



Episode 1,034: Comedian Owen Benjamin Defies Thought Police

Guest: Owen Benjamin

WOODS: I can't get over what happened to you. We're going to get to that in a minute. But I knew you were a good guy when Dave Smith and Michael Malice vouched for you. You know, Michael Malice vouches for you, I'm 70% of the way there, but then when Dave Smith jumps in, okay, all right, we've got a good guy on our hands.

Let's talk about what happened to you at the University of Connecticut, because apparently, according to the news reports, you said something profoundly controversial.

BENJAMIN: Yes, it was very controversial. I said that three-year-olds shouldn't be allowed to choose gender and then be put on hormone blockers. And I got in a bit of an argument on Twitter with this guy who's — I really don't know that much about him, but I guess he's got some sort of power in Hollywood, and he has a son who's now a girl and he's six. And they were coming at free speech, him and this guy John Hodgman, who I thought I was kind of buddies with but I guess he's kind of getting a little crazy. They were mocking Mel Brooks' comment about he sees it hurting comedy, and I was like, well, you have a transgender child. Like, you're dressing your kid up as the wrong gender.

And then we started going back and forth, and I'm like, Just answer me yes or no. Are you planning on giving them hormone blockers? Because there's no going back from that. And they're like, Well, with the medical professionals, if they think that's the thing to do. And I'm like, You guys are sick people, man. And then everyone started coming at me hard, like tons of blue checkmark people. It wasn't just the normal trolls. And then I wouldn't back down.

And like something I was talking to Rogan about and that my wife kind of coined, she was like, Yeah, this is a hill you can die on. And I'm like, yeah. I've backed down from things that I know aren't — Like, I've backed down from these type of outrages before when I didn't think the stakes are that high where it didn't matter, but this one I'm like, no, man, if I have to get a job at a gas station, I won't agree that this isn't horrific to do to children. And so I lost — I had a gig that week at University of Connecticut and they canceled it, and then within three weeks, I had no agent and no manager. They just pulled full-blown blackball.

And they also were telling me that I should pull back on my opinions on Twitter and all this stuff, and I'm like, Dude, I am a comedian. Like, I can't have a hard party line

except for individualism. It's kind of like, we're pirates. And I did that tweet that got like 30,000 retweets about, it was a picture of all the late-night comedy hosts, and it just said, "They all have the same party. They all endorse the same candidate. They all have the same view on everything. Ladies and gentlemen, 'comedy.'" And they still don't care. They're like, no, you're problematic. And I'm like — So it was devastating.

But then I got such a huge amount of support from comedy fans and just good people, and just Dave Smith and the Michael Malices and the Joe Rogans and Steven Crowders of the world that were like, they're not bent on a party line. They're bent on just being good at their job. And they supported me, and now I have a new career trajectory. And it's interesting and a lot of whirlwinds happening, but, you know, it's all good.

WOODS: That's an amazing story on a lot of levels. Now, the happy ending part of it, that you not only still have a career, but have a successful career and things are going well for you — and we'll talk about your special in a few minutes — is a testament to the Internet basically making it possible for somebody like you, who's been blackballed by everybody, nevertheless to continue. And this is the sort of thing that Michael Malice when I'm getting discouraged will remind me of. He'll say that, let's say, 20 years ago, an Owen Benjamin would never have been heard from again. That'd be it.

BENJAMIN: Right, exactly.

WOODS: You know, you'd struggle to try to get into some club here and there, but that would be it. But now, we have this platform whereby suppressed voices still can be heard, still can attract an audience, and still can make a decent living. That is an advance. But here's the problem: at the same time that that's happening, I think the totalitarian impulses of these people are really coming to the surface. It drives them crazy that you have these opportunities. And I just read the other day — I hope this is wrong — that 40% of millennials think the government ought to punish hate speech. And of course, hate speech, I'm sure that'll be very precisely defined, right? So in other words, you could have been imprisoned and some of these little snots would have been perfectly content with that, with you going to prison over what you said.

