

The West Wing Weekly
1.02: "Post Hoc, Ergo Propter Hoc"

[Intro Music]

JOSH: You're listening the West Wing Weekly. I'm Joshua Malina.

HRISHI: And I'm Hrishikesh Hirway. This is episode two of the West Wing Weekly.

JOSH: And all the skeptics and the spreaders of doom said we wouldn't reach this milestone. But Hrishi, here we are. Episode two. We did it!

HRISHI: I think the only person who was spreading doom to me was you.

JOSH: Yeah. Nevertheless. Despite my cynicism, we made it.

HRISHI: We did. Our pilot got picked up, by us.

JOSH: Exactly. That's what it is! I'm an actor, so just getting to episode two oh my God that rarely happens. And yet we've done it.

HRISHI: And so did *The West Wing*. This is their first episode after getting picked up. It's called, "Post Hoc, Ergo Propter Hoc."

JOSH: Yes, Aaron Sorkin, obviously consumed with regret at having titled the pilot "Pilot," was like, what can I do to grossly overcompensate for that simple first episode title? He's like, "I know, I'll throw out some Latin."

[West Wing Episode 1.02 excerpt]

BARTLET: Twenty-seven lawyers in the room, anybody know "post hoc, ergo propter hoc?" Josh?

JOSH: Uh, uh. Post, after - after hoc. Ergo, therefore - after hoc, therefore something else hoc.

[end excerpt]

HRISHI: All of the things we had talked about on the pilot, that there are certain difficulties that you have, just because you have to establish characters, you don't get to rely on things. At this point, the show is already in full force. By episode two!

JOSH: I completely agree, and so without having to establish everyone and give us that little quick nugget of exposition, just telling us who each person is, he gets to actually now tease out elements of their personalities, and we see Brad Whitford/Josh Lyman's comic chops, and everybody gets to sort of dig in a little bit in this second episode.

HRISHI: There is one important introduction that happens, though, and that's the introduction of the Vice President, played by Tim Matheson, Vice President Hoynes.

JOSH: Vice President Otter.

HRISHI: Otter, exactly. Right.

JOSH: Yeah.

HRISHI: Yeah, Otter from "Animal House."

[Animal House excerpt]

OTTER: I think this situation absolutely requires a really futile and stupid gesture be done on somebody's part!

BLUTO: We're just the guys to do it.

[end excerpt]

JOSH: To people of a certain age, that age being my age, which is fifty, you can't see him on screen and a great actor, but that's Otter!

HRISHI: But now he's all grown up, and he's John Hoynes. And we don't know too much about his back-story yet, and, you know, every president and vice president, they have - each relationship is unique. This one is not such a friendly one.

JOSH: No, apparently not.

HRISHI: And I think it's supposed to be modeled after the contentious JFK/LBJ relationship. I feel like the Obama/Biden presidency and vice presidency, at least the way they present it, it really seems like Biden is a very trusted adviser for him.

JOSH: And that's what, that's what Leo's looking for, or wants out of Hoynes. I think Leo says he wants full-throated support

HRISHI: Yeah

JOSH: for his president from Vice President Hoynes, and he's not getting it.

HRISHI: As we figured out in the last episode, the President does not have great polling numbers, he doesn't have a lot of support, he's not in a strong position politically, and Lloyd Russell is looking at maybe challenging him from within the party, and now it seems like even his own Vice President is gonna be doing the same thing.

JOSH: Yes, let me ask you this. One of the things that amused me as I watched is that with Aaron, a fair amount of the time, Aaron Sorkin will write things where you're not quite sure what's being referred to. A3C3? Is this is either a game of Battleship? Or something that I couldn't identify.

HRISHI: We certainly don't find out what it is in the episode, and, as far as I can tell, it's not a thing in the real world. But that doesn't stop it from getting all kinds of nicknames; it's A3C3, sometimes it's just referred to as A3

JOSH: A3, sure.

HRISHI: and sometimes, it's referred to, Hoynes calls it later "AC cubed."

