

[Tom Payne's Fame: What the Classics Tell Us About Our Cult of Celebrity with guest Lucy Lawless](#)

MARK
LINSENMAYER
00:01

Hey folks before we start off the big episode, let me tell you about a couple of things. This podcast, as you may know is listener supported. Thank you to all of you that have contributed. But, you know we don't have to do this out of altruism or a sense of duty or a sense of guilt, because we've introduced a new feature on our website called the PEL Citizen Commons. You can set this up by making a recurring \$5 a month donation on our site or you get a discount if you send it for a full year, you'll get access to a new member only section of our site. This will not only give you immediate access to a bunch of free stuff, that is essays by all of us, my two most recent and bestselling albums, the brand new song Celebrity that you're going to hear at the end of this episode, which will not be available anywhere else for a few months at least. Also some episode transcripts, the close reading audio file, also Eric Petrie's, "No Country for Old Men" essay that we discussed on the last episode and plenty other stuff - we're going to keep adding to it.

But the most important thing, the thing that's going to justify your paying a recurring fee for this is what we call the PEL Not School. What this is, is basically support for ongoing reading groups. Now you may say, "I don't have time to do any philosophy reading", but we're structuring groups so that they will be short term, that is the day we set every month and they can involve as little or as much work as the person who's setting up the group wants, and you yourself can set up a group. I do want to tell you some more about this, but I'm sure I'm trying your patience. Let me check in with you after about an hour of the podcast. Until then enjoy our awesome interview with Lucy Lawless who was an extremely good sport.

[Music]

MARK
LINSENMAYER
01:39

Alright. You're listening to the Partially Examined Life, a philosophy podcast by some guys who at one point set on doing philosophy for a living, but then thought better of it. Our question for episode 64 is something like, what's the deal with our fucked up relationship with celebrities and we are very happy to have a bona fide celebrity guest, Miss Lucy Lawless, she discussed the book "Fame", what the classics tell us about "Our Cult of Celebrity" by Tom Payne, from 2010. My name is Mark Linsenmayer in Madison, Wisconsin.

SETH PASKIN 02:07
This is Seth Paskin in Austin, Texas.

WES ALWAN 02:10
This is Wes Alwan in Boston, Massachusetts.

DYLAN CASEY 02:12
This is Dylan Casey in Middleton, Wisconsin.

LUCY LAWLESS
And Lucy Lawless in Auckland, New Zealand.

02:15

MARK
Yay.

LINSENMAYER

02:18

SETH PASKIN 02:19
Yeah. Welcome, Lucy.

LUCY LAWLESS
Yeah.

02:20

DYLAN CASEY 02:21
Yeah. Welcome, Lucy.

LUCY LAWLESS
Wow, thank you. I am so...

02:22

WES ALWAN 02:23
Thanks for coming in.

LUCY LAWLESS
Excited to hear you guys live. I've been laughing at you for the last year, [laughing] without any interacting with you. Big thrill for me, so thanks for having me.

02:24

WES ALWAN 02:33
Big thrill for us as well.

MARK
Now how do we prove you're not a Lucy Lawless impersonator?

LINSENMAYER

02:35

LUCY LAWLESS
Yeah. I'm real Lucy Lawless. [laughter] We don't, we're just, we're just going to make the leap. We're going to embrace ignorance and just charge forward.

02:38

MARK
LINSENMAYER
02:46 I think that did it. I think what you just did was a proof. [Laughter]

LUCY LAWLESS
02:50 I'm convinced.

WES ALWAN 02:53
MARK
LINSENMAYER
02:56 Yeah. You're convinced. That's, that's the most important thing.
Actually maybe a good way to prove that you listened to the podcast is to make you recite from memory some of the rules. Do you know the rules?

LUCY LAWLESS
03:05 Yes we are not going to, no gratuitous name dropping, even though you break that all the time, [laughter] and... which is always good, always informative. And we're not going to pizzle on... [laughter] I can't remember. We're allowed to make, you're allowed to make jokes. What was the rule?

DYLAN CASEY 03:23
LUCY LAWLESS
03:23 This is... Sure.
You know, you're allowed to, your ... I can't remember how you can strike the, the rule whereby if something was funny you'd go with that instead of the truth. [Laughter]

DYLAN CASEY 03:32
LUCY LAWLESS
03:34 I think that's close enough.
No, what was it? What was the rule? [Laughter]

MARK
LINSENMAYER
03:36 We will be rigorously exact in all that we say unless doing otherwise would be potentially more entertaining.

LUCY LAWLESS
03:40 Yep.

MARK
LINSENMAYER
03:42 Yes. Don't name drop, just make your point. Don't say you'd understand me if you'd been in my garden party last Saturday and heard and Edward James almost laying down the law. [Laughter]

WES ALWAN 03:52
LUCY LAWLESS
03:55 Oh my God. [Laughter]
Santana. [Laughter]

DYLAN CASEY 03:56
MARK
LINSENMAYER
03:59 Why, Mark, why? [Laughter]
I just wanted to mortify the other guys right, right at the beginning, just to get that out of the way.

SETH PASKIN 04:03
LUCY LAWLESS
04:06 Yeah. That'll happen more than once, Lucy. [Laughter]
Yeah. I love it.

MARK
LINSENMAYER
04:09 So we're not going to talk about what Lucy's, what you're working on right now, because that's what normal talk shows do. This is not an interview, this is her participating in a discussion. And if she talks less than half of the time, that's because there are five people on the damn call.
She's not funny and you've edited it out. [Chuckle]

LUCY LAWLESS
04:21 No, that's because one of us is dominating the conversation. [laughter] I'm letting you talk.

WES ALWAN 04:25
LUCY LAWLESS
04:28 It'll be Seth Paskin again. [Chuckle]

SETH PASKIN 04:30
DYLAN CASEY 04:31 Nah. You know...
That's Seth...

LUCY LAWLESS
04:32 As usual.

DYLAN CASEY 04:33
WES ALWAN 04:34 He just...
Seth never stops.

SETH PASKIN 04:35
LUCY LAWLESS
04:36 Yeah. Highly unlikely.
I want you guys to have a punch-up. Like an intellectual punch-up. Maybe if I'm... I love it when Wes swears and when Mark goes into Jack Black mode and Dylan gets really cross with him. [laughter] And, and Seth says... I'm really glad you brought that up and then proceeds to like devastate you with his quiet insight. [Laughter]

WES ALWAN 05:03
SETH PASKIN 05:05 You've summed up the whole show.
Yeah, that's pretty much it.

LUCY LAWLESS
05:05 Yep, that's it.

05:06
 SETH PASKIN 05:07 Well here's what I would like to know. So Lucy, how did you come across the podcast? I mean, what, what is your interest and how did you stumble across? Yeah...

WES ALWAN 05:14
 SETH PASKIN 05:15 It's rare that anybody would listen to an hour and half long of four no-names, talking about obscure texts.

LUCY LAWLESS 05:21
 MARK
 LINSENMAYER 05:25 And yet, somehow not rare. How many listeners have you got now? [laughter] Heaps, At least a dozen. [Laughter]

SETH PASKIN 05:28
 LUCY LAWLESS 05:32 We've had over a million and a half downloads of our podcast over the... Yeah.

WES ALWAN 05:33
 LUCY LAWLESS 05:34 We get over a hundred thousand downloads a month now. That's unbelievable. Fantastic. And I've been talking about you guys with every interview I did. So hopefully in Interview Magazine or Entertainment Weekly or something. So, eventually... [laughter]

DYLAN CASEY 05:47
 LUCY LAWLESS 05:51 Some editor will not just say, "We don't have to leave that in." [Laughter] But I think that's how it works, like you share fame around somehow these days with social media?

MARK
 LINSENMAYER 05:57 Well, and you said it was oh, we were okay to talk a little bit about that. It's not just listening to stuff like this, that you've actually gotten serious about it.

LUCY LAWLESS 06:04 Yes. Somewhat. I went to the UN Summit on Sustainable Development after getting involved in the whole, fuck you, don't destroy the Arctic, we need it to cool our planet, you know a big oil protest, which I'm getting sentenced for day after tomorrow by the way. And I went to the Summit and saw all these people working very hard but seemingly across purposes about how do we create a just society and you know, environmental justice, and really being at loggerheads and in stasis, and I wanted to know what makes a just society, and I've been listening to you guys for a while, so I thought that I would take up my little baton and go back to university and study philosophy. So it's all because of you. [Laughter]

SETH PASKIN 06:47 Oh.

DYLAN CASEY 06:48 Wow. Cool.

SETH PASKIN 06:49 Well, congratulations.

LUCY LAWLESS 06:50 Yeah, absolutely. I've never done anything more thrilling in my life so, it's your fault.

MARK
 LINSENMAYER 06:55 And then, when you start making a lot of cash from philosophy then you can... [laughter] you can kind...

LUCY LAWLESS 07:01 I tell you what, it's really calming me down, going to school because I realize there's nothing new under the sun. We've always been going to hell in a hand basket, though, perhaps more effectively now than ever. Yeah, you guys are reaching a non-traditional audience and making some difference, so I'm very grateful to you.

SETH PASKIN 07:17 Well, thank you.

DYLAN CASEY 07:18 So, what's your favorite thing that you started reading?

LUCY LAWLESS 07:20 Oh, well the thing that surprises me the most is the Confucians. I'm really digging Daoism, and the Confucians kind of lead into that, of course and sometimes I feel that I'm that little praying mantis that Zhuangzi talked about whose, sort of waving his arms in front of the wagon wheel, you know the Mack Truck coming on. And -- So, I'm, I'm really loving Daoism and... Zhuangzi talked about a Mack Truck I guess. [laughter]

DYLAN CASEY 07:41 He was so prescient. He knew everything. So yeah that's what I'm loving at the moment, and I'm struggling with other things. It's really confronted my ideas of God and it's all good stuff.

LUCY LAWLESS 07:44 So it's not just the political stuff. I knew you were saying that that was your, the part you're especially attracted to, but then you just listened to the Leibniz episode and it blew your mind. Or...

MARK
 LINSENMAYER 07:56 Well, no, my mind, my mind imploded more, more specifically 'cause it was so, it was too much for me. I still have no idea what you were talking about, and you

LUCY LAWLESS 08:04

all sound like geniuses to me.

WES ALWAN 08:16 We did our jobs then. [Laughter]

SETH PASKIN 08:18 You did your job.

MARK Actually that reminds of the rule number one that we didn't say is, don't assume

LINSENMAYER that our audiences read what we're talking about or has any other background in

08:18 philosophy. So... [laughter] for that one.

LUCY LAWLESS Yeah. Yo, that was a, a mind bender.

08:28

WES ALWAN 08:30 But will make sense of Monads no matter how long we talk about them.

LUCY LAWLESS But I didn't understand the Wittgenstein one either, but somehow you take

08:33 away a little bit of something from every podcast and it also knits together

eventually I'm hoping. [Laughter]

MARK Yeah, well you've read [xxx].

LINSENMAYER

08:44

WES ALWAN 08:45 Yeah, you should listen to it while you're sleeping. That's really, you know...

LUCY LAWLESS I do. All the time. I do. I put it on when I fall asleep and I'm hoping it's sort of

08:47 going in there. [Laughter] You guys put me off to sleep regularly. [Laughter]

SETH PASKIN 08:55 Yeah.

WES ALWAN 08:56 Yeah we get that a lot actually. It's the, the number piece of the podcast is the,

the people go of Ambien, [laughter] listening to this podcast. [Laughter]

LUCY LAWLESS 0 Yeah. Thanks to you.

9:03

MARK The nothing new under the sun comment makes me think of our book.

LINSENMAYER

09:06

LUCY LAWLESS Yeah.

09:09

MARK Fame, what the Classics Tell Us About Celebrities and since a lot of the point of

LINSENMAYER that was that... Well at least it was a comparison, that even though you might

09:10 think that the celebrity culture of today is a product of the media, and why

would they have celebrities back then, at least he managed to plunge into

Homer, or James Frazer's "The Golden Bough" which describes religious

ceremonies and it's a book from 1890 by an anthropologist goes into religious

ceremonies from various cultures where they all make their kings into Gods and

kill them, and into Faust and into... mostly in ancient Greece but also a big

section on the roman emperors, other things - that there's at least something

that can be compared fruitfully back then to your own experience.

LUCY LAWLESS Yeah. But don't you think it's the drive for prestige and the need for significance

09:52 to stand out in a group of any size. It's a little bit of a human need. You know we

need to belong. This is... [chuckle] Okay. This may be pure Tony Robins, so I'm

just... [laughter] giving you a little disclaimer here, but that need to stand apart

from your peers, and yet be one of them, is so entrenched in us that it doesn't

really surprise me that people sought celebrity way back then. I thought about

people like Elizabeth Taylor and Richard Burton who remained actors their entire

lives, well, sort of. She didn't do much in her later days, but you could take those

people out of Hollywood and put them back in a Welsh mining town. They're still

going to be celebrities, they're still going to be stars because they just have crazy

charisma and wouldn't accept being all so normal. So, yeah I think celebrity is

sort of a desire for prestige and to stand apart, and have the admiration of our

peers. Because you don't really want the admiration of people that you don't

respect, you don't care about that.

WES ALWAN 10:52 I wondered about that with the emperors and I wondered if that was one of the

distinguishing features with the kind of fame that Payne was talking about, is

that they seem to be pointing to people who were famous amongst everybody,

and in many cases they didn't respect them. They didn't seem like they were

their peers, necessarily.

WES ALWAN 11:12 Well also for most people, it's a need to actually have famous people that they

can identify with or they have some sort of relationship with it. They may not be

driven to try to become famous themselves, but there's a sort of cultural, or

societal need as a whole that goes back to some very primitive needs. Which

according to, well Payne is sort of giving us a, he's recounting Frazer's Golden

Bough and, and then Walter Burkert who wrote this book called Homo Necans.

But the idea is that, we have this relationship, in the case Burkert that's to, like a sacred sacrificial animal, or in the case of Frazer to the God, which helps us form a community. We can't even form a community without this sort of relationship. And so fame sort of takes that over and...once we get to a stage where religion is no longer as significant as it used to be, fame and celebrities sort of fulfill that function that...

LUCY LAWLESS 12:13 That goes back to that...

WES ALWAN 12:13 It was religious Shamans or... yeah. Go ahead.

LUCY LAWLESS 12:15 All right. I remember you saying something about that now about human sacrifice, alright, that we sort of need to imprint or project all our aggression or desires outward onto some other person and then sacrifice them at some point when they displease us. So it sort of helps us exercise some of our own aggression as a society.

WES ALWAN 12:37 Yeah. And we need to sublimate that aggression, I mean to form a community we have to have these sorts of libidinal or friendly bonds to one another. And to do that, we have to find a way to get rid of aggression, sort of...

LUCY LAWLESS 12:51 Yeah. Turn it outwards.

WES ALWAN 12:51 Yeah, turn it outwards.

LUCY LAWLESS 12:53 It's much safer than turning it on one another, isn't it?

WES ALWAN 12:55 Yeah, one way of doing that is to direct it towards a sacrificial animal. So for Burkart and Payne sort of recounts this sacrifice is what he sees as sort of the foundational moment for community and even for the development of language, for symbols. The sacrificial animal in a way as the first symbol. The reason why that's important is because, so Burkart, talks about going from a hunting community where you basically need to kill things in order to live, and there's a fundamental conflict there. And when human beings become conscious that they're going to die, they strongly identify with these animals they're killing. And they're driven by this conflict between having to kill things to live, and then their own desire to live. So, part of the atonement for that guilt of killing and for the anxiety that to kill one living thing is to kill life itself and to sort of deplete the cosmos of any life-giving qualities is to engage in the sacrificial ritual. Which in a way is like a kind of undoing...

LUCY LAWLESS 13:58 And honoring of the life forces.

WES ALWAN 14:00 Yeah. It's an honoring and it's a way of undoing the idea that you're killing off life itself. So you elevate this animal. You make this animal important. So, at the same time you're dealing with anxiety about mortality and then you're channeling these aggressive impulses to something outside of the community.

LUCY LAWLESS 14:19 Yeah, and we love seeing those wounded animals in the magazines. I was looking at Demi Moore in the Chinese food store last night, and she was on the front looking really thin but smiling and she had her hands on the shoulders of a little African boy saying, "I want to adopt." And, you're just like, [laughter] "Yeah, okay. That's going to make you complete." But that's what every crazy woman should do. She should adopt the child, you know? And... But it's that wounded creature struggling to get up and do something in her mind that's really good. We just want to watch that and kind of be snooty about it. Well, maybe that's just me, I don't know. But I do recognize what you're talking about in the Demi Moore headlines you know, because she's such a wounded creature right now. Is she?