BENJAMIN: Oh, yeah, but they'll lose. They can't win. It's like the cultural spirit of America and of Western culture won't allow that. And for a while, I thought that that could really happen here, and I've read some of the same stuff and I've seen these — I've seen people say things like "hate speech," the most objective possible thing. You know, hate speech. Like, one person's hate is another person's freedom, you know? It's like, what does that even mean?

And like I'm like a freedom-of-speech absolutist, where you have to be able to make mistakes in order to figure out what you even believe, and people treat me like this ignorant idiot. And it's like, my dad has his PhD in rhetoric. Like, I was raised by a guy who taught speech. And so like, that's one reason why I know how important this is, that you can't start these cyber gulags. You can't put people away like that. We have to have a marketplace of ideas and a marketplace of comedy or else we're done.

And they keep trying to do this stuff, but the spirit and will of people to seek out ways of finding what they like and what they believe in is so much more powerful than these authoritarians, because the authoritarians at the end of the day are incredibly

weak people who rely on identity politics to have any sense of strength in the world because they're cowards. So when you stand up to them, they back down like Gollum, you know? It's just like, ugh. And that's why I highly encourage people just to call them out for what they are, and you will just see how quickly they back down. And yes, they do hate us because we don't hate ourselves and we have personal autonomy and we have loving families and all that stuff. It's crazy.

WOODS: You of course know about the example of one of my favorites ever, of Jordan Peterson, the professor in Canada?

BENJAMIN: Oh, I love him. He's literally one of my heroes.

WOODS: All right, so you're like the Jordan Peterson of comedy. You're the guy saying, *Look, I'm not going to change my mind on this and you can bring all the pressure in the world that you want to bring against me, but I'm not changing my mind.* And the result has been he is better known than ever. He is better funded than ever. He's more successful than ever. And he's more secure than ever. And if they did try to put him in prison, which is conceivable under the so-called Human Rights Commission, if you can believe they call it that – I mean, do they have to follow Orwell down to the last detail?

BENJAMIN: [laughing] Exactly. "Tolerance."

WOODS: But I mean, if they were to do that, the thing is that it might satisfy the most extreme among them, but all decent people everywhere, of whom there are still a good number, as you say, would just pound away at that, which is why I do think there's a part of them that does not want to put him in prison. They want him to be terrified into saying what they want him to say, but they don't want to put him in prison because he'll be a martyr. They just want to terrify him. And that's why I – I just had Kevin Gutzman, a historian, on the other day, and he said, I'm convinced that what these people enjoy doing with their power is forcing people to say things that those people know to be untrue.

BENJAMIN: Absolutely.

WOODS: And they just delight in this.

BENJAMIN: Yeah, because that's how you control someone. That's how you get compliance. Because who knows what truth truly is? I believe there is truth. I'm not a post-modernist. I believe there's good and evil, but it's tough for me to fathom all of it. But Peterson talks about saying things you know aren't true. That is a problem. So it's like they want – it's like right out of *Star Trek* or *1984*, where there are four lights. It's like, say there are three lights. It's like there are four lights. It's like, once you say there are three lights, they own you, because that means you're now disjointed from your instincts, from your reason, from your personality.

Like, once you admit, once you say something you know is false, it's game over, and they know that and they squeal with delight like demons. It's literally like almost biblical. Like watching the Evergreen State students just get these well-respected,

PhD, college professors with all this clout to like back down from like a microaggression, which was eye contact. And then when they do it, when they apologize, they just start laughing. And I'm like, you guys are self-hating, just crazy people, and I will never back down.

And you're right. They know not to make a martyr and they want people to police themselves. They want us to police ourselves. And I recently read *The Gulag Archipelago* by Solzhenitsyn, and I was talking to Malice about this actually. And that's one thing that you see, is just this huge amount of people being controlled by a small amount of people based on shame techniques and just basic compliance techniques. And I won't let that happen.

