



## Episode 1,411: Michael Malice on Humor, Trolling, and the New Right

Guest: Michael Malice

**WOODS:** All right, we're talking about humor today. We're talking about humor with the New Right as the backdrop, but also just humor as a phenomenon, and whether there are limits to it, or whether there are some things that are off limits, stuff like that. But I want to start off by reading one of the things I loved in this book: this quotation from Joan Rivers. Because, of course, Joan Rivers was notorious even when I was a kid in the '80s for the kinds of joke she would tell about celebrities. It was amazing. So CNN, apparently in 2014, interviewed her, and they talked to her about making jokes on subjects that "seem off limits" to a lot of people. And so Joan Rivers came back with, "Life is very tough, and if you can make something easier and funny, do it. Winston Churchill said, 'If you make someone laugh, you give them a vacation,' and maybe you take the worst thing in the world, make it funny, and give them a vacation from horror." And I thought, wow, that is great. And then you write that, "She then walked off the set, herself offended at the interviewer." Wow, I love that.

So talk about this. You're somebody who, you've been a troll. You enjoy it. We enjoy watching it. A little bit later in this episode, we'll talk about your notorious Elizabeth Warren tweet that got the attention of Don, Jr. So we that has to come up. But let's get, again, a little bit more, you know, from 35,000 feet kind of overview. Do you have an approach, like a – not a philosophy of humor, but how do you think about it? And are there things that you would say are just too serious to be subject to humor, or what? What's your approach to that?

**MALICE:** I can't think of – well, the metaphor I use is this. If you ask someone if flour is food, they don't really know how to answer it, right? Because everyone has eaten flour in bread, but you don't eat flour directly. So to say that abortion isn't grounds for humor, well, just saying the word "abortion" is not grounds for humor, and this is an extremely serious issue, regardless of where you stand on it. And this is something that people take very seriously, and correctly take very seriously. But the point is, the more complicated the ingredient, the more skill it takes to make it palatable. So there are certain subjects that have an emotional response, that, yeah, people would personally not find it funny.

But at the same time to say that, if it's off limits to me – here's a very easy example. Let's suppose someone had been assaulted, and you're making jokes about that, it's going to kind of trigger that memory, and they're not comfortable with it. That's very legitimate. And yet, if they said, "Hey, don't make those jokes around me," they don't owe you an explanation. That's very legitimate.

But progressivism teaches that what is appropriate for one person has to be appropriate for everybody. It's this universalist idea. And this is something I reject completely. So just

because something is not appropriate for someone doesn't mean it's not appropriate for everyone. And I go through examples of very dark jokes about subjects that are considered off limits. And off the top my head, one I can give is Bonnie MacFarlane, who's a great comedian, she was roasting Jim Norton, and she said to him, "Jimmy, your radio show is so unlistenable, I would rather hear my daughter drowning." Now, you may not like the joke, whatever. Are you going to tell her as a mom and as a professional comic that she's not in a position to tell it? That does not ring true with me.

**WOODS:** I love this paragraph about one of your friends. You say, "Laughter can obviously be a bonding experience. In 2017, I attended an Alcoholics Anonymous meeting where my friend was commemorating her ten-year anniversary of being sober. One by one, the addicts who were also celebrating that day got up and told stories of the travails they had suffered. 'Eight years ago, I was in a mental institution,' one man recalled. 'I was homeless, I was in the hospital, I was in jail, I was in the shelter. I did the whole tour.' The room burst into laughter. It'd be safe to say none of those four experiences is a laughing matter. Yet in this case, each one quite literally was, especially given the man's grateful caveat that the one stop on the tour he managed to avoid was death."

**MALICE:** Yeah, Tom, I was very proud of you for getting up in front of the room and saying all those things. You've really touched a lot of people.

**WOODS:** [laughing] And I'm glad you properly gendered me in that reference there to "she."

**MALICE:** No, I'm talking about the man speaking.

**WOODS:** Oh, that man, right. Not your original friend? Okay.

**MALICE:** See, I'm not in AA, so the "anonymous" doesn't have to fly.

**WOODS:** [laughing] Yeah, I was very proud of myself having the guts to say that. So I love that. So in a way, it kind of reminds us that even if you're inclined to think some things aren't joking matters, even there, there can be context in which they are. Now the thing is, I myself – not that anybody cares about my own approach to this, but I've increasingly become much less of a fuddy-duddy about stuff like this. But there's still things – like, for example, a lot of people absolutely rave about a Broadway show called *The Book of Mormon*.