WES ALWAN 15:06 Yes. She's sort of lost her marbles when her toy boy left her because, you know, he's 12 and he wanted to find somebody his own age to marry. [laughter] Right?

LUCY LAWLESS 15:06 Ashton Kutcher.

DYLAN CASEY 15:20 And I have this image of Lucy Lawless reading all the celebrity tabloids. [Laughter]

LUCY LAWLESS 15:26 Everybody knows this stuff.

WES ALWAN 15:27 You're not only a celebrity, but you're into celebrity.

LUCY LAWLESS 15:29 Look, I'm just explaining to you, [laughter] if it's my...

DYLAN CASEY 15:32 She was researching for the episode. That's all.

LUCY LAWLESS 15:34 Hey, hey. I tell you what, I bloody sacrificed myself last week man 'cause I went and watched the True Hollywood story of Britney Spears 'cause that's... [laughter]

DYLAN CASEY 15:44 Wow.

LUCY LAWLESS 15:45 I did it for years.

WES ALWAN 15:46 Well, that is - that's legitimate preparation for this episode.

SETH PASKIN 15:48 That is.

LUCY LAWLESS 15:49 And I tell you what was fascinating is that I saw how those stalkerazzi really did make her life much more of a hell than I would have ever believed, and it's a way that we, as consumers of these shitty magazines. We buy them, but we abrogate ourselves of any of the responsibility for the way those images are collected, you know like our hands are clean. I just paid \$2.30. That's what, you know, I'm not stalking her. Oh yeah, we are. It's horrifying how we turn these people into - whether they ask for it or not, and there's a lot of complicity and of course, but we have turned them into animals that we're hunting down men. It's like, get a wicker man and stuff that kid in it so we can bloody laugh while she burns.

WES ALWAN 16:32 Yeah. There's this impulse to, I mean, I know, I think this is part of what Payne is trying to understand, why we have this desire to idealize and worship and then suddenly turn that into demonization and there's a Huffington Post article today or yesterday I think on the slut shaming of... I forget her name... is it Kristen Stewart?

LUCY LAWLESS 16:52 Oh of having an affair with the director or something?

SETH PASKIN 16:54 Yeah, that's it.

WES ALWAN 16:55 Yeah, so that's a perfect example of you know you idealize and she sort of has this, she was a child actress as well, so there's a kind of little girl quality...

LUCY LAWLESS 17:04 Yeah.

WES ALWAN 17:05 And she's also, there's a reticence to her. She's sort of the perfect object for these sorts of fantasies and for...

LUCY LAWLESS 17:12 Because we all loved her when she was an awkward teenager who looked like she might cut herself for, in her spare time. [laughter] Like she looks so sort of...

WES ALWAN 17:21 Yes.

LUCY LAWLESS 17:22 On the edge. We're going to love her and support her because she's bloody talented, actually.

WES ALWAN 17:26 Right. I agree.

LUCY LAWLESS 17:26 But you're right. She goes and makes an adult mistake, and we're going to, in a very, C.S. Lewis little kind of way, we got to punish her for growing up and making a mistake that 50% of married people in America do.

WES ALWAN 17:36 Right. The first sign of sexuality and it's this sort of hysterical reaction, and of course the media sort of loves it. They glom on to that and that creates headlines for weeks.

LUCY LAWLESS 17:47 Yeah.

SETH PASKIN 17:48 Let me ask a question, I mean, the assumption then of Payne's book, right, is that we are violent creatures. It endorses a particular view of you know almost the state of nature, right? The nasty, brutish and short point of view that we're violent creatures and that somehow in forming communities, in order to be civilized, we have to have an outlet for that violent aggression and that fame is somehow this relationship between individuals in the community whereby we are able to enact or live out certain kinds of violence. So our celebrity's set up and specifically for the purpose to fail or to be caught in these traps to find the flaws that we need to set somebody up in order to have this failure.

LUCY LAWLESS 18:33 The book really explores all the different ways and reasons that people become famous, court fame, court fame as people, don't they? So... Yeah, it's interesting to see kids who didn't ask for fame. You know, let's see what happens to Tom Cruise's child. Don't you find it so disgusting that we know people's three-year-old's name and we're acting like we know them. We don't know our neighbor's kids but we know Suri Cruise and what the hell she's wearing on her feet this week.

WES ALWAN 19:00 Right.

LUCY LAWLESS It's really perverse. What's that about?

19:01
WES ALWAN 19:04 Yeah. Yeah.
MARK Well I like that you've pointed out the sort of self hating aspect of it, that we all
LINSENMAYER -- even though, you know most of us participate to some degree in this culture
19:04 that put's celebrities in this position, that we sort of blame "Oh. It's the media's
fault. It's the hoi polloi". And yet who is the hoi polloi? I mean is it, is it just that
I'm saying this from an isolated position and they really are sincere,
non-self-hating celebrity worshipers. [Laughter]
LUCY LAWLESS Yes, I think they are.
19:29
MARK And that is the mass of the issue or is it... I tend to feel like it's as reflective ones
LINSENMAYER as you were saying are sort of to blame as well. I mean even if you're just...
19:30
WES ALWAN 19:37 Economically supporting it a little or...
WES ALWAN 19:39 I don't think any of us has escaped celebrity worship.
MARK We're talking about it. The fact that we're talking about it.
LINSENMAYER
19:41
LUCY LAWLESS Yeah. Whether it's sport stars or whatever, right? Does it go back to that thing,
19:44 who talked about Zeus splitting us with the double people. Was it in, not
Symposium ...from the person?
WES ALWAN 19:54 Plato's Symposium, you know.
LUCY LAWLESS Is it part of that we sense some lack of wholeness so we're trying to fill it with all
19:56 kind of delicacies like the stuff that can't possibly nourish you, and this is just
another one of those addictions that we have to...
MARK Lucy, can I tell you a story about Jesus?
LINSENMAYER
20:07
LUCY LAWLESS Tell me...Tell me about Jesus.
20:10
MARK That's... I'm just saying that's exactly what a significant portion of our listenership
LINSENMAYER and we'll, we'll just say, "You know, well, that's part of human nature, [laughter]
20:11 is just having a hole in you", and that's exactly what religion jumps into take
advantage of and, you know, doing it from Payne's point of view, actually, yeah,
what you're saying like, that is the appropriate rule of religion and he's considers
this celebrity worship as a religious phenomena. It's not really that different even
if you're completely secular and you say "Oh I don't want to make these crazy
metaphysical claims about God or whatever." The role psychologically that these
things had historically is very much the same role that celebrities have now.
WES ALWAN 20:47 Yeah.
LUCY LAWLESS That's interesting. Sometimes I think that, not talking about what God is,
20:48 whether there is a God or not, but the structure of, what certainly what I was
raised in, the God belief is almost like just replicating that inner sense. So if I get
up a la Descartes, and I'm going to doubt everything I ever was told about God,
and I look around and I see so much chaos, and people are, kind of doing bad
things, and they might cut in front of me. I want to think that there is some big
Mac Daddy inner sense out there that is going to take revenge and they'll get
what's coming to them. Then my God is like a means of revenge for me, and that
God will take the revenge.
MARK The furies is yes.
LINSENMAYER
21:31
LUCY LAWLESS The furies will come down on you. I know it will down on you. I know them
21:33 personally. I did a few episodes with them. [Laughter]
WES ALWAN 21:40 I like the fact that your example of evil in the world is people cutting in front of
you. [Laughter]
LUCY LAWLESS Yeah. Don't mess with me all right. Don't you. [laughter] Or whatever, but it's...
21:47
WES ALWAN 21:51 It really is evil though. I agree. I don't disagree with it.
LUCY LAWLESS No, it is dumb stuff like that. You know somebody's making me so mad. I want
21:54 revenge on them. Well, I'm not really going to chase my car, but I'm going to sick
the furies, I'm going to seek my God. Hell. Why am I talking about that? Because
you're talking about... I'm, I'm using God. I'm using...[Laughter]

MARK
LINSENMAYER
22:07
LUCY LAWLESS
22:12

Celebrity is playing the role. You're that sick Lucy Lawless, my enemies.

No, but I'm using God like a big black dog that's going to come after you. But on celebrities, I'm the big black dog that's going [chuckle] to get rid of the celebrity. I've built them up and now I'm going to vote them off the island like, as is in this book.

MARK
LINSENMAYER
22:26
LUCY LAWLESS
22:27

When they displease you. Yes.

When they, when they displease me.

MARK
LINSENMAYER
22:29

That's the way he puts it. He says normally we have this cycle of celebration, consecration and sacrifice is one of his things. But in other places in the book it sounds like that's not inevitable, it's just that when the celebrities displease us then we're so willing to turn against the ones that we've worshiped. And he also kind of puts with that that we kind of set them up to fail, that we have these impossible standards of beauty, and we sort of expect people's peak age to fade. Man, I just think of the -- entire how people sort of look at their favorite bands or something and don't think like, "Oh, well. Their early stuff was good and then they sold out", it's you know...

LUCY LAWLESS
23:00
MARK
LINSENMAYER
23:01

Yeah. Yeah. Yeah.

They're looking for something. I sort of am aware that I go out of my way to try to be generous and I... [laughter] I'm not really sure whether the sacrifice part is built into the phenomena of celebrity or just like you're saying that once we've given our heart to something, then when it pisses us off, then we overreact.

LUCY LAWLESS
23:19

Oh, when the beauty fades, yeah, you want to get a fresh one, get a fresh virgin. You know when she cuts her hair off, which I see as you know with. In the book it goes on about Britney cutting her hair off very publically and that's the sort of thing women do when they're wanting to get a divorce. They go and cut all their hair off, right? It's about taking back your power, I think, and you take on a male role, and cutting your hair off is a very significant thing for a woman.

DYLAN CASEY 23:42

Part of this all sounds a lot like we're conflating generic John Froida, you know being happy that other people who have success get brought down to us or the phenomenon of wanting to cut all the strands of wheat that stick out. It seems to be related to what happens with fame, but it doesn't seem to be exactly that. And part of the deal with fame is that people want it. So part of the story in Payne's book was that you had virgins that were sacrificed and the way people turned on celebrities and stuff like that. But it seems to me that a big part of it is that they want it.

WES ALWAN 24:20
LUCY LAWLESS
24:21
DYLAN CASEY 24:22

Yeah.

Yeah.

So the virgins who are being sacrificed fought over the privilege to do that, and the athletes who are going to be tossed out after they lose, you know, a fraction of their batting average or whatever, fight tooth and nail to get there, and the politicians, and they're all trying to get there and enjoy that fame, whatever that is.

LUCY LAWLESS
24:45
SETH PASKIN 24:45
LUCY LAWLESS
24:46

Oh that's right...

Yeah, yeah.

In the book he talked about glory over death say that, we're going to die anyway, I might as well die sooner with a whole lot of glory, go out and do something spectacular with my life.

WES ALWAN 24:56

Yeah. And I think part of celebrity worship, it's not just like there are celebrities and there are these sort of Gods or Demi-Gods and we worship them. There's often the idea that if we get lucky or if we work hard enough, we could become one of them. And that's part of the identification that's going on. Is that what you're getting at Dylan?

DYLAN CASEY 25:16

I'm not even thinking about identification. I'm thinking about the whole part about fame, which is distinguishing yourself from other people. If you really want to be famous, you don't want to be like everybody else. I mean if, you crave

being famous, you want to make sure that you are different and distinguished from everybody else. So, if you want to be famous by being the one chosen to be sacrificed, you're fighting for that and you don't want somebody to get cut in line for you for that. If you want to be the most famous band in the world, yeah you want other people to be successful, but you really want your band to be the most famous. You're craving notoriety, you're craving success, and it gets all smudged together right? That you want to be successful for the right reasons and stuff like that. But fame doesn't distinguish between those things.

WES ALWAN 26:03

And how typical is that motivation for, for people? I mean how many people are motivated by that?

MARK
LINSENMAYER
26:08

I think resentment is a pretty key part of that. And it's not just... You know, 'cause I know from my own experience that I will feel like sort of, "Why is that band getting press? My band isn't getting any." [laughter] You know that, that immediately kind of jealousy. But then people also have it with just they don't have to be creators themselves to feel like that. They can have it just, you know I have a limited amount of attention, and if something is intruding itself upon my attention, so think about the songs that play on top 40 radio that, you know, you're just walking around and they're just thrust upon you. You don't seek that out yourself, but yet you find yourself knowing this, or commercial jingles or even worse. But just anything that's an unwelcome entrance, you know.

So why do I know about Jeff Gillooly or, you know, just happens the first bullshit celebrity name that came up because there was some big news story that went over and over and over back in the day. And so, that, it's irritating. You-you feel like that at least some portion of the celebrity crowd does not deserve it. It's supposed to be meritocratic that they're supposed to be so charismatic or so talented, and if you feel, and of course people's opinions are always going to be different. So, no matter how honestly talented and charismatic some particular celebrity is, there's going to be a significant portion of the people that that person's image is thrust upon that are going to disagree and are going to be just like cheering if they go down. [Chuckle]

WES ALWAN 27:20

I mean these days, it's not even that, it's a...meritocracy is not...You know, these days people are famous just for being famous right? That's the common complaints.

DYLAN CASEY 27:28
MARK
LINSENMAYER
27:31

They've always been famous for just being famous. [laughter]
Well, that's one of the things.

LUCY LAWLESS
27:32

Here's the thing though. Here's the thing, I...

WES ALWAN 27:34
LUCY LAWLESS
27:35

Okay.

There is a certain amount of currency in...I mean the only reason I log into Twitter ever is you got to kind of feed that monster a little bit, or you might want to get out a political point of view, or whatever it is.

WES ALWAN 27:48
MARK
LINSENMAYER
27:52

A little bit. And are you ever unlogged out? [Laughter]
Oh, so put her on the spot. [Laughter]

WES ALWAN 27:56
LUCY LAWLESS
27:57

I'm sorry.

Shut up, Wes. [laughter] I'm sick of you. [Laughter]

WES ALWAN 28:02
MARK
LINSENMAYER
28:04

That was, that was going well.

I can get Wes on Wes. I'm not excluding him from the rest. [Laughter]

LUCY LAWLESS
28:07

But, there is currency and you got to be recognized you know, in order to be cast in certain shows. It's not a meritocracy anymore. It's not just enough to be talented to get in cast in a certain movie. You have to be on a list of actors that none of us have ever heard about, of people who are considered hot right now whether they're good or not yet. There's this bizarre little list in Hollywood of young, the next up and comers. You have to have some kind of profile, some kind of worth in the media in order to get cast. And my girlfriend and I both learned that when we cut our hair and went blonde, and were no longer

recognizable as the entity that made us famous, we were nowhere until we you know let our hair go dark again. So...
 WES ALWAN 28:54 You cut your hair and went blonde?
 LUCY LAWLESS I had very long blonde hair for a while and, but was not recognizable. So, yeah, 28:55 recognition counts.
 WES ALWAN 29:02 It counts in an office world as well, and there's sort of petty, sorts of political considerations to getting anywhere, whatever field you're in.
 DYLAN CASEY 29:10 It seems that there are a couple of considerations here. One would be the way in which you have to sort of resign yourself to nurturing a kind of reputation that may or may not trade in the same currency as fame, to get places that you want to get and be successful in a kind of sincere way, full of integrity. That's kind of a pragmatic, realistic view towards the way in which any practically given occupation works. But then there's also the desire just to be famous and have notoriety for the sake of itself, or for the sake of its place in your current society. Payne talks about, you know, emperors who wanted to make themselves gods and the way people rewrite their memoirs in order to try to influence their place in history, and that kind of thing. And there, it doesn't seem to me just a question of their notoriety, but them wanting to be famous and craving the adulation of people they don't know. They like it.
 SETH PASKIN 30:12 I was reading what Lucy said there a little bit differently, Dylan. That, you know I felt like she was highlighting Payne's point about how fame rests in the community as much as in the individual. It's not just about the individual's desire to be famous, it's about the fact that who is famous is determined by the people in the community, not the famous person themselves, and what fame does is people who are famous are willing to give the broader community, what it is that they're looking for in fame. You can create fame in a certain way, but at the same you also have to satisfy a certain set of needs or desires that the people have for the famous.
 LUCY LAWLESS 30:48 Yeah. It won't keep you working, you know if, unless you're good, unless you're talented, you won't keep a career past that, sort of honeymoon period, when your beauty fades or they have rubbished you enough and you just fade into the distance. You better be something other than just beautiful or a good sport and whatever to keep working. But you do have to service it somewhat. And 140 characters that I can do but I cannot write a blog or... [Laughter]
 WES ALWAN 31:15 Twitter is your medium.
 LUCY LAWLESS 31:16 Yeah, I'm quite a lazy person and, however, isn't it funny on Twitter or Facebook now, anybody can get that feeling of being famous.
 WES ALWAN 31:25 Or with a podcast.
 MARK LINSENMAYER 31:27 We have no basis for comparison.
 LUCY LAWLESS 31:28 Yes you do. [laughter]. Yes you do. I mean you get lots of feedback. Never mind. Are we getting off track? Seth, bring us back to the world baby...
 SETH PASKIN 31:36 Well, it's... You know it's... Yeah, it's...
 MARK LINSENMAYER 31:37 No. Just go back to just praising us. That's where, what it should be about. [Laughter]
 SETH PASKIN 31:42 You know, I... this is actually a very interesting topic to me because I don't consider us to be famous at all. Like I don't think of...
 WES ALWAN 31:50 No.
 SETH PASKIN 31:51 Us as having...
 WES ALWAN 31:52 Not at least.
 SETH PASKIN 31:53 Not in the same way that you are. It's almost like I don't even think of it as two ends of, you know, of the spectrum or a continuum. Like whatever it is that we're doing, we're not famous in the way that you're famous. It just doesn't seem like the same thing to me.
 LUCY LAWLESS 32:04 Oh. Well maybe it is.
 WES ALWAN 32:05 We're famous to like 10 people.
 LUCY LAWLESS 32:06 Yeah. Well the same with me in this big scheme of things. You know I'm not a, I'm not, I cannot imagine what it's like to be Tom Cruise or any of those people, and also I have an extremely private, private life. So, there's no fame going on in my immediate environment, but that's I think that if, if you're a smart celebrity,

you are also going to have a very normal life. You can go off and be famous in, in order to service your work as a tool, but it's a terrible folly to think that all those images are real.