WOODS: Well, this is why – and I keep repeating this so that everybody gets it. This is why there are certain provocateurs out there – and I'll take Milo as the classic example – whom I generally have supported even though I don't like every single word that comes out of his mouth. I mean, I don't like every single word that comes out of everybody's mouth unless they're me –

BENJAMIN: Right.

WOODS: – so it's true that there are things that I object to about him. But what I like about him is precisely what his opponents dislike about him, which is what he represents and symbolizes. He symbolizes the guy, the Owen Benjamin, the Jordan Peterson, who says there are an awful lot of us who are tired of being lectured to by savages and ignoramuses. Because the people lecturing us, I really think are of exceptionally low IQ. Not all of them, but a good bunch of them, especially –

BENJAMIN: Well, they have to be. They have to be.

WOODS: Yeah.

BENJAMIN: It's like what Peterson said where it's like, you either have to accept you're a coward and a liar or start believing the nonsense, and I think that having knowledge of Stalin versus Hitler, having knowledge of the American Revolution or the Constitution would disprove all of their thoughts, so they have to stay dumb or else they admit they're cowards. So they're like in the business of being stupid.

WOODS: Yeah, that's exactly right. Yeah, their whole existence depends on it. So that makes it fun for me, because my whole shtick is I correct stupid people who try to pass around PC history or whatever. I have a shtick based on that. I have a whole career based on that. I have 12 books based on this. I've got a podcast and everything. So the dumber they are, the better it is for me professionally, so I'll say that [laughing].

BENJAMIN: Oh, for sure. Yeah, I gave Dave Smith a compliment before, and this is the compliment I give to a lot of people that have more of a thought process or you or me or Dave or Peterson or a lot of these people, where I'm like, if I make a good point to you that may disprove your point, you look excited, not scared. And I think that's a major divider between people, where it's like some people will look threatened and

angry when you show them that they may have been wrong about something, and other people are like, *Thank you for giving me a sharper sword or more food for my journey*, you know what I mean? It's like, some people are excited about a new angle or thought and other people find it terrifying. And I like the people that prefer to get better at life and not worse.

WOODS: I want to get to your special after this one final question on this. I want to get your opinion on something that came up in yesterday's episode. When I was trying to cheer up the guest – and myself. I was getting really bummed about the state of civilization. And what I tried to say was, look at Peterson. He stands up to the mob and he prospers. And my guest said, Fair enough, but look at the issue he has to stand up on. I mean, this is something that would not have occurred to anybody even a few years ago, that there would have to be a whole new set of pronouns. Nobody was thinking about this.

BENJAMIN: No.

WOODS: This was not even a thing. And so now he's – and of course, my thinking on this is that what he's doing goes way beyond the pronouns, but of course that is the precipitating issue, and so his point is, yeah, okay, we do have platforms for people to resist, but it's getting to the point where we have to resist on stupider and stupider and crazier things.

BENJAMIN: Yeah, I was telling somebody or I was tweeting or something about – I was like, 20 years ago, Ben Shapiro would just be a normal, nerdy conservative. I'm like – and I love Ben Shapiro. He's one of my like favorite podcasts. It's like they've turned people like him into rock stars by being so crazy. Like, I went from being a comedian that would almost be considered hacky – like men and women are different, you know? – to being seen as like a free speech activist.

WOODS: Yeah.

BENJAMIN: But with the same jokes. Because I would do jokes about soap opera music in a girl's head versus the song in a guy's head. I did that for a Comedy Central special. And it was a big joke and people liked it. And then all of a sudden, it's now being said that men and women are identical, yet you can be a woman and a man and all this nonsense. Like just logical fallacies where you can't be the same and be trapped in – Obviously, you get it. But so now that joke would be seen as like problematic when it's like just because I say men and women are different. And so now I have to stand on that hill, and now I have to stand on this other hill, where it's like, no, you can't – because once you start agreeing to this nonsense, they won't be able to back down. And it's like an outrage Ponzi scheme, where you eventually get to the three-year-olds and dress them up in dresses and don't let them go through puberty, and that's what gets me vicious. Like, I hate people that would do that to a child.