JOSH: Aw, nice! I'm delighted, though, to discover that it's not just me, and we really don't know what this thing is. And we don't really need to, which is sort of the cleverness of Aaron, which is we just know there's something, let's call it A3C3 and

HRISHI: And keen listeners might remember it from the pilot episode, it actually gets a mention briefly in one line, from C.J.

[West Wing Episode 1.01 excerpt]

CJ: There might be a press leak on A3C3.

[end excerpt]

JOSH: And Hoynes has released an unacceptable quote

HRISHI: Yep.

JOSH: about it uh that seems to be a shot at the President.

[West Wing Episode 1.02 excerpt]

REPORTER: A short while ago, the Vice President commented on the White House position on the A3C3, saying, and I'm quoting from notes, "This is a time when the President needs our support."

[end excerpt]

HRISHI: And then, then the writer is like

[West Wing Episode 1.02 excerpt]

REPORTER: Can you clarify the language?

[end excerpt]

HRISHI: And I guess Aaron's answer is, "No, I can't".

JOSH: Right.

HRISHI: "and I'm not interested and I'm not going to."

JOSH: "I can't, and I shan't!"

HRISHI: Yeah. So it's somewhat irrelevant - the real thing is that they took a position and Hoynes gave this weird, ambiguous answer that he didn't back them up.

JOSH: And right. When C.J. presses him on it, he completely blows her off and basically says, "Look, I have my own press secretary," and just walks on by.

HRISHI: Yeah. He's pretty dismissive. I mean, he has this really nice pleasant, diplomatic exchange in French, but then when C.J. comes and talks to him really politely, he's basically a dick.

JOSH: Yes. I would say so. And although C.J., to her credit, sort of covers for him. She doesn't want to get into it with Leo. Leo seems to sense that he's given, that Hoynes has given her the high hat, as it were, but she says, "no, no, no - I talked to him and everything's fine," but it's gonna lead to Leo with his deep insight. He knows his C.J., and he knows, he sort of divines what probably happened, and calls Hoynes in, calls him to task and brings him into his office, and dresses him down in no uncertain terms.

HRISHI: Yeah, this is a part that I thought is interesting and is a nice view of what actually happens within the West Wing, and how things are disseminated to the press, or not. Because the reason why C.J. kind of plays it down to Leo is: Josh, Sam and C.J. have a conversation about it, after they find out about it, and Sam thinks they need to make sure that Leo does not get involved.

[West Wing Episode 1.02 excerpt]

SAM: Listen, make sure C.J. keeps this off Leo's desk.

JOSH: I think it goes right on Leo's desk.

SAM: Vague quote from Hoynes will disappear by the end of the next news cycle, but a fistfight between Leo and the Vice President's got juice.

JOSH: Fair point.

[end excerpt]

HRISHI: Internal strife within the administration between the Chief of Staff and the Vice Presidency, that's a sexy story that makes them look bad, too.

JOSH: Right, and they've got media problems.

HRISHI: Right.

JOSH: And in that scene, ultimately, between Leo and Hoynes, Leo sort of seems to imply that, you know, keep this up and we might just get rid of you, kind of thing.

HRISHI: And that's understandable, right, cause if Hoynes is looking to make a challenge for the nomination from I mean, from within the party is one thing, but to be challenged from your own Vice President, before your second term comes, that's like maybe it's not unheard of it's pretty crazy though. I mean, the last-

JOSH: But is that made explicit? Is that the-

HRISHI: It is not made explicit, but I think that's what's being implied, is that Hoynes saying that gearing up his campaign

JOSH: positioning himself

HRISHI: yeah exactly.

JOSH: positioning himself. Gotcha. All that said, are there really teeth to the threat that they're gonna get rid of the Vice President? Because I think the Vice President is really the only cabinet member that can't be fired. In other words, he would have to be impeached.

HRISHI: Ah ha! That's right.

JOSH: All the other cabinet members serve at the pleasure, as they say, and I think the Vice President would have, there would have to be a I think the House would have to vote, and you'd have to get two-thirds of the Senate, to get rid of him, so It's kind of more bluster than anything from Leo, although it seems to land pretty tangibly, palpably with Hoynes.