And we just had a woman in New Zealand, in Australia who was attacked, really viciously on Twitter and nearly committed suicide. She was on 60 minutes blubbing about it that was absolutely unable to disengage. So she was a very willing participant in it, and she's on one of those sort of modeling shows where she gets to be the Simon Cowell, kind of the bitch character. And then even though that may be a persona, it comes back at you ten folds. So she was participating in her own, it's very self harming kind of thing to do, you know, if you believe in it too much.

MARK
LINSENMAYER
33:10

But, let me ask you. So just the fact that you're in the public eye, so that you have all this stuff that's very easily followable about you, and I found when I got in touch with you and was just talking with you a little casually, I felt like I should -- I wasn't sure, you know, I just read your web page. I knew how many kids you had, and what the ages were, but yet I felt like it would be rude to indicate I knew that, even though...

LUCY LAWLESS
33:31

But no, but you did, because the way, because the way you said something indicated that you knew, something and then it made me go and look it up. And I was absolutely, [laughter] amazed by the absolute of shite that was on Wikipedia, and my friends and I decided that we just shush it up and like put some really ludicrous stuff on there. I'm not sure if you even got through the... I guess there is a dragon at the gate at Wikipedia but we would really make it creative. But, it's pretty nutty stuff. I don't know what web page you read 'cause I haven't been on a webpage in years.

MARK
LINSENMAYER
34:09

I just, you know, I did a search on you before I talked to you. I saw about the Arctic stuff and the trial, 'cause you just read reference things. And in some ways like I could see how it would be kind of convenient for you that you don't have to keep re-explaining yourself because anybody if they could just prepare themselves before, [chuckle] before talking to you. But in the other hand, so it sort of seems rude to indicate that I knew this stuff, but, also rude not to. Because like, really, I'm going to make you say that stuff again even though I know that. I'm like [laughter] It's just a weird thing.

LUCY LAWLESS
34:37

I don't know how other people would feel about that, but I wouldn't care. I don't expect people to know, and it's not important to me that they... If you can talk like a normal human being to somebody then that's normal isn't it? And that's good.

MARK
LINSENMAYER
34:50

So the reason we chose this book is 'cause we wanted to have you on the show, you're interested potentially and I want to find something that we could talk about, just the process of getting in touch with you and you tweeting about us and things lead to this whole like, just sense of excess, essential weirdness that you don't get in other situations like why should I be nervous talking to this person? it's just a person. I don't know if there's anything, like what philosophical comes out of that? I don't know. [Laughter]

LUCY LAWLESS
35:15

No, you do get a funny reaction from some people but I've learned to recognize that now. It's like some people get a bit aggressive with you, and I don't take that as an offence, that's a defense mechanism then, but like they'll try to aggressively pretend they don't know anything about you at all or because Xena was such a lesbian fan, you know, I get these dear little lesbians sort of standing off of the side, never making eye contact but always their bodily energy is going towards you. It's another type, and...

MARK
LINSENMAYER
35:46

I know exactly what you mean. Yeah. Yeah.

LUCY LAWLESS
35:47
DYLAN CASEY 35:54
SETH PASKIN 35:55

But it's, but it's fading now, you know? That was a, that was from the 90's. You guys are hip now. [Chuckle]

We're standing there.

You've been working, you've been working a little bit recently too, Lucy and you have plenty of, plenty of Spartacus fans and [xxx].

LUCY LAWLESS
36:01
MARK
LINSENMAYER

Oh, right. Oh my God. That's amazing. The minute I take off the costume and go, how I just forget all about it, but...

Flight of the Concorde.

36:08
LUCY LAWLESS So now I'm sitting in lectures, and oh God I love it so much I can't even tell you.

36:08
WES ALWAN 36:14 Are you recognized? Are you anonymous?

LUCY LAWLESS 36:17 I didn't really think about it too much because it's like, oh, it's New Zealand, so yes I'm recognized, but people very quickly don't care, and I'm sitting with a bunch of 18 year olds. So when I was big, they were three. [laughter] So it's really rather delightful and they just take me on as this kind of class pet, yeah. They're really cute. Except there was a big boy in front of me, Samoan boy, and he was totally psyched to see me in lectures. [laughter] He's really cute.

DYLAN CASEY 36:50 You must have a couple of things going on besides being famous, also being an older student. You're going to regular classes with 19 and 20 year olds. That's also a completely different dynamic.

LUCY LAWLESS 37:04 Yeah, 'cause I'm that pain the ass who asks the questions. I've calmed down by the way. [Laughter]

MARK LINSENMAYER 37:12 Yeah, okay, we'll just sit there and take it. And you guys say, "Wow." [Laughter]

LUCY LAWLESS 37:16 But give us some real advantages to being older too because they're all spending so much energy wearing about with their money is coming from, they're doing a full course so they're absolutely stretched in every direction. They're worrying about relationships and what am I going to do in my career and my family, whereas I'm like, "I don't care. It's all taken care of. I'm fine." You know? [Chuckle]

WES ALWAN 37:37 Right.

LUCY LAWLESS 37:38 So I'm, I'm just loving absorbing all these ideas. It's really confronting.

MARK LINSENMAYER 37:43 Your comment about New Zealand reminds me of, I guess, what maybe Dylan was making a point earlier. So, there are two sources of the fame phenomenon. One, is we all want to kind of stand out in a group. So even if there were just four of us on an island, you'd still have that urge to stand out. And then on the other extreme, is like the mass media that we treat people in the mass media as if they aren't even people that we treat them like they are...

LUCY LAWLESS 38:07 Yeah.

MARK LINSENMAYER 38:08 ...TV. That we are just passively watching and so we can complain to each other and the person will never hear it because it's a one-way medium, and -- but it seems like New Zealand is kind of, you know, since it's smaller, and more... I don't know, I don't want to characterize a place that I've never been.

WES ALWAN 38:22 It's a shire. It's shire model.

MARK LINSENMAYER 38:25 It's, [laughter] it's more like Aristotle's Place.

LUCY LAWLESS 38:27 We're really homey version of Canada. Is that right? [laughter] Is that what you say? [Laughter]

MARK LINSENMAYER 38:31 Okay.

LUCY LAWLESS 38:32 No, I'll tell you what you, put me in mind or something, we were talking the other day about tweeting, and, and trolls, and people objectifying that celebrities, as if they're not a real person. And I told you about how in the early days of Xena in the 90's, when the internet was really just starting to verge in. My husband went and downloaded some stuff. Somehow it came to my attention where a gentleman was, or somebody who purported to be a gentleman said, "I'm a such-and-such a kind of surgeon, and I can tell by looking at Lucy's hands that she's going to suffer from X, Y and Z in the future. Those are very marked signs. And over the next two or three months I like to manifest these problems with my hands, right? And I knew where it was coming from. I knew there was nothing wrong with me, and that this person had, was just a bullshiter who I felt like they were trying to get at me. Eventually, I reasoned that in fact they were not trying to get me 'cause I don't really think I'm reading this crap. But they are trying to upset the real fans. So they just want to cause toxicity everywhere they go, and probably in their real lives it's just a pattern,

right? But I realized from that moment on that I would not admit any of this stuff into my house. Nobody's allowed to read it to me, I'm not interested, it's not real. That's been a real strength for me. The lesson was cheap at the price. But yeah, people want to -- they don't think the celebrity is real.

MARK
LINSENMAYER
39:57
LUCY LAWLESS
40:06
MARK
LINSENMAYER
40:07

Well in the way you described trolls like that, it's, it's an ego issue so it was a resentment issue. So it seems like it's, it's part of the same desire that goes into wanting to be famous. "I want to be somebody," you know?
Yeah.

As well if you have no easy route to do that, so there's a sort of Nietzschean picture of the, the strong, cele - successful celebrities through their own talents are the masters, and then the, the internet trolls are the slaves who have no talents or whatever to, you know, opportunity, whatever the case is but still have that same urge to mastery and so the...

LUCY LAWLESS
40:29
MARK
LINSENMAYER
40:30
LUCY LAWLESS
40:32
MARK
LINSENMAYER
40:35
LUCY LAWLESS
40:40
MARK
LINSENMAYER
40:44
LUCY LAWLESS
40:50

Right.
Instruction down is, is the only thing you can do.
Yeah, that's...That Nietzsche thing you talked about. Yeah.
And in fact, saying being popular is bad, that you're, you're a sell-out if you're popular. You're....
Right. Wow. That's.. Oh God. That's deep, Mark. [Laughter]
So I just used Nietzsche to suck up to Lucy Lawless]. All right. [Laughing]
I have called myself that by the way. Hey, and then there's the other thing. If they can't make you love them, they're going to go troll on, and they're going to hate you. And they're going to-- I've had them move to this country just to be closer, just to get in my face.

WES ALWAN 41:07
LUCY LAWLESS
41:08
SETH PASKIN 41:10

Wow.
So what's that? So what is that? [laughter] Corresponding?
You know, in the book he talks about how the animal sacrifice was sort of an occasion to eat meat and that there's this transference, it's almost through the blood that there's, you know, there's a sort of, there's a sort of power thing and then maybe what this people want to do is they feel like if you are holding something, I'll call it transcendent or unique, or some sort of spiritual power, and that if they can somehow tap into that, by virtue of their fame...
They can consume that.

LUCY LAWLESS
41:36
SETH PASKIN 41:38
WES ALWAN 41:38

Yeah. Exactly.
As we go, we have to distinguish the typical person's relationship to celebrity from someone who could be psychotic or have a serious mental illness, right?
Yeah.

LUCY LAWLESS
41:49
MARK
LINSENMAYER
41:50
LUCY LAWLESS
41:53
WES ALWAN 41:54

So we don't want to see it as an extreme of the norm that sort of demonstrates...
Yeah. You're right. You're right.
Because people with schizophrenia or psychosis typically have issues relating to illusions of grandeur and the idea that they're a celebrity, some sort of paranoid ideation towards a celebrity. If you want to understand celebrity I think you understanding schizophrenia and psychosis is actually a great way to start.

SETH PASKIN 42:15

Wes, just trying to think through some of the lines of argument in the book. By the way, for any of the listeners, it's not as though book as like a legal treatise. It kind of takes you from argument to argument, it's kind of a little all over the map.

WES ALWAN 42:28

Yeah, I agree.

SETH PASKIN 42:29 There are definitely some themes, one major theme is that as Dylan mentioned earlier, celebrity has always been around. Fame is, is a function in our society and has been throughout history and throughout well, you know, different cultures. But the way in which it manifests has changed over time and made a marked change with the enlightenment, and he talks about the cult of the individual or the elevation of the individual at one point. About how, when we moved into a Zeitgeist where the, the Reasoning Being took center stage that celebrity didn't change, but the way in which we related to it did. I would say that it's maybe not as extreme that these people have these reactions to Lucy and the way that they do, it's just that they now have avenues for manifesting themselves now that they never did before with media. This is part of the negative side of it, is that people have much more access, and they have much more freedom to act on that.

LUCY LAWLESS 43:28 Yes that makes sense.

MARK LINSENMAYER 43:30 So what do we think, going back to Payne's original thesis of...I mean it sounds like if you want to say that a lot of the things that stand out in the portrait of the celebrities is just schizophrenics or, [laughter] with, with unusual ego problems.

WES ALWAN 43:42 No. I'm not. I'm, I'm saying that that's not the typical, I'm saying we all have a... I understand.

MARK LINSENMAYER 43:46 Relationship to celebrity. That's not the most physical...

WES ALWAN 43:47 I'm just saying it would be easy for Payne's argument if we could look at somebody with a mental illness of that sort as exhibiting the extremes of what is naturally in all of us.

MARK LINSENMAYER 43:48 Okay.

WES ALWAN 43:59 And Payne describes this in a very Freudian way is that, that we have this aggression. It's not just wanting to have heroes to look up to, it's wanting to have heroes and to see them go down. I mean, what did you guys think of that part of his...? Obviously we can pick up a lot of individual occurrences of that and he, he has loads of little stories to that, but is that essential to celebrity itself, or can't you just have hometown hero is hometown hero and that's all just great?

MARK LINSENMAYER 44:00 No. I think it's essential in the sense that -- and this is something we saw a little bit with the Freud episode Civilization and its Discontents. Love and hate are intimately related.

WES ALWAN 44:27 Yeah.

SETH PASKIN 44:37 Idealization leads to demonization.

WES ALWAN 44:38 Only if you have a reason, if there is some turn. Like you said, maybe this is saying something about your own relationships, that all of your loves...[Laughter]

MARK LINSENMAYER 44:41 No, it's idealization leads to demonization because the idealized object of your affections can't really live up to them. So a Kristen Stewart is bound to be disappointing. She's bound to turn out to be human. She seems pure and innocent or whatever, the fantasies you want to have about her at first. She's bound to turn out to be disappointing, granted you have a media, you know, that's going to look for those flaws. Obviously people are motivated to be disappointed. They're trying to find reasons.

WES ALWAN 44:48 Yeah. 'Cause you've been made to look bigger, taller, shinier than you are, and let's face it, you're... There's six people who are doing your wigs and your make-up and sewing you into a corset and making you look a certain way and lighting you in a certain way and putting words in your mouth, so you do seem like as elevated creature but really you're just a composite of so many people's hard work.

LUCY LAWLESS 45:21 And who did your corset in preparation today? [laughter] Just one minute.

MARK LINSENMAYER 45:46 I'm in a muumuu. [laughter] I love modern clothes.

LUCY LAWLESS 45:52 Let's turn on the video actually. We have, we have a video here.

WES ALWAN 45:57 I love modern clothes. But yeah, so, so it's no surprise that they would be disappointed when you're not as funny. You know, it's hard to be a comedian I think because people want you to say something funny and you're bound to

LUCY LAWLESS 46:00

MARK
LINSENMAYER
46:13

disappoint.
Yeah. Steve Martin going on and talking about art on a recent interview thing kind of like this. He just, he's a real art now. And so he went and did an interview and all these people were really pissed off like, come on, hasn't he done enough dramatic stuff and none...

LUCY LAWLESS
46:26

Yeah.

WES ALWAN 46:26
DYLAN CASEY 46:29
LUCY LAWLESS
46:30

When he written, you know he's written a novel or two now, right?
Yes. Yeah.
Yeah. We don't want them to change, do we? It's like we raised you up in a certain version of you and how dare you go and break the mold that it's not okay for you to grow outside the... Yeah. I think people feel betrayed maybe.

WES ALWAN 46:43
LUCY LAWLESS
46:44

Yeah.
Okay, so what do you reckon is going to happen to Lance Armstrong? Now here's a big star who...