**MALICE:** Okay.

**WOODS:** But yet I know for a fact they are laughing at making fun of Mormons in that show. And I feel like, just because I know so many good people – I don't agree with them theologically, but I know so many good Mormons, I just wouldn't have fun sitting in a show where they're being made fun of. So I wouldn't go.

**MALICE:** Sure. I think that's very fair. I think that's very fair. But at the same time, you're not at all even thinking for a second that this show should be shut down, or it shouldn't exist, or that the music can't possibly be good. You're not making this claim remotely. And I do think a lot of times humor is used completely what you're saying, as a mechanism to dominate and to dismiss and to take away the reverence for things that should be revered. So I do talk about how the left does use humor as a weapon in their own way, and it's been going on – Jon

Stewart is the best example of this, where instead of this old adage about a comedian is, "It's funny, because it's true," with these types, it's true, because it's funny. So they make you laugh, and then they sneak in their kind of progressive ideology.

But this has been going on, as I demonstrate in the book, since at least the 1920s with the Algonquin Round Table, which meant New York. So conservatives, you know, I criticize them a lot, and one of the things that this book fills a hole in, is conservatives have this idea that things are bad now, but at some golden age in the past, they were good. And you ask them, when do these things turn, and they want to say like after the '50s, but it's kind of like, again, before that, you had the Red Decade, the '30s, where the communists were like the hip, intellectual vanguard in this country. So their view of how history works is often – I'm going to say it – lazy, because they just draw a line directly, and they just extend the line backwards into the past, and ahistorical, which is more important.

**WOODS:** Let's talk about how the New Right has used humor and memes, things of this sort, in ways that have, well, gotten them attention, but also really riled up a lot of people.

**MALICE:** Yeah, Carpe Donktum, who's President Trump's favorite meme maker, just took a video – this isn't in the book, but this happened recently – took the State of the Union and Trump's kind of rousing speech, and he had these shots of all the Democrats in the audience with their sour pusses, rolling their eyes or whatever. And he set it to the music video "Everybody Hurts" by REM. And it was hilarious. And Twitter pulled it. They said it was because of copyright or whatever. Fine. He made the video for my book, which you can see that on my Twitter, which is pretty funny.

But humor, Rothbard, I give Rothbard credit for this. This is Rothbard's influence, or at least the Rothbardianism, on the New Right, this idea of: the people who are in charge are not only bad, they're also buffoons. And they trick you into thinking they're dignified, because they're in suits and they have tradition and they have prestige, but the more you can make them look to be the silly jerks that they are, that's a very effective political mechanism to delegitimizing the state and state action. And I could not agree with him more.

And I'll give you an example. I was on a talk show a couple years back, and I was talking about Henry Waxman, who was a former Democratic congressman from California. And I'm no looker, but if you guys look up Henry Waxman online, the man looks like he's from the Island of Dr. Moreau. And I said that. I said, you know, the fact that he looks like a cross between a human and a bat is great for the environment, because it shows that different species can coexist within one being. And everyone was laughing very hard. And during the commercial, the other panelist I was on with, who was a conservative, turns to me – and Waxman was a strident leftist. You know, he wasn't some middle-of-the-road nobody; he was like an Eric Swalwell of his day. She turns to me, and she goes, "You know, he's still an elected official. You shouldn't talk about him that way."

**WOODS:** Ugh, typical conservative. Ugh.

**MALICE:** I don't think that's typical. I don't think most of them would actually pull me aside during the commercial. They might roll their eyes or not be comfortable with it, but to actually kind of chide me – and I looked at her, and I'm like, you are – I didn't even know what to say. I was just like, you're so many orders removed from my thought process that I don't even know where to begin.

**WOODS:** Yeah, I don't even know where to begin. I mean, I guess what I'm driving at is —

**MALICE:** And one more thing, Tom.

**WOODS:** Yes.

**MALICE:** I bet you Henry Waxman would have rolled his eyes, if push came to shove.

**WOODS:** Yeah, yeah. I'm just thinking about those people who, they'll say we still need to respect the office, kind of thing. That's just — I'm so sick of — stop talking to me. You've got to stop talking.

**MALICE:** [laughing] Triggered.

**WOODS:** Now, you had — this obviously also isn't in the book, because it was after you wrote it. But you for a weekend were bombarded with Twitter notifications because of one particular tweet of yours. And it's the type of tweet that some people would say is just not acceptable, and others got a real kick out of it. Can you share it?