HRISHI: It used to be that you would vote for the President, and whoever got the most votes was the President, and whoever got the second most votes was the Vice President.

JOSH: Right, that lead to a mess almost immediately. I think John Adams and Jefferson and I'm gonna say, I wanna say, the Twelfth Amendment revamped how the electoral college worked in terms of the Vice Presidency.

[West Wing Episode 1.02 excerpt]

HOYNES: Well, let me consult Article Two of the Constitution, cause I'm not a hundred percent sure where this office gets the authority to direct me to the men's room.

[end excerpt]

JOSH: Is it weird that we're discussing the middle of the episode?

HRISHI: Uh

JOSH: We didn't go in chronological order. The very beginning is Mandy - Mandy with her terrible driving again

HRISHI: Again, yeah again with her

JOSH: Clearly a character thing, she basically drives up onto the curb to confront Russell, her boyfriend/employer with, I think another this is another situation where we don't know exactly know what they're talking about. It becomes clear that Josh Lyman, behind the scenes, has made a deal with Russell. He'll give him some of sort of spotlight position at the convention. And Russell will perhaps even be the one to nominate Bartlet for a second term. And Russell's just gone for it, much to Mandy's chagrin.

HRISHI: Yeah.

JOSH: And it leads to, I know, what I know is one of your favorite lines of West Wingdom, and it is:

[West Wing Episode 1.02 excerpt]

JOSH: I drink from the keg of glory, Donna! Bring me the finest muffins and bagels in all the land.

[End excerpt]

HRISHI: One of the things that I love also is this so, so stupid is not only is he drinking from the keg of glory, he then turns to the bullpen and beats his chest.

JOSH: That is, I think, quintessentially, a Brad Whitford-ism - that's not in English, but it's a quintessential Brad Whitford moment, beating his chest like an effeminate gorilla.

HRISHI: Does he- Is that, Ok, now this is where I'm gonna ask you your insider info. Is that in the stage directions? Would that be in the script?

JOSH: I think not. I think that would be Brad on the day. And I've I can't tell you lo these many years late, as a Jew, I eat a lot of bagels and I've been at many brunches where that line of dialogue has been invoked. Many, many.

HRISHI: I can't look at a bagel or a muffin without thinking of it. The inspiration for Josh Lyman was supposedly Rahm Emanuel.

JOSH: Mmm. Hmmm.

HRISHI: He used to be a staffer in the Clinton administration and he has sort of this reputation of being the enforcer.

JOSH: The bulldog.

HRISHI: He was the bulldog, yeah. Have you ever seen *The Thick of It?*

JOSH: Love it

HRISHI: He was basically their Malcolm.

JOSH: Right.

HRISHI: I'm explaining the inspiration of a TV show from a real person by invoking a different TV show.

JOSH: That's beautiful, and I like it. And I endorse it.

HRISHI: He helped Bill Clinton win in '92, and then he became a part of the administration and he was a senior adviser for strategy and so he would be somebody who just terrorized Republicans and Democrats alike. Actually one of my favorite things that somebody ever said about him was then-Senator Obama:

[Clip: Roast of Representative Rahm Emanuel - September 20, 2005]

OBAMA: It hasn't been easy for Rahm, though. As a young man, he had a serious accident. I think, many of you were aware of this; he was working at a deli; accident with a meat slicing machine, he lost part of his middle finger; as a result of this, this rendered him practically mute.

[end of clip]

JOSH: That's very funny. That's a good line.

HRISHI: Good line and so that's sort of the kind of personality that Josh is supposed to be inspired by. The funny thing is, Rahm Emanuel's brother is Ari Emanuel.

JOSH: Right.

HRISHI: also inspired a TV character, Ari Gold from *Entourage*.

JOSH: That is true. Look at those two guys. And did we know that between being Mayor of Chicago and the Clinton administration, he was, of course, Obama's Chief of Staff.

HRISHI: Right. Exactly.