WOODS: Had you ever gotten anywhere near this point before, where you either had something canceled or your career was somehow at risk because of something you had said, or was this brand new for you?

BENJAMIN: Yeah, but I backed down. It was when Beyoncé did that Black Panther salute. I did a tweet where I was like, imagine if someone did a KKK dance. And my point, I still believe to be valid, is that identity politics is identity politics. And granted, the comparison between KKK and Black Panthers, it's hyperbolic. It's not an exact comparison at all. But the comparison I was making was black pride/white pride, and basically, if you're going to do a racial pride dance in a secular, American pastime event, you're going to open yourself up to white pride. And I was called a racist. I was just ripped apart. And I did an apology. It was fairly passive aggressive. I was like, "On Twitter, never attack Beyoncé, and if you're white, stay very quiet." And I was being sarcastic, but they were like, okay.

But after that, I could tell – you know, because I've been in in the Hollywood crew for a long time. I've been in movies and I've had Comedy Central specials and I've had development deals and all this stuff. And I've done Fallon and I've been on *Chelsea Lately* and all this stuff. And like, that moment, it wasn't like now. Like, now I'm just a pariah. But that moment, people would just look at me a little different. Like, *Are you not on board?* And I'm like, I actually don't see race – I mean, I do, obviously, but I judge people on their skill set, their ideologies, their culture, whether or not they're a good person. I don't think race matters as far as judging a human being. And I started seeing that the left cares primarily around race and gender and sexuality and all this stuff. And I'm like, isn't that what you guys fought against?

And I could feel a tension, but it didn't reach the climax as when I defended children's ability to go through puberty. But I wouldn't back down at that, and I would only escalate. And people would come at me and I would only – you know, my agents were like, *You've got to stop tweeting.* And I would be like, *All right, now I'm going to double it.* And I'm like, I'm not going to stop. And that made them – it made a lot of the world respect me and support me, and it made Hollywood despise me.

WOODS: Well, that leads to the next thing I want to talk about. You recently released a special. How did you do it without any major support?

BENJAMIN: Well, that's the beauty of the Internet and the will of people. And I set up – I have a website, HugePianist.com – because I'm 6'7" and I play the piano and I have the sense of humor of an eight-year-old – and people could donate to produce the special. And my goal was 10 grand and I hit it, and then I shot the special in Manchester, England because I was on tour there and then released it. And the feedback was so good, I released it on my website and we're selling it. I've already reached another special. So this time it was 15 grand, and I've already gotten to that.

People, literally I didn't even ask for this, but I list all the donors as producers on it, because I'm like, you guys produced this. I used to have to list Sony and Comedy Central and all these people that don't care about comedy. I'm like, you guys produced this. You're part of this and I'm going to make something that makes you laugh. I'm going to make fun of cultural appropriation. I'm going to make fun of John Lennon "Imagine." I do a bit about John Lennon's "Imagine" being a little communist.

And so I already have enough for another special, and I'm going to shoot that. And my Patreon is going. Patreon.com/WDTL for my podcast *Why Didn't They Laugh?* so it's just WDTL. And so I'm scheduling to shoot another special in January. And they can't

stop us, and it's like, the more they try, the more people are like, okay, well, you just – there's this massive underserved market of people that just want to laugh and not be lectured to. Like a Jimmy Kimmel. They just want to see him be funny and not cry about guns and health care, about stuff he doesn't even understand. And they don't want to see Meryl Streep tell us not to like MMA as she's covering up for a rapist for 30 years. Like, we're done with these people.