**MALICE:** Sure This happened a while back, but basically President Trump made a dig at Elizabeth Warren, and in all caps, wrote the word TRAIL, which was taken I think correctly as a reference to the Trail of Tears.

**WOODS:** Yeah, but he was saying the "campaign trail," so that was the context, but with TRAIL in all caps, right.

**MALICE:** It was clearly a play on words. I mean, there's no other —

**WOODS:** Just so people were knowing why he used the word "trail." He used it in that phrase.

**MALICE:** No, no, no, he used it as a reference to the Trail —

**WOODS:** I get it, but I mean, like "trail" is a very unusual word. My point is, the way it came up in his tweet was he said, "See you on the campaign TRAIL." And then you then —

**MALICE:** No, no, no. He capitalized TRAIL. So it wasn't like he was just using this word randomly; he was using it knowingly, because why else is he capitalizing an entire word? Not the T; he capitalized every letter. Why was he doing that if he was just referring only to the campaign trail?

**WOODS:** I know; it's not only to the campaign trail. My point is that was how he said it.

**MALICE:** Right, it was a play on words.

**WOODS:** So now what you did is unbelievable.

**MALICE:** And I don't remember what the exact wording was, something like, "Yet another murder" — "President Trump adds to the Native American genocide," or "Another scalp

claimed." And Eric Trump took a screen cap and put it on Instagram, and people were coming at me for days. And it was hilarious. And he followed me as a consequence of that.

**WOODS:** Yeah, the exact words were, you wrote, "The Native American genocide continues with another murder by the president."

**MALICE:** Oh, yeah, exactly.

**WOODS:** Just like that.

**MALICE:** Right. So the thing is, she's not Native American. Nor was she murdered. And I wrote an article for *The Federalist* breaking down my thought process and how I even came to that kind of syntax, which is not uncommon on the internet. I got the idea, as I do many of my stupid ideas, from a Reddit thread on *RuPaul's Drag Race*, where one person was — there was a lip sync, and someone commented, "Hello, 911, I'd like to report a murder." You know, so it was the same kind of line, and it became a whole huge thing. But yeah, and I think — you know, this is a little bit of a tangent. I think President Trump has broken that woman, and she is a shambles of what she was, because she was from Harvard, a professor; in her private life, very well respected. She wasn't particularly — I would consider her a wonk, who was nerdy and informed about technical things. And now she became — the best part of that, he spends a year, "Take a DNA test, take a DNA test, take a DNA test." She takes it, and then he goes, "Who cares?" And what do you do with that? So to go from where you want to be, her talking about ideas and banking and interest rates and so on and so forth, and now you're spitting in a cup at the behest of this guy who you think is a buffoon, that is really denigrating and hilarious.

**WOODS:** Now, it's been a while —

**MALICE:** And she's never recovered.

**WOODS:** Right. I don't remember exactly when I saw it, so it may have changed a little. But the one poll I did see in Massachusetts, her home state, had her in third in our own home state. And that was before Biden jumped in.

**MALICE:** Oh, yeah. Yeah, she's a waste. She's a big, fat mistake.

**WOODS:** Now, you have a chapter where you're talking about memes and humor.

**MALICE:** Yeah.

**WOODS:** The Kathy Griffin discussion is not in that chapter, but I think it's still relevant to a discussion of humor, of course, because she's supposed to be a humorist, and we all know about the episode where she's got Trump's severed head. And as you say, she probably just thought, *Well, sometimes humor is about one-upping the previous person, so now I'm going to do this.*

**MALICE:** Yes.

**WOODS:** What in the world do you think happened there, where all of a sudden, this one thing became absolutely off limits? It's hard to understand in a way.

**MALICE:** Yeah, the point I made at the time is, if she had done that same photo while wearing hijab, I think she would have gotten away with it. Because then it would have been free speech, and she's making fun of Islam, blah, blah, blah. There was an organized movement from the New Right to take her down. And everyone I talked to said, "Oh, I don't care about the stupid picture." Because it was a stupid picture. I mean, the idea that she's threatening to kill him, I don't think anyone took it seriously. Now, some people with family in the military were genuinely offended, because like, you know, my son served with someone who was beheaded or, you know, who's overseas, and for you to kind of think this is silly is completely inappropriate. And I understand that. But by and large, the activists who I spoke with, they were like, no, no, we're going to ruin her life and traumatize her and make an example of her. And that's what she did. For the rest of her life, there will always be those clips of her being on TV literally crying, saying, "He broke me. He broke me." And she was clearly and understandably traumatized by what had happened to her. She didn't understand where this came from. And this also speaks to the kind of echo chamber effect, where if you do talk to – as we talked about in yesterday's episode, how if they want to have this whole population be driven underground and pretend they don't exist, well, all of a sudden, they're going to pop up and ruin your life, and you're not going to see it coming.

