Dan Harmon Uptook Nothing! And Neither Can You

Laura Skokan

Humor is a tricky beast—*What's funny, what isn't; Why it is/isn't.* But this article doesn't address those interesting notions. Instead, Laura Skokan focuses on a single man and why he is terrible at telling jokes. She theorizes about the obstacles to his uptake, reflects on her own, and puts forth a conceptual way to imagine uptake (with pictures.)

WHAT FOLLOWS IS A BIZARRE HYBRID OF A TRANSCRIPT OF AN AUDIO ARTICLE AND A WRITTEN ARTICLE. THE AUTHOR WROTE IT WITH THE AUDIO VERSION IN MIND, BUT SHE COMPLETED THE WRITTEN VERSION FIRST, SO AS TO HAVE SOMETHING TO READ OFF OF WHEN RECORDING THE AUDIO. THIS IS A SNAPSHOT OF THE MOMENT BETWEEN THE WRITTEN ARTICLE AND THE RECORDED VERSION. IT MAY BE SUBJECT TO CHANGE. IN THE AUTHOR'S IMAGINATION, IT WOULD BE BEST TO LISTEN TO THE ARTICLE AS SOME THINGS THAT ARE TRANSCRIBED WILL ONLY MAKE SENSE IF THEY ARE HEARD. HOWEVER, SHE HAS ALSO PROVIDED VISUALS AND NOTATION IN THE ARTICLE THAT MIGHT HELP TO FILL THINGS OUT. AND SINCE SHE UNDERSTANDS THAT NO ONE IN THEIR RIGHT MIND WILL DO BOTH, SHE LEAVES IT UP TO THE INDIVIDUAL READER'S (OR TEACHER'S) DISCRETION TO CHOOSE HOW TO GO FORWARD. IT MIGHT BE THE MOST UNIMPRESSIVE CHOOSE YOUR OWN ADVENTURE, BUT IT WILL BE AN ADVENTURE NONETHELESS. THE AUDIO VERSION CAN BE FOUND AT: isuwriting.com/audio-version-of-when-jokes-kill/.

> *Dan Harmon: A guy . . . a guy goes into . . . a bar and he goes, "I . . . like- like- like . . . "*
>
> *Jeff Davis: We'll be right back.[1]*

Dan Harmon can't tell a joke to save his life.

> *Dan: He goes, "Give me a drink." And the bartender goes, "Here's your drink." And the guy keeps drinking and then after a while, he looks at his watch and he goes, "Oh God, I'm so late. Like I should have gone home like to my wife . . . 'cause I love her." And the bartender goes . . . Um . . . "Are you gonna be in trouble for going home late?" And the guy says, "Yeah." And he goes, "Here's this trick I've learned. So take a . . . Take this $20 bill." [to himself] That's weird that he would give it to him.*

Which is unfortunate . . .

> *Dan: On the retelling, like I think this guy that we think is so stupid in this story, I think he profited.*

. . . because he writes jokes for a living.

> *Dan: I'm not even sure he's married, I think he made $20.*
>
> *Dino Stamatopoulos: Well, not the way Jeff told it.*

Figure 1: Dan Harmon featured here inexplicably dressed up as Iron Man.

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[1]Author provided transcription. Episode 172 of the podcast Harmontown (41:41-56:26). See Works Cited section for citation of podcast.

Dan Harmon is a TV comedy writer (Figure 1). Not just like a guy in a room with other writers. No, he's *The Guy*. He's a showrunner, which might sound like a glorified stage manager or like someone who runs around a soundstage ineffectively yelling into a headset. Rather, showrunners' names are often preceded by "Executive Producer," "Created by," and "From the brilliant mind of . . ." They're gods. So much so that Dan Harmon, showrunner for *Community, The Sarah Silverman Program,* and *Rick and Morty,* started a podcast whose initial conceit was to start a moon colony with listeners, and he will be their mayor. Mayor of the moon colony called *Harmontown*.

I'm one of those listeners.

. . . I've already bought my moon boots.

This joke is from episode 172 of *Harmontown*. All episodes are recorded in front of a live crowd. Onstage is:

> *Jeff: Tell it the funny way.*

Figure 2: Jeff Davis cropped weirdly to get rid of the other person in the photo because this was the only non-copyrighted photo of Davis that the author could find.