And it's like the birds of paradise getting these big plumes. It's like, people like me – like I do tree work when I'm not doing comedy. My brother's an arborist. I haul lumber when I'm not doing comedy to make ends meet when I'm getting my dates canceled. And it's like, people like me and a lot of my friends work hard to support people like that so they can feel safe and make their art so they can represent us, and they don't represent us anymore. They're trying to play to each other. They're in their little Oscar ceremonies just trying to make each other think each other's brave, and no one else likes it. Even normal liberals in America – not the leftists, but just the normal, the kind of liberals that just want like unions and people that just consider themselves liberals are now moving towards the right because the Overton window is just falling off a cliff, where unless you believe in absolute nonsense, you're considered a Nazi.

And so that's opening up this whole world for people like me and Dave Smith and Michael Malice and Crowder and Dave Rubin and Rogan. I mean, not that Rogan – some of these guys don't really need it, but like people are just done with it and they're just going to find – it's the way markets will correct culture. It's like they'll find another place to go.

WOODS: What is the name of the special?

BENJAMIN: It's called *Feed the Bear*. And the next one is going to be called – I'm still working on the name. It's either going to be called *Problematic* – I was going to call it *Was It Something I Said?* but that's already a Billy Connolly special, a great Scottish comedian. I didn't realize that. But *Feed the Bear*. You can get it at HugePianist.com, you can download it right off Vimeo. And all proceeds go to the next special, so let's keep it going.

WOODS: Yeah, you should be getting more support on Patreon. I love how your goal is \$42,949,673 per month.

BENJAMIN: That's right.

WOODS: [laughing] I appreciate that. That's absolutely great. I happened to go see just a couple of nights ago here in Melbourne, Florida John Cleese, and he was there with his daughter. Now, he's got fairly conventional views on a lot of things, but he claims at least to be against political correctness because he thinks it destroys comedy. So that came up at the event. One of the questions was, "Can you elaborate on that?" And he did, and even though he probably is a fairly conventional left-liberal like most comedians, he really did speak pretty convincingly about this.

And his daughter, who is touring with him, Camilla, made what I thought was a fairly right-wing point. She said, What I think's happening is, as real oppression is declining,

they have to search ever-harder to find anything they could even remotely call oppression, and then they have to try to crack down on jokes about that. It's just getting out of control because there frankly isn't that much oppression. Now, I don't think that was a left-wing point. That was actually – I was surprised to hear her say that.

But when this subject came up, virtually the entire audience applauded at the prospect that he might go on to say that PC was a bad thing that was not good for comedy and not good for society. So those people in that audience, that's your audience.

BENJAMIN: Yeah, and they're everywhere. Like, PC was coined by Mao. Like, people that think it's a good thing are – like right now, the progressives are progressing towards totalitarianism, and a lot of conservatives in America are seen as these stuffy, no-change guys, but in reality, they're trying to conserve the original Founding Father concepts that was the ultimate in progressiveness, the empowering of the individual. And I think that these people will end up imploding, because as I said, it's an outrage Ponzi scheme, and like what you said, they ran out of actual problems so now they're searching for problems. Because they don't have any moral compass, they're full of self-hatred, they don't feel that they deserve anything that they have so it turns into bitterness and resentment.

And it's interesting because – Peterson described this one concept very well – because I've always considered myself liberal but not *a liberal*, because liberal just means open-minded, which most artists are. But not a liberal, you know? Politically I'm right-wing, but I'm liberal in the sense that I'm open to new ideas when it comes to music or comedy or anything. And I think that's one of the million words that the left has hijacked, is just the word "liberal." Because like a liberal and the quality, the personality trait of liberal couldn't be more different. It's like its Orwellian opposite, double speak again. To be liberal and to be a liberal are the opposite, and I think that's something that people should really come to terms with.

WOODS: It seems to me that the more you can tell your story and the more interviews you can do and videos you can make, the better for you, because as soon as people hear it, they think, *I want to support this guy, and this is my way, in my limited capacity to stand up to these people, of standing up to these people*. Because, frankly, we need people like you out there alerting the rest of society to what happened so that they know how crazy it's getting.