**WOODS:** In your chapter on this, you tell the story of what happened with a fellow named Ben Garrison. Can you tell us that story a bit?

**MALICE:** Oh, gosh, Ben Garrison. So Ben Garrison is this like Boomer political cartoonist out in Montana. I think he lives on a ranch. He was drawing all these cartoons about like Ben Bernanke and Obama. Like, it was good stuff, but it's hardly disturbing. So what people did on the internet to this poor guy – and the thing is, they picked him at random. So you can imagine him being like, "Why me?" It's like Job. They took all of his artwork and replaced it with racist and anti-Semitic imagery. So instead of it being Bernanke, it's like a Jewish caricature from the '40s, and things about Israel. And they made him out to be a literal Nazi. They updated his Wikipedia. They invented a whole backstory. They had all these nicknames for him. So if you start googling him, Ben Garrison – and the thing is, the artwork was photoshopped so well, you couldn't see which was the original. And eventually, they kind of backed away, and now he's known as this kind of pro-Trump political cartoonist. But for a while there, I mean, the guy must have felt like Kafka.

**WOODS:** Yeah, that is such a bizarre thing to have happen. I mean, we've seen at least some people – I think they backed off of this, but for a long time, people were doing memes of Taylor Swift make white nationalist remarks.

**MALICE:** Oh, yeah. She had Hitler quotes overlaid on her. And there was also before that, Honey Boo Boo, they had GIFs of her – and that is how it's pronounced – with Nietzsche quotes [laughing].

**WOODS:** Yeah, that's – [laughing]. And the thing is, as you know, there are many people who will look at that and think it's authentic, when it's obviously not meant to – you're supposed to figure out that that's not real. And there are plenty of people who will walk away thinking it was real.

**MALICE:** But the other thing about the New Right and humor is that, for a long time, one of the big cudgels used against Republicans and conservatives, specifically, was that these people are squares; that it's all Mitt Romney types; instead of getting drunk and having fun at college they're playing Parcheesi; and they're all repressed and boring and uptight, right? And there might have been some truth to that. Who knows? Now, I mean, these people are having fun. They are having a good time. And that is very attractive to young people. And that is a big distinction between the New Right and traditional conservatism.

**WOODS:** Yeah, in fact, at the very end of your book, you come back to that point and say that this New Right gives young people an opportunity to be edgy and not just say, "Well, I've got here a copy of the new study of agriculture policy, and here's what" —

**MALICE:** And here's the other thing that's funny, because — different contexts. The kind of thing that's edgy on *The Big Bang Theory* as opposed to the kind of thing that's edgy when you're getting drunk with your friends at a bar. These are very different contexts. So in terms of the things you see on the internet, which is where Goatse lives — and don't look that up, people, if you don't know what that is — edginess is just off the charts. There's things that even I can't wrap my head around. So in terms of the internet, the book is not edgy, per se. In terms of mainstream publishing, Tom, would you not agree that this is a shockingly edgy book?

**WOODS:** Yes, yes, it absolutely is. In fact, the thing I wrote to you, one of the first things I said in the email to you was, "This is a brave book." And I said it's braver than any of my books.

**MALICE:** Yeah. I really wanted it to be provocative for people in bookstores. And I also forget that, you know, because I swim in these circles and I am a bit of a hipster, or a lot of a hipster, rather, things that are kind of mainstream and eye-rolly to me, when I talk about them to people who actually are mainstream, they have no idea what I'm talking about, and they're very — I'll give you an example. This wasn't in the book. And I think a certain subset of your audience is going to laugh, like 10%, and the other ones are going to find it funny, too, but they're not going to know the reference. There's a group called the Insane Clown Posse. They're these two guys out of Detroit, they dress in clown makeup, and they have a movement called juggalos. I can't believe I'm talking about this on *The Tom Woods Show*. And they sing songs about, like, murdering people. So they have a song called "Stabbin'," and they have a song called "Still Stabbin'." And "Still Stabbin'" starts with, "I still have this stabbing problem." And he talks about him going around stabbing people.