SETH PASKIN 46:48
LUCY LAWLESS
46:49

Oh my.
Who has...

WES ALWAN 46:50
LUCY LAWLESS
46:52

So what is your view on that?
Well, presumably everybody's doping in that sport, right?

WES ALWAN 46:56
LUCY LAWLESS
46:57

Yeah. Yeah.
I don't really have a view one way or another. But, if the American Doping Agency is saying, "We're going to strip you of your honors or we're not going to recognize, whatever" and the oversees one are making up their minds on the issue. What if there's an amnesty where absolutely every other guy comes out, 'cause they are having an amnesty are they not? Where people can own up to the amount of doping they've been doing and they won't lose any of their titles or whatever.

WES ALWAN 47:23
LUCY LAWLESS
47:23

Really?
What if he... But I reckon for Lance Armstrong...

WES ALWAN 47:25
LUCY LAWLESS
47:27

I think it's too late for him. Yeah.
I do too. He's got a huge brand, and you know he's aligned with Nike and this Live Strong thing. There's way too much to lose to.

WES ALWAN 47:34

Well what's interesting is there's a book and I became fascinated with this and I don't even know why. I'm not like a cycling fan, but just his...the level of denial versus the amount of evidence including like 10 of his former cycling buddies. So there's an overwhelming amount of evidence against him. At least based on the testimony of these people and you have to believe there's a conspiracy for them to be lying. But Armstrong sort of has this level of, he has an incredible amount of self-righteous anger against all of these people and he's defended himself relentlessly. So it creates the impression of well this guy really believes he's innocent. So it's an interesting phenomenon where I think it's almost like he believes is sort of hard-earned on celebrity. I think to him it doesn't matter whether or not he was actually doping.

LUCY LAWLESS
48:27

Yeah. 'Cause that was the playing field he was on, right?

WES ALWAN 48:30
LUCY LAWLESS
48:31

Exactly.
That was, yeah everybody was doing it. So...

WES ALWAN 48:32

Exactly. Everyone was doing it, and so he's outrage is that, it's unfair that his position should be taken away from him when that's what everyone was doing.
Yeah.

SETH PASKIN 48:41

Yeah, I think, living as I do in his hometown, his residence I can tell you that, it's too big of a machine and it's too big of a brand to fail.

LUCY LAWLESS
48:51

Too big to fail. [Laughter].

SETH PASKIN 48:53
WES ALWAN 48:56
LUCY LAWLESS
48:57

Lance is too big to fail and they can't dismantle.
To bail out. We got to bail him out.
Yeah. Yeah. 'Cause it's like cancer, will never be cured if we, if we [laughter], that kind of a way,

MARK
LINSENMEYER
49:04
LUCY LAWLESS
49:07
MARK
LINSENMEYER
49:12
LUCY LAWLESS
49:13
WES ALWAN 49:15
LUCY LAWLESS
49:15

Cancer is too big to fail. Well? [Laughter]

In a, in a kind of a way, I kind of do forgive, I kind of get that to be honest with you.
Yeah.

If everybody was doing it.

I agree.
You would have to have that mass of amnesty to get your sport clean and do people really want the sport clean anyway? I wonder where we would be if you know Usain Bolt coming down here next week or something. So where would men's sport records be if there was no doping, I wonder?

WES ALWAN 49:34
SETH PASKIN 49:35

Right.
You wouldn't see Olympics records getting set at the Olympics. And there's probably no television ratings and seeing people perform the same thing over and over again right? We want to see them go faster and be stronger. There's no money in catching people for doping.
Maybe that's why the Paralympics are now, they're so cool because...

LUCY LAWLESS
49:47
WES ALWAN 49:51
LUCY LAWLESS
49:52
WES ALWAN 49:59
LUCY LAWLESS
50:04
WES ALWAN 50:05
SETH PASKIN 50:06

Yeah.
It's at the forefront of human endeavor for real. Whether it's technology and humans or whatever. It seems to have a cache that it never did before.
I saw that, yeah. I've seen a few of those races online and they're exciting. They really are.

Yeah.
That reminds me, when you're talking about celebrity and then you mentioned Lance, I was thinking of boyhood hero, Cal Ripken, who's a baseball player for the Baltimore Orioles, and he's everything that you just described before about being this paragon of virtue, hometown boy, beautiful family, great performer and you know, and I don't think people would want to see him fail or find out that he was an adulterer or whatever that it would really truly be crushing like it would certainly, it would certainly crush, yeah. [Laughter]

LUCY LAWLESS
50:33
SETH PASKIN 50:44
LUCY LAWLESS
50:44
WES ALWAN 50:50

Honestly, America. I wish America would get over that one, honestly. [laughter]
All that nonsense about somebody was an adulterer. Oh my God.
Yeah. Yeah. Yeah.
Grow, grow up. Shit happens, marriages, you don't know what going on in a marriage. But yes, he is famous.
It is devastating though. I cried for a week after Kristen Stewart cheated on her boyfriend. [Laughter]

LUCY LAWLESS
50:55
WES ALWAN 50:58
MARK
LINSENMEYER
51:04
SETH PASKIN 51:07

Cheated on you. [Laughter]
It's like the worst, [laughter] worst thing that ever happened to me. [Laughter]
I'm speechless. [Laughter]
Maybe if we, maybe if we found out that he was running a dog fighting ring, how's that? Is that better?
That's much worse.

LUCY LAWLESS
51:11
SETH PASKIN 51:13
WES ALWAN 51:15
SETH PASKIN 51:18
MARK
LINSENMEYER
51:19

Yeah, I agree. I agree a 100%.
I cried for three days after Michael Vike went to jail.
Anyhow.
Alright. I have an alternative to the aggression thesis, which is just that our minds are limited, you know maybe we evolved in small groups and so we can only deal with a limited number of faces. You know, we got all these mass media with all these people, sort of we could be right into our pan beyond of people that we call our friends. So, the celebrities are sort of the ones that intrude the most, are most successful in establishing that place in us. And since we have a limited amount of attention in that way, we guard it jealously. So if somebody does let

us down or they start doing something like Steve Martin, not doing comedy. That's not why I let you in my mind in the first place screw you, and then it like produces this unwarranted aggressive reaction. But really it's just this sort of simple that we want to have, like the government is just too big thinking about the government in general. So we have a face to put on the government. And we talk about the President in particular. And that's one of the reasons why you would maybe still have kings, say in a parliamentary system, and why we retain a president today. It's not just the efficiency of the form, it's having the figure head, it's having these identifiable individuals that represent things and it's just... Yeah.

WES ALWAN 52:33
MARK
LINSENMAYER
52:34
WES ALWAN 52:35

One of the ways we work psychologically.

I think one of the crucial things here is that you don't get the demonization without the idealization to begin with. You have to really idealize, you have to have that kind of delusion in order to get the concern about whether Kristen Stewart is cheating.

DYLAN CASEY 52:51

I find myself a little bit pausing about this, because it seems to me that the whole issue about fame in Payne's book is much broader than the question of the way we treat celebrities. There seems to be one piece of it, you know, the demonization and stuff like that. But the flip side of it would be, again, I'm just brought back to the question that people wanting to gain notoriety themselves, and not just attending to it, but, you know in political organizations. If we just go back to forming gangs and wanting to be at the top, whether you're Julius Caesar or Achilles or whatever.

WES ALWAN 53:28
DYLAN CASEY 53:31

Is that typical? How many people are trying to gain notoriety?
Well, I think there are two things that are happening there. One is that people are gaining notoriety of themselves. They want to be the top one in the group. And then there are people who associate themselves, want to associate themselves with that. You can't have Julius...

WES ALWAN 53:45
DYLAN CASEY 53:47

The entourage.
Yeah, the entourage. You can't have a Julius Caesar unless you have all of the centurions or Napoleon without his dedicated soldiers who were willing to throw themselves on a pike for Napoleon whom they just know the idea of.

LUCY LAWLESS
54:01
DYLAN CASEY 54:11

You're right. That's why you have to give them a little bit of something all the time. You have to nourish that bloody fan base a bit.
That's how you act as being a person taking care of and tending your fame. So then there's the aspect of wanting to be that person. 'Cause not everybody wants to be that person. Some people just try to be associated with it, but they don't want to be that.

LUCY LAWLESS
54:25

They're the ones who are getting really mad if they get rejected. The ones who want to be associated with that for the sheer sake of touching fame up close and personal.

WES ALWAN 54:34
LUCY LAWLESS
54:35
MARK
LINSENMAYER
54:37
LUCY LAWLESS
54:43
SETH PASKIN 54:52
LUCY LAWLESS
54:55
SETH PASKIN 54:59
WES ALWAN 55:00
LUCY LAWLESS
55:03

Yes.
They get really mad if they are disallowed.
They should be satisfied with their relics, 8x10 glossy they could purchase that you know, carry around in there.
Yeah. This is Shard from the Crucifix from episode 13 and 16, you know.
[Laughter]
So Lucy, did you always want to be famous?
Have you been reading, like, really old bibles or something?
I have not. I'm just going through...
So what is it like to be famous? Was it surprising to become famous?
This is embarrassing. [laughing] Wes, I don't even want to talk to you anymore, okay? [laughing] But, Seth, back then. [laughter] when I was too young to remember this, my godfather was out pinning up, washing on the line, and he said what do you want to be when you grow up Lucy Ryan? And I said, famous.
[Laughter]
Exactly. [Laughter]
And I think I saw things on TV, but I remember being eight and watching

55:27 television, and hearing an ad, and my brother said, "Oh, somebody did pay a lot of money to do those ads." And I went, "Oh, my God, that's a job? I could do that." You know, it's like a voice over for an ad. I could do that and it was like, yeah. That struck me as being a really cool and kind of easy job to do. But... I'm glad you took the easy way. [Laughter]

MARK
LINSENMEYER
55:49

WES ALWAN 55:53 The easy way always leads to greatness.
LUCY LAWLESS That was when I was eight. [laughter] Going to school was not so easy. That's a lot of hours of very boring stuff and you might never get up, but that's what craft is about.
55:54

WES ALWAN 56:03 It's easy to take the hard way after you've already taken the easy way.
LUCY LAWLESS Oh, I was eight for Christ's sake. I didn't do it all. When I'm not talking to you.
56:07 Seth, say something.

SETH PASKIN 56:11 Well you do hear that though. You do hear, there definitely seems to be in some people like a certain craving for fame, whether it's for the notoriety or the, what attends fame, you know, the wealth and, and all those sorts of things. And maybe it's something that's, you know, Payne's point is that fame is a mechanism in our culture and always has been. Right? Like I said earlier, it's a relationship between an individual and the community and that as the individual famous person ceases to fulfill a certain function then we replace them with, it's almost like we need to have this role played and that there seem to be people who desire to play that role. From a very early age, you're hearing stories of people that say, "Oh, I knew I wanted to be famous when I was young."
LUCY LAWLESS They just say famous, but you don't know what that is. It just looks like something alluring when you're a kid. So you can say that that's not really the point. The point is that you're probably a bit of an exhibitionist. You're bit of a show-off as a kid, and that means you going to get up and do the acting at school or be in the play, or whatever it is. And that is going to, with any luck and with a lot of hard work and managing your neurosis; roll out into a kind of a career. So don't you have that in your line of work, right Mark?
56:54

WES ALWAN 57:23 No.
MARK I feel the sense of I like...I want to be a causal agent in some way. [laughter] It's another way of saying I want to be somebody that is it's sort of irritating that so many things that it sound like one of the bad guys from a Cormack McCarthy novel. That it's... there are so many things going on in the world that I did nothing to bring about.
LINSENMEYER 57:24

WES ALWAN 57:43 Yeah.
LUCY LAWLESS Are there not stars in your line of work? There really are, aren't there? Lectures...
57:44

MARK Philosophy stars are different.
LINSENMEYER 57:48

WES ALWAN 57:50 There are stars, but I'm not one of them, and...
LUCY LAWLESS Oh, I think you are. [Chuckle]
57:53

WES ALWAN 57:55 No.
MARK Just thinking in academics as a whole, you don't really get that. It's, you know, the most...
LINSENMEYER 57:56

WES ALWAN 58:01 You, you get academic stars but you, you know you...
MARK Prominent academics. Yeah but the most prominent among them, very often I can email and they will respond just like as if I was their student asking about office hours, and the most famous philosophy people are still very, very un-famous. [laughter] You know if you actually get somebody who is a media whore, whatever that means. [Laughter]
LINSENMEYER 58:02 Some lectures are just so, it's so exciting.

LUCY LAWLESS 58:21

WES ALWAN 58:24 Patricia Churchland is one thing, Lucy Lawless is entirely different category.
LUCY LAWLESS Well, I don't know what that means, but I certainly, there are lecturers that are really exciting to be in their class, you know, and...
58:29

WES ALWAN 58:36 And I'm, I'm one of those lecturers except that I don't, I don't lecture.
LUCY LAWLESS And I've got to say, the both conventions were just knock out this year, speaking

58:39 of fame and, and...

WES ALWAN 58:45 Well, Clinton. Clinton was amazing.

MARK Say something to relate that back to the book. [Laughter]

LINSENMAYER

58:48

WES ALWAN 58:50 Nah. We don't like to do that. We're trying to entertain, Mark. The imperative is to entertain - first and foremost.

MARK Talking about how great Clinton was, is probably not anything people have not already heard. Clinton is a fucking grade A celebrity exacts.

LINSENMAYER

58:58

LUCY LAWLESS Was he not booed last time?

59:05

WES ALWAN 59:07 Booed?

MARK I didn't remember that but...

LINSENMAYER

59:08

LUCY LAWLESS Yeah.

59:09

MARK I don't know that I was paying enough attention.

LINSENMAYER

59:10

WES ALWAN 59:11 I think you must have dreamed that.

SETH PASKIN 59:13 The last Democratic National Convention?

LUCY LAWLESS Yeah. He was booed and Obama didn't talked to him for several months after that, and there are a lot of hurt feelings that's why it was surprisingly he came down and such.

59:16

WES ALWAN 59:26 Yeah. It's no secret in him and Obama don't get along and the other conflicts. But this time Clinton was amazing.

LUCY LAWLESS Yeah.

59:34

WES ALWAN 59:35 That's the role of charisma in establishing celebrity. I mean for Clinton I think his charisma means he actually communicates with people. He actually is interested in arguments. I mean, if you look at that speech, you see the whole thing is filled with numbers. It's filled with statistics and given the conventional wisdom you'd be flabbergasted why a speech like that would even win people over, but it's the way he did that, his tone, his charisma, his use of humor.

MARK Because you said that about the booing, I looked up 'Clinton booed 2008 convention,' and the first result I got was, Honey Boo Boo ratings match Bill Clinton DNC's page. [laughter] Yeah.

LINSENMAYER Oh my God.

60:03

LUCY LAWLESS

60:17

WES ALWAN 60:18 That's this year though. That's this year though. Yeah, Honey Boo Boo.

MARK It tells you about [xxx]. .

LINSENMAYER

60:19

[Laughter]

LUCY LAWLESS Honey Boo Boo child. Even I, from New Zealand have heard of Honey Boo Boo child. [Laughter] [music]

60:22

MARK Hey folks we've reached the intermission point. Let me tell you a little bit more the "Not School" new portion of our website, Partiallyexmainedlife.com. So how it works is there's a forum, in the two weeks before a new month is coming, people make these proposals for groups. They might say: "I want to read two chapters of this book and we're going to talk about it in the forum for the site, or maybe we're going to have a Skype chat about it. Or maybe we're going to do a live text chat at some point." Doesn't necessarily have to be a matter of reading. It could be watching some philosophy movies, it could be I want to make a point to listen to all the old PEL ethics episodes or listen to the episodes of another podcast. There's no limit to what you could do.

60:29

If a person making the proposal can get at least two other people on the forum to go along with this proposal, then during that month they'll have their own group forum to work with. And hopefully having other people involved will put pressure on you to actually follow through and do the reading or whatever the

media is. I want to stress this is open to all levels, some of the groups might be of an advanced readers, some will be people who have never worked with philosophy before at all. We, the podcasters, are going to be on there as time permits to help you out. I've got a lot of guidance posted on How to form groups. I'm going to be monitoring how this goes, but mostly Not School gives you the tools to learn from each other. To find people who are interested in what you're interested in. To find people who gets you into things that you are not used to. You might be enjoying listening to philosophy in this podcast, but until you actually do some of it, you're missing half the point. Until you speak your mind, until you write something down, you don't know if what you're thinking even makes sense. By putting this up behind the member firewall, we keep out the trolls, we give you a relaxed space to learn. So I'm really excited about getting this going and I hope you all will look at Partiallyexaminedlife.com. Look for the link to become a full PEL Citizen. Listen, compare to actual tuition or tutoring at \$5 a month is nothing.

