a shot from later.

HRISHI: Cara DeLizia, by the way, the intern. I was remembering that the only other thing that I've seen her in. I don't know if you guys remember this or saw this. I saw it on YouTube. She's in a Mary Kate and Ashley Olsen sleepover video. And there was kind of a...

[Josh whistles]

BRAD: Yeah it was so creepy when Bartlet and Leo were fetishizing about food. Go ahead.

JOSH: Yeah.

[Laughter]

HRISHI: It's a food song actually, so there's a thing where they have a song called "Give Me Pizza" and they're ordering pizza and then somebody slowed down these children singing to be like normal adult speed and it sounds like they're just Jonesing for crack.

BRAD: Do you have it?

[Song clip slowed down]

Gimme pizza, P-I-Z-Z-A.
Now we're feeling kind of hungry.
We got our mega munchies.
Time to make our pizza.

[Song clip end]

[Laughter]

HRISHI: It was a thing. There was a reason for it.

JOSH: I don't like seeing young Olsen Twins because I just think, "those guys could buy me and sell me a thousand times over", and it makes me feel bad about myself. Shut up!

BRAD: You don't need the Olsen twins to feel bad about yourself.

[Laughter]

JOSH: You're NOT wrong. But it helps! This is usually the point where we go "You have anything else?"

HRISHI: Yeah. You got anything else?

JOSH: Oh, you don't?

HRISHI: But I'm agreeing that this is that point.

JOSH: Thanks for confirming because I wasn't sure if that's what we did. Brad do you have anything else? Do you have any specific memories about shooting this episode other than the fall?

BRAD: You know it's funny because I really have not... I had seen this episode, I have not seen them all because it's creepy to watch, but I had seen it before. I remember this was a kind of really, what episode is this?

HRISHI: 17

JOSH: "The Stackhouse Filibuster".

[Laughter]

BRAD: Yeah, yeah, I know, I know. It was number 17 and it was kinda a wonderful time where you felt like.. it was a good time during the show. It was before you came on [Laughter]. I watched the show. Allison Janney is so stinking good. [cheering] She's so funny in the Oval

Office. Like Charlie when she blows. I kept thinking that. This will sound corny, but just seeing Janel, seeing Donna. Oh my God. I was so in love with her, her character.

JOSH: You heard it here.

BRAD: But yeah, Janney's a freak. I may have said this before on the show, but she does this instinctive thing that is. When there's a serious scene she finds the comedy, when there's a comic scene she plays it viciously seriously.

JOSH: Does she ever get it just right?

[Laughter]

BRAD: She's not able to achieve the various shades of beige that you are able to bring.

JOSH: Brad has described my acting as a single layer cake.

[Laughter]

BRAD: I don't know if this has ever been on the podcast. I love Josh, I actually think he's a great actor. And I love him forever because he, and I'm not exaggerating, if Richard got a note it would become a discussion. If I got a note, it would often become a discussion. And any time any director has ever said anything to Josh, he says "I don't care".

JOSH: By the way, directors and crews love me.

HRISHI: One thing about Allison Janney in this episode...

JOSH: Also, single layer cake is still cake.

[Laughter and cheering]

HRISHI: There's a great dynamic running through the series that's kind of a little bit low key, which is the C.J./Charlie dynamic that I think is so awesome.

BRAD: Mmhmm.

HRISHI: We've talked about it a little bit. There's a scene a little while ago, we're just passing through in front of his desk to go into the Oval Office. She like gives him a high five. And they just have these little moments.

BRAD: Yeah, "can I call you Chip"?

HRISHI: Yeah, exactly.

[West Wing Episode 2.17 excerpt]

CHARLIE: C.J.!

C.J.: Charlie.

CHARLIE: Listen...

C.J.: May I call you Chip?

CHARLIE: No...

C.J.: Chipper?

CHARLIE: No...

C.J.: Gilligan?

CHARLIE: Listen...

C.J. Yes?

[excerpt end]

BRAD: And again I love this about Aaron and Aaron's writing. He's writing this stuff fast and there is this recklessness to it and sense of play in the midst of really high stakes.