JOSH: And then we get, it's worth noting, the first shot at the real Snuffy Walden *West Wing* theme, correct?

[Music begins: *The West Wing* theme]

HRISHI: Yeah, although in my mind, this is not yet the real theme.

JOSH: It's not fully fleshed out, is it? Talk to me, music man. What's the story?

HRISHI: Well, this is the beta version. I think maybe all the instruments aren't real yet; there's still some midi-electronic instruments and it's not a full orchestra. You can especially notice it in this one part:

[Music plays alone]

HRISHI: It'll change a little bit later in the season, and I think that version is really the iconic one that people know and love.

[Music ends]

JOSH: Ah, and let me just see how close attention you've been paying. W. G. Snuffy Walden. The W. G. stands for?

HRISHI: William Garrett?

JOSH: Ah yes! You've really studied your episode one. I hope everyone at home got that, too.

HRISHI: Alright. But yeah, so in this teaser, we get all this information about Josh, that he's so politically savvy, and he's really cocky about it, too. He is a sore winner.

JOSH: Yeah, that's true, he's a terrible winner and a terrible loser, we will learn in this episode. Because he's not excited about the possibility of Mandy coming on board, and spends much of the episode trying to get everyone else to promise that if they hire a media consultant, it will not be Mandy.

HRISHI: Yeah, that's the most beautiful part about this, is by winning this, he's sealed his fate as now he has to do the thing that he doesn't want, which is work alongside his ex-girlfriend.

JOSH: Correct.

HRISHI: So Mandy is now out of a job.

JOSH: I think she and Daisy

HRISHI: Yeah, so we meet Daisy Reese, who is her co-worker.

JOSH: played by Merrin Dungey, it should be noted, who now plays Ursula in *Once Upon a Time*, she was also on the show *Alias*, and her sister Channing Dungey just recently became the new president of ABC Entertainment. So she is technically my boss. So big salute and a tip of the hat to both Merrin and Channing Dungey.

HRISHI: That's awesome. Yeah! And because unfortunately, this is her first and only appearance. The way that the episode goes, it sounds like Josh has given them both a job and yet we never see Daisy Reese again.

JOSH: No. That is true. I wonder what that's all about? When did *Alias* start?

HRISHI: But in their exchange, we get a good résumé recap from Mandy.

[West Wing Episode 1.02 excerpt]

MANDY: I have a Ph.D., did you know that?

DAISY: Yes.

MANDY: *Some people don't know that.*

DAISY: *I do.*

MANDY: *I've got a Bachelor's degree in Art History, and a Masters degree in Communications and a Ph.D. in Political Science.*

[end excerpt]

JOSH: We find out a bunch of information about Bartlet as well.

[West Wing Episode 1.02 excerpt]

JOSH: *Jed Bartlet, Nobel laureate in Economics, three-term Congressman, two-term Governor.*

[end excerpt]

HRISHI: We get a lot of back-story just in that one sentence.

JOSH: It's actually a nice little character insight about Josh, that he's been fighting their hiring her the entire episode, but when it's finally clear to him that that's how it's going down, he wants to show up and actually bring her on board. He seems to actually kind of enjoy that he's helping her out. Also maybe there's a little bit of a twist of the knife too that she needs him, he's coming to her rescue. And of course he also wants to reiterate that she will be answering to him and to Toby, something that he's repeated to great comic effects several times earlier in the episode. And do you detect that he's also, I guess, on some level, still carrying a little torch? I mean the fact that it bothers him so much, the idea of being around his ex-girlfriend, does that, maybe, indicate the flame's alive?

HRISHI: I mean, I think we get a little bit of sense of that, even in the pilot, just by how he takes the news that she's dating Senator Russell.

HRISHI: Our first walk-and-talk, I think, of the episode, is following Leo and this guy, Morris Tolliver. Actually the walk-and-talk stays with Morris; it tracks on his walk, and he comes in, and he's the President's physician.

JOSH: You like him immediately.

HRISHI: Yeah, he's a new dad. He's humble about his rank, but not so humble that he doesn't, you know, sass the President.