And I had a job interview. This must have been 20 years ago, 15 years ago. And I was talking about the song. You know, he talks about how he took his producer and threw out of the window, and he chopped up the mailman. And I was telling him, and the guy's like, "Yeah, man, there's some really disturbing people out there." And I'm like, oh, you don't have the framework to understand this. To you, this is like people singing about murder, whereas to me, it's like, they call themselves clowns. They're dressed like clowns. I mean, there's no pretense that he's actually killing people. So it was just very interesting to see just how reserved most mainstream thought is. So for people like that, they are going to have their socks knocked off.

**WOODS:** You mentioned Rothbard earlier on, but there's a quotation from Hans Hoppe, which I cannot find right now, in which he says that, in one of the steps — he lays out a series of

steps that need to be taken for us to move to a better society, a stateless society. And he says one of them is that politicians, instead of being revered, need to be ridiculed and laughed at.

**MALICE:** Yeah.

**WOODS:** So that's also a big part of this. So what's the significance of this? Why would we do an episode on this? What should people conclude from what we're talking about here? Why does it matter? Why is it important to your story?

**MALICE:** Well, I mean, I don't know why we're doing an episode on it; it's your show. Why I think it's important is, if something – it's like trying to lose weight. If it's going to be a function of willpower every day – and there's no diet that you can stick to long-term. If it's something that doesn't take willpower, you'll be able to sustain it for years, and that is an effective mechanism to lose weight, right? So if you're going to have a political or social movement, where it's not fun and it's not enjoyable, you're doomed to defeat. People have to get something out of it. So the more fun it is, the more attractive it is to people who are not even ideological; they just want to have a good time. And this is very much the lure that the left uses for young people. *We've got all the fun people. Come join us.* And then you're done. So I think the fact that – and we're seeing it right now with the reaction, hardcore, from Twitter and Facebook on trying to censor memes and satirical sites, because it is such an effective mechanism at showing who the real fuddy-duddies are.

**WOODS:** All right, well, that then leads to the question about the relationship between the left and humor, because it's very easy to say that people on the left are humorless, particularly in the face of some of these provocative attacks from the other side.

**MALICE:** Sure.

**WOODS:** But on the other hand, I'm quite sure, at least with traditional conservatives if not with the New Right, there are some areas where if humor were inserted, they would be up in arms and humorless. So is it just, well, they do it and we do it, or is there a qualitative difference here? Is the left fundamentally on major things, things pertaining to what you call the cathedral, things that are close to the heart of their ideology – is there a real difference in how they think about humor?

**MALICE:** Well, first of all, that's a couple of questions. First of all, I wouldn't say necessarily that conservatives are humorless; more that humorless people tend to become conservatives. That's how I think the process works. With regard to the left, they are in my view a direct line from the certain type of leftist of today, through Carrie Nation with her axe, chopping up the saloon and trying to end sales of alcohol. And H.L. Mencken has that great quote that Puritanism is the sneaking fear that someone somewhere might be happy. So that element of WASPy Puritanism, this has been a straight line from – if you look at Woodrow Wilson and Teddy Roosevelt, Teddy Roosevelt is a leftist and a progressive. He's telling jokes. Wilson is not. So the left will have both aspects. There will be the Jon Stewarts and so on and so forth, but many of them really do have this – I will use this word very intentionally – Stalinist approach to society. And because it is a fundamentalist faith, there can be no room for anything unserious anywhere, because this is something that they take very, very seriously indeed. And their faith and their worldview has to insert itself and insinuate itself into every single aspect of human existence.

**WOODS:** Well, let me add, with regard to the subject of humor, that there's plenty of humor in the book, first of all, in the way you tell the story, and occasionally you'll have some asides, or you'll say – like, I don't want to give it away, but you have a remark about Vince Foster, that, it's just like an afterthought, but it's so beautiful. It's so perfect. But that's sprinkled throughout the book, so it's like I'm being guided by the real Michael Malice, not by some persona that he adopts as he's writing his book. It's like the real Michael Malice would be telling me the story in this way, with his funny asides. And so they're all throughout it. And this is interesting to me, because I have a friend – I can't say his name – who is just delightfully funny, and you just love being around him.