JOSH: You're right.

BRAD: It's kinda amazing.

JOSH: It's fun to watch all the different permutations of all our heroes. Oh these two together are funny, these three have their own dynamic.

HRISHI: Right, it's distinct.

BRAD: Are you not gonna talk about grammar after I mentioned, don't I say, "dangling participle"?

HRISHI: Yeah, the dangling modifier.

BRAD: Yeah, the dangling modifier.

JOSH: I was trying to recover from evoke/invoke but what do you got?

BRAD: Don't I say "dangling modifier" in the episode?

HRISHI: Yes.

BRAD: I thought you might put America to sleep with a discussion we could say "night night".

JOSH: I was gonna save it for Twitter, but...

[Laughter]

BRAD: No, I love your obsession with grammar. I remember having a conversation about whether it was grammatically incorrect. I was using me instead of I and Aaron was like “Yup, yup, yeah. I know. I want it to sound like that”. Did that upset you?

JOSH: Yes.

[Laughter]

JOSH: Yeah. I would I think attempt to correct my grammar and then I would get corrected back into what I should really say.

BRAD: Right. Right.

HRISHI: Do you guys know the SNL sketch “The Californians”? [clapping] I like that there’s throughout the beginning of the episode there’s a little miniature version of “The Californians” that’s happening.

[West Wing Episode 2.17 excerpt]

SAM: I'm about to miss the 7:30 shuttle. If I miss the 8:30, I miss the last train to Sag Harbor.

TOBY: No, I'm saying, I already missed the 6:50 to Denver, but I can catch an 8:40 from National if I change planes in Chicago.

SAM: I'll take Amtrak to Penn Station and rent a car.

[end excerpt]

BRAD: By the way, I just realized. Is Toby going skiing?

[Laughter]

BRAD: Cause I can’t imagine that.

HRISHI: That’s true. I know that wherever Sam is going, it’s a Tommy Hilfiger ad. But then I was thinking, when is it not a Tommy Hilfiger ad for him?

[Laughter]

JOSH: Haha. By definition. No, you’re right.

HRISHI: Well I think we’re gonna start to wrap up here.

BRAD: Awww.

[Crowd joins in]

HRISHI: Thanks so much for joining us.

JOSH: This has been so much fun!

HRISHI: Thank you.

[Cheering]

HRISHI: If you want to discuss this episode you can talk to us in the lobby or you can leave a comment for us on our website if you're very shy thewestwingweekly.com or on our Facebook page facebook.com/thewestwingweekly.

JOSH: You can and should follow us on Twitter. Just do it now. Take your phones out @joshmalina @hrishihirway @ what did I say?

HRISHI: I'm Hrish Hirway it's nice to meet you.

[Laughter]

JOSH: It's just HHHH and... there's an R and an I. Just follow me on Twitter.

HRISHI: Oh, and Brad is @whitfordbradley.

BRAD: Am I?

[Laughter]

JOSH: And the show is @westwingweekly. You can buy merchandise.

BRAD: Celebrity lubrication.

HRISHI: That's right. By going to Brad's merch table outside.

JOSH: You get to keep the buckets.

HRISHI: All that stuff's on our website. We are a proud member of Radiotopia from PRX. PRX, in partnership with Roman Mars, who's here somewhere tonight. Podcast royalty.

JOSH: Todd Bernstein didn't make it, but we got Roman Mars.

HRISHI: And Helen Zaltzman. We got a bunch of PRX Radiotopia people here so if you see them say hi.

JOSH: And check out the other Radiotopia podcasts they are all awesome, each in their own way.

BRAD: Josh doesn't mean that.

[Laughter]

HRISHI: I know he does.

JOSH: Not true! I listen to them all the time.

HRISHI: And you can find them all at radiotopia.fm. Our show is produced by the two of us along with Zach McNees and Margaret Miller.

[Applause]

HRISHI: Ok.

JOSH: Ok.

EVERYONE: What's next?

HRISHI: Thank you guys

[Applause]

[Outro Music]