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I almost didn't want to talk about the fame for fame's sake which is seems to be what reality TV is but do we have anything intelligent to say about that? How does that relate to the overall pain thesis or anything important?

DYLAN CASEY 63:50

But why would you want to be on "Jersey Shore"?

MARK

Well, I'd made the point earlier that, you know if we only have so much space in our brains for famous people, because really, they're occupying the same space, I think, that our friends and parents and things do, you and...

LINSENMAYER

63:52

Yeah.

LUCY LAWLESS

64:03

So that's... as an extension of that, then we actually expect it to be meritocratic, that we expect that it's the excellent ones, will be the ones who make it in there and when somebody does it through a reality TV show, unless you're counting like America Idol as a reality TV show which you know, expressively has... These are standards. You may not agree with the standards but if you watch it now, if you can see the logic of them and the people that get famous out of that actually meet these standard of excellence. That's certainly not the way almost any other reality TV kind of set up works. So you just get... and it's almost like they're created to infuriate us as well as just being something to kill an hour and, [laughter] and make a show cheaply, but to be incensed that we're watching. It's this self loathing. [Chuckle]

MARK

LINSENMAYER

64:04

And people love to watch people that they can't stand. And, I'd say even the characters I've played are a little bit like that. You know, the character you love to hate, and the votefortheworst.com that's in the Tom Payne book where people... Was it on Big Brother or American Idol, would vote for the person with the least charisma, the least talented person, and they would want to keep them on because that gave them a perverse delight. [Laughter]

LUCY LAWLESS

64:49

We brought up in our humor episode a while ago when we're talking about Sacha Baron Cohen and the whole like pranks on real people and how, you know

MARK

LINSENMAYER

65:12 a lot of the jokes if he did it, with actors maybe you at least, Dylan was arguing that, that would be more palatable. But I feel like that part of the joy that we get out of seeing comedy, like if you add the realism element to it like, "Oh, it's that more raw." So it's the same like I could an action movie or I could see Jackass where they're actually doing these things and potentially hurting themselves and so maybe it's the same thing, that like, yeah, we might like to see some of your characters or Dabney Coleman or whoever these people we love to hate. But seeing people we... that are really like that, is even better to a certain mindset. But the authenticity of the straight man is what makes them so painfully funny, right? When Sacha Baron Cohen is giving poo or something that Southern woman [laughter] in a bag or something, do you remember?
Right.

LUCY LAWLESS 65:52

MARK LINSSENMAYER 66:06

LUCY LAWLESS 66:06 As you, and you know that this poor woman is in a panic on the inside, there's something so painfully, authentically funny about that. We love that. How naughty we are, huh? [Laughter] Witnessing somebody's pain.
Yeah.

SETH PASKIN 66:23

MARK LINSSENMAYER 66:23 So and then we could link the meritocracy thing back to politics, like something that just irritated me all through Bush's presidency was just as a somebody who was casually just glancing at the news like, I get to hear every minute it's like what this guy thinks. But this is sort of before I was into Twitter of these other things like that or at least had those as an option. Now maybe it's an option to pick the most intellectual luminaries or someone you actually think is your hero and kind of hook into them so that you're getting on a daily basis what they think and not just who the media thinks that you should care about, 'cause it's easy to just get irritated about that, about the politicians that you don't think deserve to be in there because the system is fundamentally flawed, and maybe anybody that's in that position is going to be subpar and plus of course the regular celebrities and you're saying, you know: "Why do I have to hear about Tony Danza thinks about?" You know. It's just... [Laughter]
'Cause he's a sage. Okay? [Laughter]

LUCY LAWLESS 67:15

MARK LINSSENMAYER 67:20 Okay that's a bad example. You're right. He is...

LUCY LAWLESS 67:21 I lived next door to him. One summer I, I...

MARK LINSSENMAYER 67:24 Are you serious? [laughter]

LUCY LAWLESS 67:25 Yeah. Yeah. Yeah And I made the terrible mistake. There was a man fishing off a wharf and his little boy, they only spoke Spanish. And anyway, I made the mistake of going and saying, "Hey. Instead of your little boy and wife sitting there in the sun, you can sit under my house here", and then I hear "Lucy. You got some explaining to do", which I totally did not get that joke at the time. [laughter] I don't know what he was going on about. [laughter] And so he was very cross with me for inviting strangers to relax on our beach, because it's apparently it's Malibu, and not anybody is allowed to be there.
Oh, not just strangers, but civilians. Is that Elizabeth Hurley said? Did he mentioned that to you...
Right civilians.
She calls non-famous people civilians.
Is that how you refer to non-celebrities, civilians? [Laughter]

SETH PASKIN 68:01

WES ALWAN 68:06

SETH PASKIN 68:07

MARK LINSSENMAYER 68:09

SETH PASKIN 68:12

LUCY LAWLESS 68:16 Yes. That's what Elizabeth Hurley says according to him. Wow.
Anyway. Yeah. And he's amazing. [Laughter]

MARK LINSSENMAYER 68:22 Okay, name dropping is okay, I guess that's fine. [laughter] Because the episode on, of celebrity name dropping show.

MARK Okay.

LINSENMAYER
68:30
DYLAN CASEY 68:32

One thing I was thinking about where we mentioned about philosophy and fame was the phenomena of the philosophers wanting to develop schools where they consciously want to become famous and court students and put forth a particular point of view and attend to that by trying to make sure they get lots and lots of students or acolytes and maybe an entourage of some sort. And sometimes it happens with the individual philosophers, sometimes it happens with their own followers. Descartes was like this, right? There's a whole Cartesian School for a long time.

LUCY LAWLESS
69:07

But he wasn't there, right? He was long gone. So who's getting...

DYLAN CASEY 69:11
MARK
LINSENMAYER
69:13

I don't know enough about the history to know if that's true.
Yeah he was long gone. There's no Descartes entourage.

LUCY LAWLESS
69:16
MARK
LINSENMAYER
69:18

He didn't have any hair. [laughter]

MARK
LINSENMAYER
69:18

Ayn Rand had an entourage, say if you're talking modern cultish. Yeah.

SETH PASKIN 69:22

What do you mean had? [laughter] She still does if you, if our Facebook page has any indication.
She's dead so she can't have an entourage.

MARK
LINSENMAYER
69:27

Yeah, she's, she's actually running for Vice President right now, you know that.
[chuckle]

WES ALWAN 69:29

I mean if you ask yourself like who would you say is the most famous philosopher right now?

SETH PASKIN 69:35

Ayn Rand.
The most living philosopher?

WES ALWAN 69:39
MARK
LINSENMAYER
69:40

Famous living philosopher.
Steven Pinker.

SETH PASKIN 69:41

Habermas. Habermas.

DYLAN CASEY 69:43

Habermas is still alive?

WES ALWAN 69:44

Yeah, he's really old.

DYLAN CASEY 69:46

Jijak. Actually, probably Jijak.

WES ALWAN 69:47
MARK
LINSENMAYER
69:48

Yeah. Probably Jijak.
And Lucy, do you know who those people are?

SETH PASKIN 69:51
MARK
LINSENMAYER
69:53

No.

LUCY LAWLESS
69:54
MARK
LINSENMAYER
69:56

So there you go. [Laughter]...

WES ALWAN 69:57

So they're not really famous. They're definitely not famous.
All the philosophers I know are...

LUCY LAWLESS
69:59

They're not famous to the famous. Famous people definitely do not find them famous. [Laughter]

WES ALWAN 70:01

They think you're famous. [Laughter]

LUCY LAWLESS
70:06
WES ALWAN 70:10
MARK
LINSENMAYER
70:12

Yes.
Anything else interesting from the book? So far, I think my interpretation of the limited mental space is winning over Payne's we want to kill all of them.
[laughter] But is there anything to add to either of those religions? Oh yeah the third one?

DYLAN CASEY 70:23 Well, yeah, but no, I, I'm sorry I keep hopping on those but I still don't get release half of the book, and here's me being irritable, right, Lucy? So... [Chuckle]

WES ALWAN 70:35 Vintage Dylan.

LUCY LAWLESS 70:37 Yeah.

WES ALWAN 70:38 It's what you're famous for. [Laughter]

LUCY LAWLESS 70:40 God damn it.

WES ALWAN 70:42 Half the issue is people wanting to be...

WES ALWAN 70:45 It's the wanting.

DYLAN CASEY 70:46 It's not just being irritated about people who are, are famous and having them, having things that you think are unworthy getting into your cognitive space and stuff like that. It also has to do with wanting to be the people in that cognitive space or getting there and what you do you do about it. For instance, I have a hard time believing that people who write books don't want them to be successful and I've never really believed in bands who go out and play music and say they don't want it to actually take off.

LUCY LAWLESS 71:17 Yes..

DYLAN CASEY 71:18 Well, I still believe it.

MARK LINSENMAYER 71:19 They want success.

WES ALWAN 71:20 Of course.

MARK LINSENMAYER 71:21 It might be among a select audience. Maybe they're not, right? It's the same with philosophers aren't necessarily searching for mass acclaim, but they want to be famous and do something substantial in the field. They want a community of philosophers to respect them.

DYLAN CASEY 71:34 So that brings me to the idea of the distinction, if there is, between sort of relative kinds of fame. So Habermas is famous in philosophy. Yeah Lance Armstrong as a cyclist with his fight against cancer and becoming a brand, he transcended that particular sport. But there's all kind of...

LUCY LAWLESS 71:53 And going out with musicians, you know?

WES ALWAN 71:55 Yes. Yes.

WES ALWAN 71:56 What's her name?

DYLAN CASEY 71:56 Dating Sheryl Crow was probably...

LUCY LAWLESS 71:57 Sheryl Crow.

WES ALWAN 71:58 Yes. They...

DYLAN CASEY 72:00 But, there are plenty of other cyclists who are famous as cyclists, and there are you know all kinds of recreational and serious amateur cyclists who would just be going gaga over meeting them or thrilled to be in their presence.

MARK LINSENMAYER 72:14 It's funny, though, that you don't hear the term, like you hear, "Oh, this person's an actor's actor. You know, and maybe the person's not so famous but all the other actors think that this actor is awesome. Or you can have a musician's musician but you never have a cyclist's cyclist. [Laughter]

DYLAN CASEY 72:28 Yes you do.

LUCY LAWLESS 72:29 I guess you do.

MARK LINSENMAYER 72:30 No, that's exactly what you're describing.

DYLAN CASEY 72:31 Yeah, you do. I mean...

MARK LINSENMAYER 72:32 I've never hear that term.

SETH PASKIN 72:33 Well, yeah, we haven't. I don't know but...

WES ALWAN 72:34 I know you do. Those, those were the guys who refuse to dope and they say at a different level. I read an article about this recently. There are lots of cyclist who said, you know, they get to the point where they, "Yeah, I could do the Tour de France, I could get to that level but I'm not willing to make the sacrifice, and so I'm going to be the national champion or whatever. I'm going to do without

doping.
 You'll not put your soul at risk. You will not enter into the conflict with Chirgurh and...

MARK
 LINSENMAYER
 72:56
 WES ALWAN 73:00

Yeah, exactly. I do not want to be corrupted with my confrontation with absolute evil.

LUCY LAWLESS
 73:06

I guess that explains why there is Runner magazine 'cause I was always like, "Shit. Is that like one edition. How can you... [laughter] How can you possible sell that walking really, really fast?
 Ten tips to run faster.

MARK
 LINSENMAYER
 73:18

Yeah, yeah, yeah. That's... but I suppose there's always a fresh runner's runner along every moment. Just like virgins, just like uh... [laughter] Just like acolytes. And with runners you can just stand there and they just run by. You don't have to do anything.

LUCY LAWLESS
 73:19

MARK
 LINSENMAYER
 73:30

When do you run except when you're afraid that you're going to be killed?
 [laughter] If you, you have eyes, then you run.
 Or you're going to be late maybe, that might be another...

WES ALWAN 73:33

Are you going to be late, yeah. There you go.
 What about celebrity criminals?

SETH PASKIN 73:44

Okay.

WES ALWAN 73:45

Like Bonnie and Clyde? Is that what you're... or are you talking like OJ Simpson?

LUCY LAWLESS
 73:47

MARK
 LINSENMAYER
 73:52

I don't know. There's a whole, there's whole channels devoted to it.

LUCY LAWLESS
 73:55

MARK
 LINSENMAYER
 73:58

But how many celebrity criminals are there? Are there enough?

DYLAN CASEY 74:01

Are, are, are you thinking of...

MARK
 LINSENMAYER
 74:02

Once it become celebrities by being criminals or the ones who are celebrity first and then become criminals.

LUCY LAWLESS
 74:07

Right. Yeah, yeah, yeah. No. I mean serial murders. You know there's bloody...

WES ALWAN 74:10

Yeah John Hinkley and what's the guy in Wisconsin who ate all the people?

WES ALWAN 74:15

Jeffrey Dahmer.

DYLAN CASEY 74:16

Jeffrey Dahmer.

LUCY LAWLESS
 74:17

You have this crazy stuff going on.

WES ALWAN 74:18

I guess he died apparently.

MARK
 LINSENMAYER
 74:19

He lived in Madison. Yeah, somebody that my sister knew when she went to school here [xxx].

WES ALWAN 74:23

Wow,

DYLAN CASEY 74:23

There you go.

S6 74:22

And also the gyms and rooms there.

MARK
 LINSENMAYER
 74:25

Sweet guy. [Laughing]

DYLAN CASEY 74:27

Or Manson. Charles Manson would be the biggest one, right?

WES ALWAN 74:30

No.

LUCY LAWLESS
 74:31

Yeah.

WES ALWAN 74:31

Well he definitely used his celebrity to get other people to performed criminal acts.

DYLAN CASEY 74:36

So what are you thinking, Lucy about that?

LUCY LAWLESS
 74:39

You don't know. I was just wondering what it is but I suppose it's because of their extreme aberrant natures that we hold them up as sort of a scarecrow, maybe.

WES ALWAN 74:47
MARK
LINSENMAYER
74:51
LUCY LAWLESS
74:53
WES ALWAN 74:59
SETH PASKIN 75:01

Are you plotting something, you're trying to use your celebrity to... [Laughter]
She doesn't need that as a career move.

Wes. Okay, Wes. Wes. Am I getting an aggression from you? What's going on?
What's going on, dude?
No, I have a... [Laughter]
Sorry, I had to ask, would that be infamy as opposed to you know famous? I
mean what is infamy anyway? What is the difference between doing famous and
being infamous? You're being, you're infamous if you're famous for doing
something bad, right? Isn't that kind of, what happened?
What does it mean? Famousness?

MARK
LINSENMAYER
75:13
SETH PASKIN 75:15
MARK
LINSENMAYER
75:19
SETH PASKIN 75:28
MARK
LINSENMAYER
75:32
SETH PASKIN 75:34

I don't know, we don't have a famy, we just have infamy. [Laughter]
Famish. [laughter] I'm, I'm famished. [chuckle] When Britney Spears do
something, I am fucking famished. [Laughter]

Well, I think that's.. Somebody must be home.
What is that? [Laughter]

Those are the dogs that are alerting me to the fact that, there could be a deer in
the neighborhood, you know. They're just going to go ape-shit. No, I... this kind
of brings up Dylan, what I thought you were touching on all different kinds of
things. All right. Hold on. Just one second.
The dogs have spotted Tony Danza. [Laughter]

MARK
LINSENMAYER
75:48
SETH PASKIN 75:52
MARK
LINSENMAYER
75:55
SETH PASKIN 75:58

I just realized I was talking to Lucy Lawless.
Yeah. The dogs could have sensed Lucy Lawless. So that's the obvious
explanation.

Well you can be famous for creating art. Okay. So that's what Lucy does, that's
what Cy Twombly did, That's what artists do. You can be famous for doing
something. That's what Lance Armstrong is saying. It's all right for the guy you
know climbing mountain or doing great feats, Michael Phelps and then, you can
become, you can be famous for being famous, and that's for being beautiful.
Being beautiful? All for being beautiful which is a little different, isn't it?