JOSH: Yeah, I know, it's actually which is illuminating, both of his character and of the President's, that he takes it. I mean, he is self-deprecating often, Bartlet, but he even allows this sort of fairly low-ranked Navy doctor to tease him about having a 3% approval rating. So you can see they have a real bond.

HRISHI: Yeah, and the key, I think, is what Leo says: "He feels better after he's talked to you; I think there've been days when you've lightened the load a little."

JOSH: Right. And of course I've seen the episode before, but the first time I saw it was seventeen years ago, so I couldn't quite remember what the fate of Captain Morris Tolliver, MD, was, but when Leo asks him the names of his wife and newborn daughter, I thought, oh - oh dear. And when the President actually asks Morris his wife's name and the kid's name, I thought, oh, he's clearly gonna die.

HRISHI: Really?

JOSH: Yeah. Now I don't know if I thought that the first time I saw it, I'm saying, on the re-watch I didn't remember that he died, that's what keyed it for me, I'm like, oh, it's getting really personal, nothing good is gonna come of this for Captain Morris Tolliver. The second time somebody asked his wife and child's name, I thought this is gonna gut wrench me later, because I know his kid's name!

HRISHI: Right. So this is your signal that he was a red shirt. You know that term?

JOSH: I don't! I'm just going to admit my ignorance.

HRISHI: "Red shirt" is what they would call the low-ranked people on *Star Trek*, who would go out and get killed.

JOSH: I thought I was gonna feel stupid because this was some political, poli-sci, historical thing.

HRISHI: No no no, it's a TV thing.

JOSH: I feel absolutely fine about not knowing your *Star Trek* reference, Hrishi.

HRISHI: It started with *Star Trek*, and it just sort of means somebody who is a character who is gonna only appear in this episode, even though they might have a line or two; by the end of the episode, they will have been killed.

JOSH: Right, which is actually kind of brilliantly spoofed in *Galaxy Quest*.

HRISHI: Yes.

JOSH: I mean, I'm really not criticizing him or lauding that in very short screen time, we've become attached to this guy, we've become attached to Morris's relationship with Bartlet, and so when another, as in episode one, we have the Cubans on their rafts off-camera, now this hideous thing is going to happen, and the military transport that Morris is on is gonna go down with

dozens of other people, and it's gonna happen off camera, but it's really gonna land for us emotionally when Leo tells the President.

[West Wing Episode 1.02 excerpt]

LEO: Mr. President, Morris Tolliver is dead. An Air Force transport carrying Morris, twelve other doctors, forty-two support staff and a crew of five to a teaching hospital in Oman exploded in mid-air about 150 miles north of Tardis.

[End excerpt]

JOSH: One of the things that really landed for me there, in addition to the personal: Bartlet says, his first response, essentially, is, I'm going to call Morris's wife. And I remember thinking, my God, what a horrible job to be President of the United States, because how many moments in reality does a president have to deal with these kinds of devastating tragedies and, in addition to making decisions of life and death, he also has to engage in these horribly painful, personal moments with people all the time.

HRISHI: Yeah.

JOSH: And I also think there's actually something very interesting going on. There's a long moment of Bartlet considering, and his response is:

[West Wing Episode 1.02 excerpt]

BARTLET: I'm going to blow them off the face of the earth, with the fury of God's own thunder.

[end excerpt]

JOSH: I think it's a very nice, complex moment because part of you goes, yeah, get 'em, but you also see in Leo's face, is this really the right response, and is the President, who, earlier in the episode, admitted to some trepidation even about being in the same room with the Joint Chiefs, now he's got this sudden determination, but it's also motivated by the personal and Morris and this dear friend who's been killed, and is he making the right decision? Determination is great but you also gotta be right. It's a great piece of acting for John Spencer and for Martin.

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

[Ad Break]

HRISHI: And now, back to the show.