BENJAMIN: I know, and if it goes too slowly, it's like the frogs and the boiling water, because it's like I'm a canary in a coalmine and I was saying this stuff two years ago, and my friends and family back home in the small town that we live in were like, *No, you're crazy, you're paranoid, you're on the road too much, your world's crazy*. And now these things are becoming law in Canada and being pushed here and all of media has become just left of Stalin. And they're finally like, *Wow, you were right about that*. And I'm like, *And I'm right about what's coming next unless people start talking*.

And some people can't talk, so they just support people like me, where it's almost like – Like I have a friend that will remain nameless that literally has been nominated for an Oscar and can't speak up in LA, and it kills him. And so one day I just look on my

PayPal and it just said that I got 5 grand from somebody. And I call him and I'm like, *Dude, what is this? Is this a mistake?* And he was like, *No, I'm donating to the special.* I'm like, *Buddy, I can't take that much money from you. That's weird.* And he goes, *Dude, I need to give this to you.* He's like, *Please make like actual comedy. I can't say this stuff publicly, so like to relieve my conscience, please take it and just make the best stuff you can.*

And I don't think people realize how many people in LA, in the industry that may give these awful speeches actually don't think it, but they can't – It's almost like if you ride a dragon, you can never get off because the dragon eats you. It's like that thing. It's like people can't say what they believe and so they desperately rely on people like me to just please say something honest, because they're just dying inside, you know?

WOODS: It's unbelievable we're even having this conversation, but I think it's great that you're able to still continue on. But I'd like to see you get more Jordan Peterson cash. You don't have to take it from him, but it's coming from some of the same people. I'd like to see you – I want to see you absolutely crush it out there, because the more you do that, the more of a – it sends a signal to the bad guys and the good guys. It says to the bad guys, *Go ahead. Screw you. We're going to carry on with or without you.* And it says to the good guys, *You can do this. You can jump on the fence. You don't have to be a coward because you're worried about where your next meal is going to come from. You can do it too.*

BENJAMIN: Exactly, because a lot of this stuff comes from that like basic, primal fear of can I provide for my family. If I say this, I'll get kicked off of my CW show or something. And it's like if we provide a path that's doable, it will make more people jump off that sinking ship, and it'll just be Hollywood, just the *Titanic* just clutching their pearls, just screaming, "If you get on that lifeboat, you can never come back." And we just give them the bird and bail.

WOODS: What is a comedian's podcast like? I know *Part of the Problem* by Dave Smith, but it's very political. It's funny but mostly political. You have a podcast called *Why Didn't They Laugh?* What's it about?

BENJAMIN: Well, for most of it, I would take – I was touring so much and I have a pretty analytical mind, and I think that comedy reveals so much about human nature, history, engineering. So I would take a joke that wouldn't work right off the bat, and I would show the listener how I got to a funny place, where I would show one joke and show it bomb, then show it bomb a little less, then eventually show it kill. And then that became – I couldn't always do that, so I'd just show jokes working or not working and why. And I would be doing – you know, before the election, I would be doing shows in Atlanta and I would be doing different ways of talking about politics and trying to show people it isn't an issue of good and evil; these are cultures you don't understand and this is how you represent yourself to them, you know? Or it'd be simple, silly jokes. And that was fun.

But now it's a lot more, I wouldn't say political. It's more like cultural, where it's like – because I'm touring less and I was just trying to get my affairs in order after all this stuff, and so I've just been doing more, I don't know, like piano stuff. Like I broke down *The Wall* recently, like Pink Floyd's *The Wall* and all the history behind it. I just

like to make stuff for people. But the original concept of *Why Didn't They Laugh?* was just that. And I would interview a lot of comedians when I lived in LA, but now that I live in the middle of the Adirondack Mountains, it's a lot more solo.

But my YouTube has quadrupled in a month because I think people have found me through this and like and respect what I'm doing, so I've been doing a lot more live streams on there. Like I'll take song requests and then I'll break down some historical event. And that's about it and people seem to dig it.