LUCY LAWLESS
76:19
DYLAN CASEY 76:24
MARK
LINSENMAYER
76:25
SETH PASKIN 76:31

I want to try.
It's really the only reason anyone should be famous is really if you're beautiful.
[laughter]

And then, you know, then there are people who are famous because they're put
on reality TV shows, right? They're famous for just being famous. To me, those
are different kinds of things and I think that's where this structure that he puts
together in the book kind of breaks down because I can imagine a situation
where you treat the people on the reality TV shows. They're like the ritual
animals in the slaughter right? We sprinkle a little water on their heads, they
shake it and make it look like they're willing participants and what have you. And
then we love to see them torn down. That's a train wreck waiting to happen.
That's what those shows are all about. It's about the pain, it's about the violence.
But when you're talking about somebody who's got the fame for creating
something or for achieving something, and then something bad happens to
them, it forms a different kind of function. The people who use it in the same
way they use that other function I think are the deviants or the people that Lucy
was talking about earlier, about this kind of weirdos that do as opposed to the
people who are genuinely empathetic, and where the artist or the creator, or the
actor, they're somehow creating empathetic bond.

Except that the fame is really a product of the many. I certainly know, in my case
it's very little to do with me, because I am saying somebody else's words. I'm just
the most public face of everybody else's hard work. And so everything that they

take from that show about a meaning of the show and interactions of the characters are nothing to do with me. So when you know the fabulousness of certainly of Battlestar Gallactica which I was such a small part of, you kind of get all this reflected, I don't know, people are projecting onto you, their vision that really is, and really has no bearing on reality. Thought you know that.

MARK
LINSENMAYER
78:08 Your comment about the reality TV stars, maybe there's more similarity to fame of select reality TV stars to the other kinds of fame that we might think that it's not that they're famous just for being famous. There are a lot of people profiled on Toddlers and Tiaras. But there's only one freaking Honey Boo Boo, and her crazy mom and like, so it's like they're being...
LUCY LAWLESS
78:27 That's freak shows.

MARK
LINSENMAYER
78:28 You know the most beautiful or, maybe that's...

LUCY LAWLESS
78:29 That's, that's a freak show, isn't it? It's really that. That's the bearded lady, that's the, I mean, literally, the people...
MARK
LINSENMAYER
78:35 The most...
LUCY LAWLESS
78:36 You want to see the most horrifying exemplars of our society and there you have it.
DYLAN CASEY 78:42 Yeah, it's an interesting thing, the distinction between do we want to call that fame exactly, the fame for freak show, the bearded lady?
MARK
LINSENMAYER
78:51 It's not infamy because they didn't do anything bad, but it is more similar to that. Yeah.

LUCY LAWLESS
78:55 Yeah. They would not be famous if we weren't forcing our attention on them. You know, they might participate in it, but if we didn't show any interest in them, they would've gone back to their normal lives.
WES ALWAN 79:05 Yeah. It's hard to look away though. [Laughter]
LUCY LAWLESS
79:10 Do really watch that, seriously?
MARK
LINSENMAYER
79:12 I Googled it at one point and I watched one video of it. That's all.

LUCY LAWLESS
79:15 It's all on YouTube. Yeah.

MARK
LINSENMAYER
79:17 And it was - yeah, maybe that's all, you know, it's another meme and it will just go away. You know it's interesting to impair the phenomenon of celebrities and how we're focusing on the person and how we want to, according to Payne, replace the person periodically because they serve this with just this other internet memes, this... it's not that the piano playing kitty is famous in the same way, but it certainly is serving a very similar social role, in which case, maybe it's not a matter of trying to focus on this pretend relationship that we have with the famous... You know maybe it's just another aspect of it but certainly there are a number of phenomena going on at the same time and in the, you know, kitty falling down, internet meme or whatever. You see one aspect of that that is not in the rest of them.
WES ALWAN 80:00 Yeah, I don't see the kitty memes as having much to do with fame though, right?
MARK
LINSENMAYER
80:05 How could you not? It's a direct...
WES ALWAN 80:06 They're viral. They're not famous.
MARK
LINSENMAYER
80:07 It's, it's a direct...
WES ALWAN 80:08 It's not like we look, look at the kitties and say, "Oh, I want to be like them and, oh my God."
MARK
LINSENMAYER
80:13 If we say Honey Boo Boo is relevant to this, to me, there is no difference at all, partly 'cause I'm not going to watch that show.
WES ALWAN 80:18 I haven't seen Honey Boo Boo. I mean that's more like a fascination with a train

wreck.
It's just an internet meme as far as I am concerned.

MARK
LINSENMAYER
80:23
WES ALWAN 80:25
MARK
LINSENMAYER
80:29
MARK
LINSENMAYER
80:31
LUCY LAWLESS
80:31
WES ALWAN 80:33
MARK
LINSENMAYER
80:35
WES ALWAN 80:38

Is that about fame though? Is the toddler famous or, ...
Yes.

If Lucy knows who she is, then yes.

But it's famous. Yeah, my, my kids...

Yeah, but no, that's a different thing though.
And she's going to be on the show next week. [Laughter]

That is true. Do you have her on the show. [laughter] Forget about that. That's different than fame. We look up to Sir Richard Francis Burton and other famous actors and actresses for a different reason. It's kind of a different phenomenon than the latest Toddlers and Tiaras star.

Well I guess that's one of the things that Payne is shoving a lot of different things together and maybe that's partly why it is so hard in parts to follow the logic and to sort of get an overall thesis out of it. Like he has a point to his first essay, but then the point of the next essay is a little different. It's like he's just exploring all these different aspects of fame and he brings up all these things...

Yeah, I agree.

And there's still this theme of celebration, consecration, sacrifice that runs throughout, and maybe that he's even trying to shove too much into that. 7

I agree.

One of his chapters are celebrities, anything like gods. And I merely started thinking about, just the way that, you know, me and my teenage friends would talk about music as if they were the Greek Gods and I even like putting them in trinities, it's Beatles, Stones and Who] and the Car the Police and the Talking Heads is the early 80's thrill, or Genesis, Yes, King Crimson or Weazer, Radiohead, Pavement, or you know, they're different trinities for different eras as far as I'm concerned, and in many of these, you know even if I might think that some of those people are just so talented and I would be so stunned if I'm around them. There's no hostility in this. There's no, at least in my case like, oh, the Who sucked after this album, whatever, they should have just wrapped it up after Keith Moon died, whatever. You know, that you can see these other parts of celebrity that can inflect into them. But I've got to think that they're just multiple independent phenomena here that we're not really properly pulling apart and that Payne doesn't help us in that respect.

I agree with that. It seems like he's talking about a specific aspect or a kind of celebrity, not so much fame as specific way that we deal with celebrities and particularly media celebrities.

Which is very different then, again like the high school hometown hero. Like I think that is one of the... especially if you're looking back in time, it's not just these people that we anoint to be Gods or something, it's that in any group, then we have... You know it's not just that some people rise to the top. It's that, that's kind of the way we like it. [Chuckle]

Yeah.

Maybe it's a Hobsein thing.

But hey, I think we should be careful to think about this as driven by our wish to become famous, to become recognized by the group. I think in general the group needs an object of recognition. It needs to identify someone who has achieved that level of fame.

The popular kids in class. Even in a very small group.

MARK
LINSENMAYER

83:11
LUCY LAWLESS And I wonder even in primitive cultures if ancestor worship is like...[Chuckle] I
83:15 mean... or there's...
MARK Yeah.
LINSENMAYER

83:20
WES ALWAN 83:21 Exactly.
LUCY LAWLESS You know, they are still objectifying people without the internet or you know?
83:22
SETH PASKIN 83:26 Yeah.
LUCY LAWLESS And it's just a human...the great 'do,' the lesser 'prattle'.
83:27
WES ALWAN 83:30 Ancestor worship I think is one of the primetimes time to this if you look at our
Nietzsche episode on the Genealogy of Morals, Nietzsche sees this ancestor
worship as the, the foundation for ultimately for religious experience, I don't
think he's completely right about it but I think it's important which is to say that
we have this reverential feeling towards our ancestors because they make our
lives possible, and ultimately we idealize them and we generate our Gods from
our ancestors.
LUCY LAWLESS 'Cause they can represent our best hope.
84:01
WES ALWAN 84:04 We feel indebted towards them.
LUCY LAWLESS Yes. And that makes sense that we can be projecting our most positive hopes on
84:06 these people. That's why we don't want to see Cal Wifkin can be brought low,
and, he's kind of nice. Doesn't have to be always with the eye of destroying
somebody.
SETH PASKIN 84:21 Yeah, in fact it can be restorative like it's an emblem of my faith that there's
good in the world, right? It's an outlet for my Anne Frank sentiment. [Laughter]
WES ALWAN 84:34 She wrote a diary before...
SETH PASKIN 84:36 Hey.
WES ALWAN 84:37 The Nazis discovered her. [Laughter]
LUCY LAWLESS What do you mean your Anne Frank sentiment?
84:38
SETH PASKIN 84:40 That I believe people are ultimately good. [Laughter]
MARK That's something discussed in the book, Anne Frank despite the fact that she's...
LINSENMAYER
84:42
LUCY LAWLESS Oh yeah, God bless her.
84:45
DYLAN CASEY 84:48 Lucy, when you read this book, did anything occur to you that you thought that
he utterly missed, or a big theme in your own experience, or observations about
fame that he just missed?
LUCY LAWLESS No I did not have that feeling, though I didn't read the entire book somewhere in
85:01 the middle of it there is a big chunk.
DYLAN CASEY 85:05 Sure.
LUCY LAWLESS But some. No I found that really revelatory, lot of stuff about human sacrifice
85:06 and the need to direct our aggressions outwards which is something that Wes
said earlier on. That feels really real to me.
WES ALWAN 85:06 Sure.
MARK He also makes the point that this relationship that we have with the celebrities
LINSENMAYER has to be dynamic in some way. So if you die young, you kind of have it made.
85:20 Because you have that image of you that that's your image in the public
consciousness and it might just be immortal - maybe it will be just be forgotten,
but it's perfectly possible that that could just stick there and it'll be iconic
forever. But if you keep on living, people have expectations out of you and they
want to either... You know, you have a comeback so there's a thing about Britney
Spears' attempted comeback in there, or when she was at some awards show
and she did a miserable job and, you know, it was not the perfection that people
were expecting. And so it's kind of, if you have a second act, then people will be
happy to cheer for you or happy to boo for you, but they can't just be indifferent.
LUCY LAWLESS Right.
86:06
MARK And It has to keep, their affection has to keep moving, it's a living relationship...

LINSENMAYER
86:07

LUCY LAWLESS
86:11

MARK
LINSENMAYER
86:12

LUCY LAWLESS
86:13

MARK
LINSENMAYER
86:36

LUCY LAWLESS
86:46

MARK
LINSENMAYER
86:50

LUCY LAWLESS
86:51

WES ALWAN 87:02

MARK
LINSENMAYER
87:07

LUCY LAWLESS
87:08

WES ALWAN 87:09

MARK
LINSENMAYER
87:10

WES ALWAN 87:11

MARK
LINSENMAYER
87:12

WES ALWAN 87:20

MARK
LINSENMAYER
87:21

LUCY LAWLESS
87:58

MARK
LINSENMAYER
88:18

LUCY LAWLESS
88:22

MARK
LINSENMAYER
88:30

WES ALWAN 88:34

MARK
LINSENMAYER

Yeah.

As long as you're not dead.

But that's a bizarre kind of fame isn't it? That, that, that's schl-ebrity, that's not really about being a successful actor or musician or whatever and that's about, that interface in the magazines, I would bet should 90% of so called celebrities, really rate that pretty low on their list of things to do in a day. But you do it 'cause it's part of the job.

But don't we have the same thing even with Tony Danza, that if he does it match what he did in Taxi, and how cool he was in Taxi, then I'm going to be offended... I'm going to... [Laughter]

I don't know, because then there was... Who's the boss? So... [Laughter]

Yeah. So...

I mean, how do you explain Two and a Half Men and all those kind of those shows like... America just has, there's a lot of room at the top for a lot of people clearly. [Chuckle]

Yes, Two and a Half Men is an abomination. And why is Tony Danza, Mark, here like your recurring... Just 'cause...

Because he's awesome.

He's amazing.
The first time, it was a random...

Tony fucking Danza.
Some of the attitude that we have toward past celebrities has to do with shame about our own childhood interests, or even...

Yeah, but Tony Danza, I mean, come on.
The fact that we had childhood experiences at all. Yeah, so watching Who's the Boss, and like he was kind of goofy at the time, and now you just like recoil from the fact that you would sit in front of a T V and watch something like that and presumably as an adult, you're not watching the equivalent that's on Nickelodeon or whatever the hell channels they are on now. The Sweet Life with Zack and Cody or whatever the latest thing is. We're always going to have that, and so the biggest sort of celebrity punch-lines are like, you know, if we've got Screech on here, oh we've made jokes about people like that in the past. I'm sure that's just going to be relative to whatever culture you're from.
I sort of feel like, certainly I'd been one of those punch lines. It's quite hard to dig yourself out of 'Punchlineville.' Do you know what I mean? It's like, if you were, oh, that's so last century, to reinvent yourself as a major bloody young, that's a hell of a lot of work to overcoming there...
Or good job so far, [laughter] on your part. Seriously.

Yes, speaking of all right, but it's over a lot of years you know. I don't know may be this helps for Tony Danza. Don't you reckon he's just...[Chuckle]
I'm sure he's a wonderful man. No offense, Tony. [Laughter]

It wouldn't be a good vehicle for his ...
You know I thought I...It's not that I was so nervous talking to you on this, Lucy, because we've now been communicating for a while and I've had time to get

88:37 used to the idea. It's the fact that by being on this it's like you're introducing us to all your friends and so I'm...

LUCY LAWLESS 88:49 I don't have any...I don't, I don't have any friends. I just...[Laughter]

MARK 88:49 I'm definitely afraid that we've... I'm just... that all the people that are listening to this episode only because you're on it, but now think that we are a bunch of just totally arrogant, boring assholes that...

LINSENMAYER 88:49 What?

DYLAN CASEY 89:04 No, they're going to think you're really cool. But okay there's a lot of weird baggage that comes along, I'm just warning you. [laughter] What do you know? I got some doozies. And they might be the kind of always would like to deal with on a clinical basis. Over to you, Wes. [Laughter]

LUCY LAWLESS 89:05 Done with me.

WES ALWAN 89:23 Yes.

LUCY LAWLESS 89:24 It's \$300 an hour, and so...[Chuckle]

WES ALWAN 89:25 What we're talking about the phenomenon of being star struck right? Have we not all experienced that?

MARK 89:27 But I mean you guys have been fans of somebody, and then you got a chance to meet them and had to work at it.

LINSENMAYER 89:27 Oh my God. Yeah. It's so embarrassing. You're just bad. You're awkward with. [chuckle] Who do you guys feel that way about?

DYLAN CASEY 89:31 So for me it was Lyle Lovett.

LUCY LAWLESS 89:38 Oh, me too. Oh my God, I love him.

DYLAN CASEY 89:47 It was like the fourth or fifth time I saw him, at a small theater. There was like a thousand people there, I thought 'this is going to be the only chance I ever get to possibly like shake hands with this guy.'

LUCY LAWLESS 89:49 Yeah.

DYLAN CASEY 89:59 So I waited outside just to get a chance to meet him, and it was clear that he wasn't coming out or whatever. So I ended up leaving. And on the way out, he was there with just his cello player. And his cello player was sitting out and just greeting people as we walk out of the theater. So I shook his hand and started chatting with him. And it turned out that he had a sister that lived in the town next door to ours and they started talking, and then he says, "yeah, come on down to the bar. We'll be hanging out later on afterwards." So I just guessed on which it was. [laughing] And so, I went back and forth, back and forth and I end up going down to this bar and there he was sitting at a table. And, I had to work on my courage as what I'm going to say "I really enjoyed your show and just wanted to say to you, thanks for making great music." I just felt like such a fool [laughter]. And then...

LUCY LAWLESS 90:50 But when it's genuine he could be depth.

DYLAN CASEY 90:51 I know, and then, then I... he was really polite. Just awesome. He shook my hand. Well thank you very much and then I just left. [Laughter]

LUCY LAWLESS 91:00 Oh, yeah. He would have known that was really genuine though, it's like the pain of the woman in the Borat movies, you know the pain of the straight man. He would have felt the authenticity of that and be really... [laughter] He's a very gracious man, isn't he? I think he's just...

DYLAN CASEY 91:14 Well...

LUCY LAWLESS 91:15 An incredible person,

DYLAN CASEY 91:16 He seems like it.

LUCY LAWLESS 91:17 He's a poet.