HRISHI: We get the first taste of the President's hokey dad or granddad humor. Morris is going to Oman, and the President says, "you should stay here; we've got Oman, a woman, little kids," you know, it's just

JOSH: And yeah, that's actually like a recurring - that's like the D-plot of this episode, is that Bartlet has a questionable sense of humor. I think even when "Post Hoc, Ergo Propter Hoc" is invoked, it's Bartlet's way of saying, I didn't lose Texas in the primaries because I made a bad joke about hats. Right?

HRISHI: Right.

JOSH: So that's his defense. Yeah, maybe I have a bad sense of humor but I don't think it's affecting me politically.

HRISHI: And these are all kind of intertwined. He's got a corny sense of humor, he speaks Latin, he's a Nobel laureate. And I feel like that kind of joke, the Oman, a woman, you know that kind of punning, is the kind of thing that a certain kind of mind can't help but do, it's just the wordplay shows up, and then it comes out.

JOSH: Yeah, exactly, yeah. Clearly Bartlet loves language, that is true.

HRISHI: Exactly. I don't think we actually know what the joke is, but they keep referring to "the joke." The Ryder Cup team has declined to come to the - to the invitation to the White House.

JOSH: Yeah, that's another

HRISHI because of the joke.

JOSH: Yeah, and it's a classic Sorkin "but I'm not going to tell you what the joke is."

HRISHI: Right.

JOSH. We also get Bartlet's first jacket flip, Martin Sheen's unique way of donning a jacket, but I'm sure most people know by now that, our Wingnuts, that is a result of a shoulder injury that, I think, Martin sustained as a very young child or maybe even as a baby, and it's really the only way he can get a jacket on.

HRISHI: Isn't one of his arms actually shorter than the other?

JOSH: I'll tell you Hrishi, I never measured, because that seemed like a really personal thing to ask someone No, I don't know. Maybe.

HRISHI: Oh no, that's right. His left arm after that accident, it's three inches shorter than his right arm.

JOSH: Wow. That's significant.

HRISHI: Yeah. That's why he puts on the jacket that way. And then, I think the other big story in this episode is Sam and Laurie, continued. We're picking up where the Pilot left off, where Sam had slept with Laurie. He finds out that she is a call girl, which no one else can know because that would look really bad, though he didn't pay for sex with her. He didn't commit a crime, but she's someone who's engaged in technically in criminal activity.

JOSH: It wouldn't look good.

HRISHI: So the best course of action would be for him to forget about it, for him to never to speak to her again, and, you know, politely go their separate ways, and hopefully, nobody's ever the wiser. But he doesn't want to let it go, and I find this so annoying.

JOSH: It is annoying, his behavior.

HRISHI: Yeah the whole thing is just like, come on, man. Like, he's gonna try and reform her or save her and

JOSH: Which everyone is absolutely busting him on. I think Toby says it, and Josh says it, and he denies each time. "No, that's not what I'm looking to do," but clearly that is sort of the end game he has in mind.

HRISHI: For some reason, despite the fact that this guy is one of the top political strategists in the country, he's gonna go against what everybody else is telling him, and let his moral indignation guide the way. Yeah, and so then he goes and tracks her down, she's on the job. I don't know, he's such a jackass the whole time about this thing that I'm sick of him, and I can't believe that she, at the end of it, she's like, you humiliated me, and I'm like, yeah, absolutely he did, she's just so taken aback by everything, she just leaves.

JOSH: Sam, in addition to introducing himself, then essentially threatens the two, I guess, "Johns" at the table: "I gotta get in touch with my friend the Assistant Attorney General," I mean just a huge, just completely out of line on every level, in terms of his own security of the administration and the atrocious way that he's treating Laurie.

HRISHI: But he stays the course, and then manages to win her over really quickly. Yeah, I don't like it.

JOSH: Yeah, no no no, shouting at the screen, "No! Don't! Give him the coat back and leave!"

HRISHI: Yeah, you're supposed to be rooting for Sam in this moment, and the whole time you're like, "get out of there. Molly, you in danger, girl."

JOSH: That's true.

HRISHI: I just have to say that there's something – as much as I love this show, as much as I love this episode, I am definitely uncomfortable with some parts of this plot. Like the fact that when it comes to Laurie, it's just Sam, Josh and Toby

JOSH: They do not include C.J., right?