**MALICE:** So it's not Bob.

**WOODS:** [laughing] That was obvious enough, right?

**MALICE:** No, it's not Bob, right?

**WOODS:** Yeah, no, right. It was obvious. How could I be talking about Bob?

**MALICE:** You're describing the opposite of Bob.

**WOODS:** Yeah, right. But when you put him in front of a camera, he freezes and is totally stilted. Well, in a way that is like Bob, isn't it? Well, anyway, it doesn't matter. But he becomes stilted, humorless, unspontaneous. It's just, my gosh, this is the same person? So it's not a given that somebody with your vibrant personality, that that would come through in a book. It's not necessary, but it does, so I'm happy to tell people it absolutely does come through. So I was very pleased to see that. But also, in the choice of quotations, the choice of anecdotes that you put in, you also let – your subjects that you're covering, you let their personalities come through, so that I could definitely perceive Gavin McInnes' personality, who's in more than one chapter. His personality just flies off the page because of what you've chosen to quote and stuff.

**MALICE:** Gavin is one of the few people that I will freely admit is significantly funnier than me. There's people who I think are funnier than me when we're in the same – there's other people who are funnier than me; I just never thought about it. I didn't compare myself to them. He is, because he told me one of my stories that's in the book back to me, and it was funnier than when I tell it. And I'm like, all right, if you're telling me my own story and you're improving it, you're funnier than I am.

**WOODS:** Yeah.

**MALICE:** So there's a lot of Gavin in there. And he's a very important figure in this scene.

**WOODS:** Let me say something about Twitter and humor, because sometimes, not as much lately because I've been a little busy, but sometimes just before bed, I will actually go – I won't just wait to look at my Twitter feed and see what pops up. But I'll go right to [Twitter.com/MichaelMalice](https://twitter.com/MichaelMalice), just for the heck of it, just to see what you've been up to. And I just love reading it. But with Twitter, I think you're crazy to think you're going to educate somebody through Twitter. Are you crazy? You can you can give people a link. People will ask

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**MALICE:** You could educate a third party.

**WOODS:** You can educate a third party, and sometimes people will say, "Hey, woods, what can I read about blah, blah, blah?" and I'll send them a link.

**MALICE:** No, that's not what I mean. Like if I'm clowning someone, the person observing that interaction might learn something.

**WOODS:** Yeah, no doubt about it. So are you doing Twitter primarily to – how would you rank the following reasons you're using Twitter? To entertain yourself, to educate the public, or to entertain the public.

**MALICE:** I'm not interested in educating the public at all. That's not even number three. So it is, first of all, to entertain myself, 100%. To build an audience. People support me on Patreon because of my Twitter. They tell me, "Hey, you make me laugh throughout the day. Here's five bucks." Thank you. You know, I just bought myself a Monster. That's appreciated. You could have bought that drink for your friend. That's an act of benevolence and kindness, and it's appreciated. And the other thing is, you know, there's this kind of trope about this old-school husband and wife, and the wife's having an affair, and the husband looks the other way, and you sit him down, and you tell him, and now he's upset because they had an agreement, right? Like he'd pretend nothing's happening. So with me on Twitter, it's also, now you can't pretend you don't know. So when I call people out on crap – I don't mean people I'm interacting with, but people in positions of power – those who are watching it can't pretend they don't know. And that's a big one.

**WOODS:** Yeah. Yeah, definitely. All right, we're going to wrap up here. Tomorrow, I want to talk about democracy. You have a great chapter of democracy in there, and that might lead also further into a discussion of the media, because you also deal with how some of these folks handle the media. But of course, everybody should be in the meantime grabbing their copy. You can easily do this over at Amazon, *The New Right: A Journey to the Fringe of American Politics*. Remember, Michael is the narrator of the audiobook version. You get to hear it in Michael's voice, because sometimes the narrators of these audio books, they think they're reading the instructions for operating a microwave oven. They're terrible.

**MALICE:** And I do all the voices of the characters, too.

**WOODS:** Are you kidding me?

**MALICE:** I am not.

**WOODS:** Oh, all right, people.

**MALICE:** "I submit that it is absolutely unconscionable." I did my Rand pretty well.

**WOODS:** All right, well, listen. Here's what I want you to do. If you go to TomWoodsAudo.com, you can get the audiobook version for free through the Audible offer there, and Michael still gets his royalty, so everybody's happy. You get a free audiobook when you join. If you don't want to stick with Audible, you can quit and keep your free audiobook. Michael still gets his royalty, and you get yourself a free audiobook. So TomWoodsAudio.com

is how to get that. Link to Michael's book *The New Right: A Journey to the Fringe of American Politics* will be available at [TomWoods.com/1411](http://TomWoods.com/1411), our show notes page for today. We'll see you tomorrow as Michael Malice Week continues.