WES ALWAN 91:18 I think the feeling of being star struck is something we can't avoid, on how reflective we are. So in this instance, I mean, discovering that you were a fan of the show and, it's not like I was huge fan of Xena, the warrior princess, [laughter] but I, but I was enough of a fan or I knew enough about it that I felt extremely nervous about emailing with you and all the interactions I went into it. It's definitely a feeling of being star struck that went into that. Yeah.

LUCY LAWLESS 91:46
WES ALWAN 91:55
LUCY LAWLESS 91:56

Or something, a something. Yeah. Isn't that funny? Yeah, that was so long ago it has not much relevance. But I think you guys, as you know, are the shit. You're star struck as well obviously. I'm, very star struck and I could not believe I was hearing you guys in an interactive way when I talked to Mark the other day, it just gave me the giggles. Because I'm used to hearing you all converse and not knowing we were listening in, you know? [Laughter]

MARK LINSENMAYER 91:56
LUCY LAWLESS 92:23

Well, that's the big thing... the media is... it's like we want to have there be this objective thing, the rest of the world. And then me and my friends can snipe about it. [Laughter]

MARK LINSENMAYER 92:24
WES ALWAN 92:29
LUCY LAWLESS 92:30

Yeah.
That we're not actually then interacting with that, it's just as weird, it seems wrong.
Yeah.
And here's the other funny thing. When people interact with you and you really aren't that impressive, they're disappointed. So you are expected to play a certain role. I find that I adopt different postures, like if I stay on Twitter too long I start to get savage, and I just have to like have not go on it for two days or whatever.

WES ALWAN 92:47
LUCY LAWLESS 92:48

What do you mean by savage?
I just want to say mean things, [laughter] about the people who tweet as individuals, not about some objective, you know, some politician or whatever. More about moronic shit that comes at you, [laughter] and I realize that's not really appropriate.

MARK LINSENMAYER 93:05
LUCY LAWLESS 93:06

Yeah.
And it also shows too much of you. It's showing your dirty laundry and you don't want to give up that power. You do want to, you don't want people to know who you actually are.

WES ALWAN 93:14
MARK LINSENMAYER 93:14

Yeah.
We're in a transformational spot with the way the internet works with Twitter because like I noticed, you know, Barack Obama has a Facebook page, and you've think that if you were posting comments on his Facebook page or say responding to his posts, you might act like he might hear about it 'cause it's his page, and probably one of employees reads it and will read stuff back to him or something. But people respond to that with no filter whatsoever. It's like they're on YouTube putting nasty comments under videos. It's just like, no, you are the big public sphere that I can say whatever I want about and I can just only assume that they would not say this to his face, for instance.

LUCY LAWLESS 93:55

Yeah. I had some crazy stuff the other day. It was sort of repeated hatred about something I had purportedly done which I had no knowledge of, and then saying, you know, 'I'm going to get you for what you did to my sister,' blah, blah, blah. And I was like, you know, drop a house on me? What is she... what... [Laughter]

MARK LINSENMAYER 94:12
LUCY LAWLESS 94:13

Oh gosh.
You can only respond with humor because it makes them disappear magically, but if you in anyway try to explain or apologize, you're finished. They got you, you know? So...and again that's not natural because I'm not a particularly combative person in real life, but you must adopt a certain sort of posture in dealing with that kind of stuff that comes at you.

Hey, Mark, remember we talked the other day about, you know when you talked about how in Tom Payne's book, the girl who, who to, give us two boos and a thousand people cheering, but two people booing is louder than a thousand people cheering. You know how you'll get negative letters about something that you've done recently and how that really affects you, certainly the first time. I think Twitter is making that a much more prevalent kind of way to attack adults out there.

MARK

This is, the internet is just ruining the concept of celebrity and it's... [Chuckle]

LINSENMAYER
95:01
LUCY LAWLESS
95:06
MARK
LINSENMAYER
95:07
LUCY LAWLESS
95:10
MARK
LINSENMAYER
95:11
LUCY LAWLESS
95:21
WES ALWAN 95:25

MARK
LINSENMAYER
95:33
DYLAN CASEY 95:35
MARK
LINSENMAYER
95:38
DYLAN CASEY 95:4
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DYLAN CASEY 95:42
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LINSENMAYER
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WES ALWAN 95:48
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LINSENMAYER
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LUCY LAWLESS
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WES ALWAN 96:07
LUCY LAWLESS
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WES ALWAN 96:09

LUCY LAWLESS
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LINSENMAYER
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WES ALWAN 96:23

MARK
LINSENMAYER
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WES ALWAN 96:41
MARK

It's ruining everything.

Everybody is, everybody gets stalked in the same ways that celebrities do...

Yeah everybody's getting stalked.

And gets treated as the objective media when really they're just individual people that will read your thing and aren't just so deluged by their own press that they have learned to ignore that.

Well that might not be reading it. That might be mediated by somebody.

And if anyone is on the fence about stalking me, and would like to stalk me...
[laughter] Fine with me.
Such a sexist thing to say.

What is that? What is that, sexist?
It's because it's only funny if you're playing.

They're just complete stretch.
'Cause you're playing.

That's sexist, you won't even say that. [Laughter]
'Cause you would not make a joke out of that if you were in touch.

And your sexist imagination. Yeah.
If you were in touch with, how, what a horrible thing that is.

If Kristen Stewart, if you're listening.

I hope she's listening.
Hey, Wes.

Yes?
If you were getting 300 bucks an hour for this, how would you diagnose Rousseau? Do you think some of these guys would totally have diagnosis slapped on them these days, right?
Rousseau? Yeah. I think.
What would you say about him?

Today, they would say as narcissistic personality disorder or paranoid... He has a narcissistic pathology and he's, he was extremely paranoid. That's well known, that he was paranoid.
From the beginning or just at the end?

From his birth, probably.

I don't know too much about, but I know he ended up thinking Hume I think was out to get him and, and others are... I don't think he should be representative of philosophers of speech, [laughter] as weird as philosophers are. [Laughter]
Well, but that, that... So, okay, that hasn't come up yet but, you know, the whole we pick topic is based on...

How fucked up. Yeah.
Well, it's...No...It's apparently how what, what people are going to be interested

LINSENMAYER 96:42 in hearing about. Some of it is our interest but, so like picking this Payne book, if you weren't on here, and we weren't looking for something they talked about fame, there's no way we would have picked this. So we're subverting, you know, we're making Payne a celebrity. And in fact I was looking a little bit about Payne as a person. I mean, he just, he did a classics undergrad, he now teaches at like a public, an all boy's prep school.

WES ALWAN 97:07 Yes. Let's not... This book is not a, is not a great book. [laughter] I was not happy with this book.

MARK 97:13 It was fun.

LINSENMAYER 97:13

WES ALWAN 97:15 And I was, I mean, I suggested this book. But I'm not happy with it.

MARK 97:18 You did the initial Amazon search that revealed it. That is what you did. [laughter]

LINSENMAYER 97:18

WES ALWAN 97:21 No, I sent you a bunch of fucking shit, dude.

MARK 97:23 Alright. Alright.

LINSENMAYER 97:23

WES ALWAN 97:24 I sent Walter Burkert, I sent you all the... Well, technical...

LUCY LAWLESS 97:26 He's doing it. He's doing it Dylan. He's doing it. [laughter]

MARK 97:29 This is the one that I looked up from the library, and it seemed like we could do it because he talked about Homer and other things that were respectable. And then the Golden Bough connection, and I was just looking about the Golden Bough, all these philosophers.

LINSENMAYER 97:29

WES ALWAN 97:41 Yeah now, we could have read, we could have read Frazier and Burkert. We could have read Weber on charismatic power.

MARK 97:46 We, we could have read it [xxx].

LINSENMAYER 97:46

WES ALWAN 97:48 We could have read the traditional...

MARK 97:49 We could not force Lucy to read it, because it would be very rude to do that.

LINSENMAYER 97:49

SETH PASKIN 97:53 We couldn't force Seth to read it, what are you talking about? [laughter]

LUCY LAWLESS 97:56 Yeah and impossible. And impossible. [Laughter]

WES ALWAN 97:58 You wanted to make things easy [laughter] because we really had no confidence. [laughter] We didn't believe that Lucy would actually come on. I mean I'm still shocked.

LUCY LAWLESS 98:07 No shit.

SETH PASKIN 98:08 That's not true. Once she committed, we know it was going to happen.

WES ALWAN 98:10 No.

SETH PASKIN 98:11 But it's not like you haven't paid...

WES ALWAN 98:12 I haven't believed it until I actually heard her.

LUCY LAWLESS 98:14 Okay, Wes. Schopenhauer. [Laughter]

WES ALWAN 98:15 No, I'm-I'm still actually in disbelief that she came on the show.

LUCY LAWLESS 98:18 Oh, stop it. What about Schopenhauer? How would you diagnose him? They're such nutty guys. [Laughter]

WES ALWAN 98:26 Depression. I think he's a straight forward depression. Right?

LUCY LAWLESS 98:31 Okay, now you get... I don't know he's newbie to this. But these guys are fascinating.

WES ALWAN 98:32 He was very, he's really pessimistic.

MARK 98:35 When you're actually depressed then you have low energy, when you are so into like the pessimistic views of life that you do translations of the Upanishads for your own enjoyment...

LINSENMAYER 98:35

WES ALWAN 98:47 Right.

MARK 98:48 That's not depression, that's something else.

DYLAN CASEY 98:49 Yeah, he wasn't depressed in the sense that he sat on the couch and ate Doritos and watched Ricki Lake all day. [laughter] He produced something.

MARK
LINSENMAYER
98:59 Actually, we don't know though how much the time people spend creating these things that they're famous for, is of course in most cases, unless they're like Voltaire who is writing everyday all of the time.

WES ALWAN 99:07 Yeah. He didn't have to work for a living.

MARK
LINSENMAYER
99:09 Like it's important...

WES ALWAN 99:10 He was a, he was a trust fund baby, he had lots of time to be depressed. And, he has his poodles and, you know, he was into poodles, right? He was into poodles [chuckle]. And he-he was a trust fund kid and he could do what he wanted. Yeah. He was brilliant too and I'm glad. He did a good job but. He was depressed.

LUCY LAWLESS
99:30 They're all such oddballs aren't they? Really? I mean it's so thrilling, learning about them. Heidegger. Would you give him a diagnosis?

WES ALWAN 99:37 We'd have leave that to Seth. I don't know.

LUCY LAWLESS
99:39 Seth?

SETH PASKIN 99:39 I don't know, I don't know if back to the goal, diagnosis but...

WES ALWAN 99:45 Give us your intuition.

LUCY LAWLESS
99:46 What do you reckon?

SETH PASKIN 99:47 He had some childhood issues that made him extremely nostalgic for [laughter] some sort of idealized pastoral past and that probably never existed, and he was in complete denial about the realities of the society and political situation that surrounded him. He was exceptionally naive, I think.

WES ALWAN 100:07 I don't fault him for being a Nazi.

MARK
LINSENMAYER
100:09 And intimacy issues.

LUCY LAWLESS
100:10 [chuckle] What do you say? I fault him for being a Nazi. Was he really a Nazi?

WES ALWAN 100:14 [chuckle] Or was he just...

MARK
LINSENMAYER
100:15 That's right.

SETH PASKIN
100:23 Yes, he was officially a Nazi actually. He was officially... He wasn't just metaphorically Nazi. he's officially a Nazi.

LUCY LAWLESS
100:24 Yeah. He gets in, he gets...

MARK
LINSENMAYER
100:25 But does that reign upon him?

SETH PASKIN
100:27 Let's not, let's not get sidetracked.

WES ALWAN 100:30 He did some very terrible things to Rousseau as well.

SETH PASKIN
100:31 Yeah. That's right.

MARK
LINSENMAYER
100:32 It's like personally terrible things.

SETH PASKIN
100:33 Well...

LUCY LAWLESS
100:34 Who was his teacher and that's...

DYLAN CASEY
100:36 Getting him kicked out or something of the...

LUCY LAWLESS
100:38 Yeah, he ran him out of school essentially.

SETH PASKIN
100:39 Yeah.

MARK
LINSENMAYER Yeah.

MARK
LINSENMAYER Know about your privileges.

100:40
WES ALWAN 100:41 Yeah, I didn't, I didn't know them.
MARK Well, it was on the episode you were on. We talked about it. [Laughter]
LINSENMAYER

100:41
WES ALWAN 100:44 I forgot that.
MARK That was mostly you who are talking. [chuckle] I was reading some Martin Buber
LINSENMAYER in preparation for a potential future episode and he actually wrote about
100:46 Heidegger's view of sort of what the ideal is, and thought it very peculiar that his
ideal did not involve other people. That it was about attaining this authenticity to
yourself and breaking away from the 'they', the crowd, but that it did not
ultimately rest as Buber thought, the existential ideal should be in an authentic
relationship with another person where you're accepting them as they are and
seeing them as full people and all this. That he had a very weird immature, and
I'm sure that had something to do with his emotional capacities.

101:29
So there you go. And we can even relate that back to our damn topic [laughter]
by what is fucked up about a relationship with celebrities is because, of course,
even though, maybe, they, in some way, occupied the same brain space as the
people we actually know, we're not having real relationships with them. Even if
we carry around their pubic hairs in jars like in the movie "Slacker" where they
have a Madonna.

LUCY LAWLESS So tempting. [Laughter]
101:54

WES ALWAN 101:57 No, but what we do, I mean, we have these weird relationships to people who
are our teachers, parental figures. We have these relationships where you
identify with people who we aspire to be in some way. We aspire to be better
than we are, we aspire to be a great trumpet player, a great writer or I think the
most people this idea of greatness or at least of being exceptional has a really
important function in their psyche and that's where fame comes in. Fame is
often about, I mean, as much as you like to decry the fact that people are
famous for being famous and then not really that great and this and that. Really,
when we think about fame, we're thinking about people who are exceptional at
something. That's what we aspire to.

MARK Does that work for you, Dylan?
LINSENMAYER

102:46
DYLAN CASEY That's why fame exists or that's our relationship with fame is that we aspire...
102:47

MARK That is our motivation, that was you were focusing on that part of the puzzle. I'm
LINSENMAYER trying to get at some summaries of our views so we can close this damn thing
102:51 down.

LUCY LAWLESS That's alright. That's one side of it right? That's why we, that fame exists from
102:58 the famous persons. So I think people like having that one way relationship
where they have all the power and that's just what you're saying about that
whole Nietzsche bringing down the aristocracy.

MARK Yeah. The resentment of the weak.
LINSENMAYER

103:13
LUCY LAWLESS We don't want to see them as real people 'cause then we might have to feel
103:15 something. We want to be able to object the part and raise them high and bring
them low and I will.

MARK And yet we want them to be our best friends in some sense. At least that's one
LINSENMAYER of the things that Payne...
103:22

LUCY LAWLESS Only on their terms, only on your terms. You'd be friends with me when I want
103:28 you, and when you say, "Well, sorry I've got a life, I've got children or I've been
too busy", you broke the fourth rule. You ruined the fantasy.

DYLAN CASEY Fame would not be compatible with friendship in the sense that you would have
103:41 to have a different relationship with that person. So like, the only way in which
I've ever experienced this from the standpoint is the little teeny tiny bit of having
people something like fame is relationships with students and that they, will you
know...just because I was their teacher or because they had seen me give a
lecture or something like that. They would have to work up the courage to come

and talk to me and I would say in class, “well, you know, if you want to go on and get a cup of coffee and, and talk about something, come and get a hold of me.” So they will and then they won’t have anything to say. I have to run the whole conversation. So that relationship is completely different than the relationships that I have with my other colleagues, or my wife or my family. And to me that’s exactly the same that has to happen, if you’re, you know...

LUCY LAWLESS
104:31

Yeah ‘cause friends don’t want you to be a celebrity. My friends and I never watched each other’s shows. We don’t even know when they’re on. Nobody cares. [Laughter]

SETH PASKIN
104:39

So to recap some of the big themes that I thought were interesting was you know the idea that fame is kind of a power relation between groups and individuals that has persisted in society, at least in Western society, for a long time and just manifests itself in different ways. And it’s an interesting power dynamic that’s asymmetric. Because as Lucy just mentioned, the group or the community has power over the individual and at the same time the individual is the one who can give the community what they want, the only issue is that the individuals are replaceable in a lot of ways, and the community is not. But I still feel like the book is kind of a gloss on the...I still stand by my thesis that there are different kinds of fame or you’re being famous for different reasons. Being famous for different reasons changes the dynamic of fame in some ways you perform that we haven’t fully articulated but I think we’ve touched on them a bit.