WOODS: That sounds like a brilliant idea. I'm fascinated by the interworkings of comedy, because when you watch a standup comedian who's really good, it just seems to flow so naturally, it's just like it's a spontaneous stream of consciousness. But you know that it's actually been carefully honed and crafted and things have been discarded and things have been added and audience reactions have been incorporated, but you don't see any of that. And so I've talked to Dave Smith about this. Sometimes he kind of pooh-poohs the idea that there's all this technical stuff that goes into it, but then when he started talking to me, he was saying, *Now, look, the reason this joke worked was I had to have the three examples and each one had to do* — And I think maybe at the time he was explaining it to me, he realized, *Wait, I guess I do know an awful lot about how to write a joke and how comedy works. And as a guy on the outside, I would love to know more about that.* So I am definitely subscribing to your podcast. I'm sick of listening to history and politics and economics all the time — he says on a history and politics and economics podcast. But I would love just to be refreshed with some of that. How often do you do it?

BENJAMIN: I used to do it twice a week. Now I do it — it's whenever — I don't know, maybe once a week. But if you go in the past, like the first episode is called "Caesar Salad," and the joke was about legacy. It's a basic silly joke about one of my super rich friends who can never hang out, and I'm like, *Why won't you hang out?* And he's like, *Because I want a legacy.* And I'm like, *Julius Caesar took over the whole world. What did he get? A salad.* And so that joke took so much time, because I would try to give other examples, like the Earl of Sandwich or like Stroganoff. And it was also about like how I said it. Was it casual? Was I scolding him? And it just shows like all the different elements. And then a ton of episodes are about hecklers.

Oh, want to know what I recommend you watch? On YouTube, I did a documentary called "60 Minutes in 7 Days," and it's me writing an hour of comedy in seven days and all of the trials and tribulations that went through it. And that I think is a — yeah, like Dave Smith and his girlfriend really liked that one. Like when we first started becoming friends, he told me that they watched it. So that one will really show you the underbelly of comedy and how there is an element of chaos to comedy where you can't think too much and you just have to do it and be funny, but there also absolutely is an order and an engineering to it that I think is fascinating. Because in LA, I would watch Bill Burr bomb. He's like one of my favorite comedians. And then I would watch the joke slowly become amazing. And I just wanted people to see that, because I'm like that's the most interesting part to me. It isn't the applause; it's how you take some kind of insane concept and make it a joke.

WOODS: I am going to — okay, yeah, look, I've got a whole bunch of Owen Benjamin stuff to dig into. I'm looking forward to it. What I'll actually do is, on the show notes

page – this is Episode 1,034, so TomWoods.com/1034 – I will put a link to your website, I'll link to the special, and I'll put up that documentary that you just mentioned, and I'll link to the podcast. So basically everything – and your Twitter because people are going to be entertained if they're following you on Twitter. All that stuff, all the Owen Benjamin stuff in a convenient place.

BENJAMIN: I love it.

WOODS: Now, of course, another convenient place to get Owen Benjamin stuff is at your website, but this is the second place – if they forget your website, which is HugePianist.com?

BENJAMIN: Yeah.

WOODS: All right, then there's also TomWoods.com/1034, which is not as funny, but it's what they've come to expect, you know?

BENJAMIN: I love it.

WOODS: I deliver things that listeners can expect. Well, congratulations on not being crushed into a million pieces but getting up and carrying on and sticking it to them.

BENJAMIN: Thank you, brother. I appreciate it.

WOODS: And I would like to say I got my whole audience behind you. I can't be sure of that because maybe I have a few crazy people listening, but all the normal people in the audience are cheering you on, so thanks a lot.

BENJAMIN: Thank you, and the crazy people usually like me the most, so I'll take those guys.

WOODS: [laughing] Excellent, thanks a lot.

BENJAMIN: All right, thanks, Tom.