HRISHI: Right

JOSH: Absolutely nothing wrong with that

HRISHI: Right. But-

JOSH: You are such a Miranda. But go ahead.

HRISHI: I still don't know what that means.

JOSH: Go ahead, make your point. Make your proto-feminist point.

HRISHI: My point is that there seems to be a lot of saving of women in this episode

JOSH: mm hmm

HRISHI: like they don't get to decide their own fate necessarily, they get bailed out. C.J. gets bailed out by Leo, and Mandy gets bailed out by Josh, and Sam goes and rescues Laurie. And it just feels like sort of the men get to have a lot of agency, and a lot of the women are kind of-

JOSH: No, I see what you're saying, yeah, Ok, Mr. Sensitive. Yeah.

HRISHI: It just feels like there's a power imbalance there, and it just feels a little patriarchal. But that's pretty much the only thing that I didn't like in the episode. You know, my favorite thing is then the confrontation between Leo and Hoynes, the culmination of this A3C3 plotline, where it does eventually come to blows; that's great, like the dialogue is great.

JOSH: Aaron writing classic power politics confrontation is pretty great, with Leo saying:

[West Wing Episode 1.02 excerpt]

LEO: Because I'll win, and you'll end up playing celebrity golf the rest of your life.

[end excerpt]

JOSH: Classic line of dialogue. Also I forgot to point out much earlier in the episode, the appearance of another mighty Sorkin player: Victor Love plays the journalist Mike in C.J.'s press conference up at the beginning of the episode.

HRISHI: Yeah, he's the guy who originally asks about the quote from the Vice President on A3C3.

JOSH: Right, he refers to it as being strained, and Victor played Lance Corporal Harold W. Dawson in the Broadway production of *A Few Good Men*, written by Aaron Sorkin.

HRISHI: That is going back!

JOSH: Yeah, yeah. Victor's a great guy and a great actor and so it was fun to see him there. Aaron does like to employ people in a serial fashion.

HRISHI: It's a great episode.

JOSH: It's a terrific episode of TV, and as all good TV should do, leaves you really dying to watch the next episode.

HRISHI: Yeah, exactly, yeah. I had a really hard time not going to the next episode; I'm trying to pace myself for the podcast. You know, I wanna wait and watch it right before

we're gonna have our conversation, so I managed to exert some self-control. But it wasn't easy, and I didn't watch the next episode.

JOSH: Nor did I. No, Netflix, no! You're not going to start the next episode without asking me.

HRISHI: You know on Netflix there is an option where you can turn off autoplay.

JOSH: I did not know that.

HRISHI: Yeah, auto play is a great feature for binge watching, but the one casualty of it - this was pointed out to me by Jeff Beal, the composer from *House of Cards*, who was on Song Exploder for the music that he made for that show. And he writes these beautiful themes for the closing credits of the show, or that's like a place for, as opposed to *The West Wing* where the music is always the same, on a show like *House of Cards*, the music changes every time. And if you want to actually sit there and appreciate that and kind of be absorbed in the moment a little bit, you actually have to turn off auto play, otherwise it jumps to the next episode fifteen seconds before the episode is actually done.

JOSH: That's a very interesting point that I had never considered.

HRISHI: So I'm going to do that, I'm going to turn autoplay off on my Netflix.

JOSH: Can't we all as a podcast pledge to turn off autoplay? Can't we all do that? Everybody please raise your right hand and take the following pledge. No, I'm just kidding.

HRISHI: Ok, well that does it for our episode, we hope you'll join us next time for episode three. We'll be joined by a special guest.

DULÉ: How you doing, this is Dulé Hill and I play a character named Charlie Young.

HRISHI: Till then, you can follow us on Twitter. I'm @hrishihirway and Josh is @joshmalina. You can also leave a comment for us about this episode on our Facebook page, facebook.com/thewestwingweekly or on our website, thewestwingweekly.com.

JOSH: Ok.

HRISHI: Ok.

JOSH: What's next?

[Outro Music]