DYLAN CASEY
105:34

Yeah I agree with that last point, Seth, and we didn’t talk much about political fame, and I think that the reasons why you would pursue fame in the ways in which you would have to tend to it and also the ways in which it might turn on you’re not probably depends a lot on what particular kinds of things you’re famous for, and what is sort of your subgroup, who your fan base are for like a better term.

MARK
LINSENMAYER
105:58

I guess as my closing I want to just say about a little more about the book. I thought it was pretty fun and I’m almost sad to hear you, if I was in a very critical mood, I would agree you Wes. You know it’s obviously not written by a philosopher, their philosophical issues here but it’s more like he read about the trial of Socrates and doesn’t know so much about the Platonic Dialogues involved or any of that kind of stuff. It’s a history in classics and literature approach to this topic as opposed to a philosophical approach to this topic. Which is a little problematic in that, it’s basically a philosophical thesis on part with the kind of thing that we saw in Freud’s Book of Philosophy, it’s in relation to discontents that we read, but yet he doesn’t really know how to systematically analyze it and there are just a lot of interesting individual insights but they’re kind of scattered over the place and I sort of don’t want to be mean to him because he’s not famous and I don’t [laughter] I fell like the irreverence, the irreverence like I can say Leibniz isn’t bastard or whatever ‘cause who cares, if you know... Leibniz is secured in the canon, but like this guy who is basically one of us, that he is not a former academic but yet he’s a smart guy, went to Cambridge, and like went in, got a book deal and did all this research and now he is being interviewed on NPR and other things about this, like, I just want to applaud the guy ‘cause I feel like I - one of my remedies for maybe not treating, like I was referring to how most other musicians and music fan’s attitudes towards artists that I find appalling, that you know, that they’re so ready to dismiss, like. “Oh yeah, that’s his sucky period”, and so where as I am like I want to follow whoever the artist is through all their ups and downs and even sort of the early 80’s, Neil Young or whatever the equivalent is for you that other people might discard. I will try to see more from their point of view. So maybe the way to think about it is I compare other people’s accomplishments not to this high bar of what should be allowed to enter in my consciousness and the culture ‘cause you know, there’s a lot of great, great literature and great, great philosophy out there. And if you’re really protective of your time and you’re like, “Why am I letting this shit cross my pallet. I’m so offended.” It’s easy to be snarky like that. But if I compare their accomplishments not with Leibniz, but with my own accomplishments, say like, “Well I haven’t gotten my shit together enough to write the book like this. I feel very proud of him.” I... [chuckle]

SETH PASKIN
108:17

Yeah, well, unfortunately I don’t have the same level of... [Laughter]

LUCY LAWLESS 108:20 Generosity of spirit, yeah. [Laughter]

WES ALWAN 108:23 It annoyed, annoyed the shit out of me.
MARK [xxx] shriveled heart. [Laughter]

LINSENMAYER 108:26

WES ALWAN 108:30 I just think this is a, it's a shitty book. It has a lot of the flaws that you see in the types of books published today which permanently has to do with... He's interested in relating a lot of anecdotes, because I'm sure as editor and whoever has said, "Yes, this is the way" ...

LUCY LAWLESS 108:49 Yeah, the fact that we're having such trouble...

MARK 108:51 Yep.

LINSENMAYER 108:51

LUCY LAWLESS 108:52 ...Collating the information sort of indicates that the ideas weren't explored in a really sensible fashion. It just seems, like, yeah, a litany. But...there you go. He did it. [laughter] We didn't.

WES ALWAN 109:04 Frankly, I don't see him as making a lot of very interesting substantive points. He mentions in the first chapter Walter Burkert and Frazer's Golden Bough and I think those are the really interesting substantive questions. What does it mean to be sacred and by extension, what does it mean to be. And so I don't think he really tackled that question in this book. There's a lot of sort of, free floating speculation and he told a lot of stories, had a lot of anecdotes because I think that's a popular thing to do today, but it's not one that interest me, people who load up their books with anecdotes, whether it's from Homer's Odyssey and Iliad or whether it's, it doesn't matter. It doesn't make it better just because your anecdotes come from the classics.

MARK 109:49 You were having a similar expression and, so of your recent blogging about John Aler, right?

LINSENMAYER 109:49

WES ALWAN 109:53 Yeah.

MARK 109:54 He's another guy that... so somebody gave me, I even mentioned it on the Patricia Churchland Podcast because I just sort of tumbled through it. It was called, "How We Decide", and it was, you know, sort of a popular science book. And my general take on these kinds of attempts to make the culture accessible, you know is "Oh great." I'm all for people trying to think about things." This is so much better to be reading something like this and to be writing something like this than to be reading the latest trashy romance novel or whatever the alternative is. But I know you've kind of come down as the opposite, that actually maybe these things are harming real scholarship that they make kind of feel like you're being, oh, I'm being all cultural, but in fact it's so surfaced level and it's like watching Xena to learn about Greek history.

LUCY LAWLESS 110:38 Yeah. [laughing] But it's not real scholarship.

DYLAN CASEY 110:38

WES ALWAN 110:42 With John Aler though, there was that review that I referred to where he was being criticized for his social speculations based on science, and then it turned out that he had fabricated quotes from Bob Dylan. And then it turns out that scientist didn't even like his science journalism. So he fails through every level. But I think those things go together. I think someone is more serious, science journalists. They're not going to be out there making these kinds of huge speculations about what does the Big Bang tell about our love lives, and that, [laughter] he's trying to make his big speculations, that you know that they're trying to be famous. They're trying to obtain this sort of unwanted celebrity from these types of books so I think that's where they go wrong.

MARK 111:26 So you know the thing we're guilty of the same thing, we're not producing dynamite original work, we are giving...

LINSENMAYER 111:26

WES ALWAN 111:32 But I think we're trying to be precise. We're doing the best we can to be accurate and precise. That's why we're not...

MARK 111:37 Yeah, I'm sure Payne, Tom was doing the same thing. He was doing the best he could.

WES ALWAN 111:41 Yes, but... [laughter] I assure you he had many more people who purchased his book than listened to our podcast [chuckle] wishes, which is a sign of our authenticity.

SETH PASKIN 111:52 I don't know that's true. So, Lucy this is a hot button topic for us right now because we're trying to pull a book together. So how we go back doing that and what do we sell ourselves out as less as cheerful...
I'm all for a selling out. [laughter]
There you go. There you go.

WES ALWAN 112:04
MARK
LINSENMEYER 112:07
LUCY LAWLESS 112:09 Wow.

WES ALWAN 112:11 It's called the Philosophy of Xena. I don't know if you can, could helps us.
SETH PASKIN 112:13 Wow, what was that? You guys are... Yeah, you guys are the...
LUCY LAWLESS 112:17 The Tales of Xena. Yeah.

WES ALWAN 112:19 The Dao of Xena. Yeah.
DYLAN CASEY 112:20 I found through the Philosophy of Batman the other day,
SETH PASKIN 112:23 Yeah.

DYLAN CASEY 112:23 I heard a few of those.
SETH PASKIN 112:24 The Philosophy of Buffy, philosophy of...
DYLAN CASEY 112:27 Philosophy of Star Trek?
LUCY LAWLESS 112:28 Really?
SETH PASKIN 112:29 Yeah.

LUCY LAWLESS 112:30 Oh my God.

MARK 112:31 Well aren't they mostly just excuses to like just talk about Kierkegaard and what Kierkegaard said, do like, "Oh, I can say Kierkegaard is kind of like Storm in X-Men, so now I can write and say about Kierkegaard and..."
WES ALWAN 112:42 You know just came out the Kierkegaard the point of the go to guy for all?
SETH PASKIN 112:44 No, no, no. They're are usually more ways that lesser knowns in academics can get articles published, they kind of just take off philosophy and tie it to one idea, kind of like that.

WES ALWAN 112:54 So, yeah. It's a big thing in cultural studies.
SETH PASKIN 112:57 Yeah. There's a lot of his books by the way.

WES ALWAN 113:00 There are whole journal is devoted to say back to the future. It's not... Yeah. People will make their scholarly careers based on this stuff.
LUCY LAWLESS 113:07 How would you structure a book being that you're all so different?

MARK 113:10 Well, that's what we're trying to figure out. So let's, we'll just say that is TV.
LINSENMEYER 113:10

WES ALWAN 113:14 We will be writing our own chapters, we won't be co-writing.
MARK 113:17 No, we will be co-writing. See even that we can't. I create anything. I'm going to just do the punctuation. [laughter]
LINSENMEYER 113:17

WES ALWAN 113:25 And that will be controversial.
MARK 113:27 But I'm going to do that first and then you'll have to fit in the sentences. [chuckle] Any other substantive final thoughts about the topic?
LINSENMEYER 113:27

LUCY LAWLESS 113:35 Well its first chapter or two, the two big ones that came out of it were that we need people to be famous so that we can objectify them and raise them up and smash them down at will, and that some people are begging for it, all right? And then everything after that just seemed variations on those things to me.

DYLAN CASEY
113:54 I enjoyed little bits of history that you got out of it. It's from skimming parts I was less interested in. There's fun from that perspective. There's lots of Roman history that I didn't know.

LUCY LAWLESS
114:04 Marky said you wanted to cover the beauty chapter. What was it about that? Are celebrities becoming less beautiful?

MARK
LINSENMAYER
114:12 Well I think we kind of have, we covered in general terms that you know we setup the standards that, that nobody can possibly meet and we glorify the past, but then there's some specific things in there and again it is hard to make some of Payne's individual insights into something that you can coherently apply to his main point. But, you know, like he's talking about Elizabeth Hurley or somebody like that being criticized for touching up her vacation photos, she's like removing the red eye and stuff and how we object to that sort of falsity...but then he points out like, well, but all images are false.. So what's the big deal? The fact that you've stopped somebody at all. That struck me as a kind of a cool observation at the time but I'm not really sure ultimately what to make of that or how to apply that to anything other than. A lot of his dealing with famous people, were not dealing with those people, we're dealing with them as icons. So, still images that all fits right in with that, that these are not things that are moving. They can be falsified and they are by nature false.

LUCY LAWLESS
115:11 Yeah.

MARK
LINSENMAYER
115:12 An icon is by nature not the person, that's the point.

LUCY LAWLESS
115:13 But you know what, it could go to that authenticity idea because we want to punish her for being a phony baloney 'cause every image you ever see about her these days is really manicured and, and choreographed her and her Aussie cricketer boyfriend and their perfect family [laughter] and all their white shirts and all this stuff. So, we want to punish her for being inauthentic. And he's right, it's all inauthentic anyways, so who cares? And you're a sucker if you go looking for satisfaction there on any real degree, you know? In any real way. You're going to find it there.

MARK
LINSENMAYER
115:46 Yeah, no, I like that. We can pursue that. I've also heard that the whole discussion in terms of music criticism. That a lot of what people get criticized for is why it's bad that they sold out, or their later albums are all poppy or wherever is because there is something authentic and gritty and real about them in their earlier days and that's not always really the case. I mean so if you look at Bob Dylan say, and people that's something commonly said of him that he was - but he was - if you would then will actually watch documentaries about him. He was very, sort of manufactured from the start.

LUCY LAWLESS
116:12 Was he?

MARK
LINSENMAYER
116:13 Even his accent, I mean he's from Minnesota but he was like trying to sing like Woody Guthrie, you know and that's a lot of where his early vocal tone came from. Like it's a very weird manufactured thing in the first place, just that it was... And it didn't really change that much as it went on. It was always his own invention, it was always his own -- this is just the style that I'm putting on, as a performer. And of course his real feelings come in to it in both the earlier and later stuff and you just have to get that perspective in order to...And just throw away this notion of authenticity that that is just not a useful way of getting at art. Art is by nature inauthentic.

LUCY LAWLESS
116:51 Yeah, but that's what we respond to, certainly in acting, you know that you are on some cellular level being made to feel emotions that you don't have, you know to...

MARK
LINSENMAYER
117:04 But it's not authentic, it's just well acted. Right. That's the point that you're not...

LUCY LAWLESS
117:09 You're right. Yeah.

MARK
LINSENMAYER
117:10 Like I said that can involve channeling your inner abused, slave woman or whatever the thing you're trying to do is. [laughter]. But, it's not like, "Oh. We got a real abuse." You know, it's something like in the Wire. Some of the...

LUCY LAWLESS
Right.

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LUCY LAWLESS
119:07

WES ALWAN 119:20

Drug-user types, like they actually found people that had some background in that. That mean there were still actors that came to the audition and, but...

You're right, you're right. It's all bullshit. I'm, I'm given up. I'm given up. I'm going to go back to school. [laughter] And learn to do something.
I'm not saying all you work is bullshit. I'm just saying that if you're going to evaluate what a great performance is, it's not...

No. I'm serious. You're right. It's bullshit.

Okay. [Laughter]

It's all just tricking. Just tricking. [Laughing]

That should be a great Oscar speech. [Laughter]

Yeah, I was just tricking.

Helen Mirren should go on an Oscar speech and say "I successfully tricked you in playing the Queen. Ha ha."

She knows it. You better never believe she knows it.

Well, thank you so much.

My pleasure. Thank you so much.

I cannot tell you how much it means that you've not only put the time to sit here with us for many hours, but then read all this stuff and sit through our episodes. So, that's a high bar for any future celebrities to meet. [laughter] I don't, I don't think if I get Larry David to talk about a comedy, you know read the Freud book which should be the next comedy one.
Oh my God. Wouldn't that be awesome?

He will be great for that but he's not going to listen to 50 of our episodes.

That reminds me actually, I had a fan of our show, wanted me to ask you what it was like to work with Larry David?
So fabulous. I would love to hear him on this show. He's...

He'd be amazing.
David...

I will take that as a commitment to reach out to him on our behalf. [chuckle]

If I see him. I can't chase him down 'cause that would be weird and inappropriate, but if I see him I'm going to say, "Hey, you might want to do this", in fact there was somebody else that I thought would be really go that you'd...
Like George Clooney.
Yeah, George Clooney. Shall I just call George. [laughter] I actually don't know very many famous people at all, and the minute you meet them, they're not be famous anymore. So, they lose all their luster...
Right.
Which is why people don't want you to be real 'cause they want to have their luster so they still maintain the fun in the relationship. But, [laughter] I'll think on it. I'll try to make some connections for you. But gentlemen, thank you so much.
I'd say, I have a, have like three screenplays that I'd like to...

SETH PASKIN 119:23 Yeah, that. [Laughter]

WES ALWAN 119:25 Send you. [Laughter]

SETH PASKIN 119:26 My lord. [laughter]

WES ALWAN 119:29 If you could pass those around. [Chuckle]

MARK LINSENMAYER 119:32 Hey, can I tell the people what we're doing next time?

LUCY LAWLESS 119:35 What are you doing next time?

MARK LINSENMAYER 119:36 Why it's the Federalist Papers, not all of them, but a number of them. Dylan is picking them out. You'll have to look on Partiallyexaminedlife.com to find out which ones exactly. You know by Alexander Hamilton, and James Madison way back in the day, 1788.

WES ALWAN 119:49 Way back.

LUCY LAWLESS 119:50 So hot.

MARK LINSENMAYER 119:51 Yes.

LUCY LAWLESS 119:52 Hot. Well, congratulations fellows on everything.

WES ALWAN 119:56 Thank you Lucy. Thanks for coming up.

SETH PASKIN 119:57 Yes. Thank you so much.

DYLAN CASEY 119:58 Thanks Lucy.

LUCY LAWLESS 119:59 My pleasure.

MARK LINSENMAYER 120:00 Thank you.

LUCY LAWLESS 120:01 Bye Dylan, Bye Seth. Nice to meet you.

SETH PASKIN 120:02 We're lucky to meet you.

DYLAN CASEY 120:03 That's cool.

LUCY LAWLESS 120:04 Thank you. I love it.

WES ALWAN 120:05 Good night.

DYLAN CASEY 120:06 Good night.

SETH PASKIN 120:07 Good night.

MARK LINSENMAYER 120:08 Good night Lucy and good night to the world.

LUCY LAWLESS 120:09 Good night.

MARK LINSENMAYER 120:10 Hey folks, thanks for listening. We invite you to join us on our blog, Partiallyexaminedlife.com to discuss this episode or our Facebook group, or you can follow us or Lucy on Twitter, Save the Arctic. You can support the podcast at Partiallyexaminedlife.com/donate. We are also Amazon affiliates, which means if you click the Amazon link from our page and then buy anything at all, then a percent of the money you spend will go to us at no additional cost to you. Thank you very, very much. Hope you like the new song.

[Music]