Comptroller, Jeff Davis (actor, *Whose Line Is It Anyway?*, Figure 2). He's the one who told Dan the joke earlier that day and

> *Dan: So the bartender says, take this $20 bill,*
> *   that's the part I'm hung up on.*
>
> *   Dino: Yeah, that didn't happen.*

Figure 3: Dino Stamatopoulos featured here without his legendary starburns.

Dino Stamatopoulos (actor, played Starburns from *Community*, writer, producer, general sexual weirdo, Figure 3), who also heard Jeff tell the joke earlier that day.

Dan's shows are all comedies. And oddly enough, what made me start following Dan was a joke.

——————————————————————————————

On the first episode of *Community*, the main character (Jeff) is bullying one of his teachers (Duncan) to sneak him test answers.

Duncan: I'm a Professor. You can't talk to me that way!

Jeff: A six-year-old girl could talk to you that way!

Duncan: Yes, because that would be adorable.

Jeff: No, because you're a five-year-old girl and there's a pecking order!

It's succinct. It's beautiful. It probably shouldn't be referred to as an "it" because there are actually three jokes, one punchline, and two tags (the joke after the joke after the joke). Each more surprising than the next. It's perfect.

But this . . .

Dan: Oh take a—"Take **a** $20 bill!"

Jeff: Why does he give him a $20 bill?

Dan: Sorry sorry sorry. The bartender says, "Take . . . **a** $20 bill."

Dino: Your own $20 bill.

Dan: Your own $20 bill.

> *Jeff: Because why?*
>
> *Dan: Well, I'm getting to that.*
>
> *Dino: He's getting there!*
>
> *Dan: I just got hung up on— I thought the bartender was giving him the money. "Take a $20 bill. Fold it up?" I don't know why.*
>
> *Dino: Yeah, I bet. That's not a detail.*
>
> *Dan: Yes, it is. It is part of it.*
>
> *Jeff: Let him tell the joke, Dino!*
>
> *Dino: All right.*
>
> *Dan: [Jeff] said— It **is** part of it. "You fold it neatly and put it in your pocket—"*
>
> *Dino: Well, Jeff likes talking.*
>
> *Dan: No, it is part of it.*
>
> *Jeff (so tickled): It's not part of it.*

. . . is a shit show.

So what's happening?

Deciding on a Frame for Analysis

We're not even halfway through Dan's telling of this joke. I'll give you the real joke in a minute, but I'll tell you now that it takes Jeff fifty-three seconds to do the whole joke, and that's only because he's embellishing. It's a classic joke format: three acts—two acts of set-up, one short, hot sentence for the punchline. (For reference, we're at 1:58 of Dan telling the joke, and he's not even to its second act yet.) A lesser critique would say, "Oh, Dan is too wordy; he needs to be more to the point. That will make him funny." But we have evidence that tells us otherwise (the joke from *Community* I mentioned above), and, even though its structure is set-up, punchline, tag, tag, it's still succinct.

We could look at this in terms of **transfer** (skills that you have in one area that may or may not translate to another area) and see this as the difference between talking and writing. We *could*, but I don't want to.

We *could*, but if we looked at this as a transfer problem and said, "Dan knows how to write, but not tell a joke," we may as well wash our hands and

walk away. If we were to tell Dan this *(and Lord knows, I'd be happy to, but then again I'd love to talk to him just, like, in general)*, what is he supposed to do with it? If someone tells you, "You write great tweets, but you can't write great papers," and "All you need to do is take the skills from tweeting and transfer them into paper writing," what are you supposed to do with that information?

I want to be very clear that transfer isn't the problem here. Transfer is a useful tool to examine learning—how we expand our skills and build new wheelhouses for them. When things look as corollary as jokes and there appears a glaring disconnect, that's when examining transfer gets really interesting.

But in order to do that, we need to look at where the disconnect is actually happening. And to do *that*, we need to examine what Dan is actually saying and study his uptake.

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    Dan: A guy goes, "I'm enjoying drinking and I've
. . . I'm not . . . I'm going home late to my wife."
And the bartender says, "Let me tell you what to do.
   Take a $20 bill. Of your own. And fold it . . ."

                                          [a pause]

                                     Jeff: Neatly.

  Dan: Neatly. That part I don't get but I swear
                   to God, that's what he said.

                            Jeff: I never said it.

  Dan (as the Bartender): "And when you go home
  to your wife, and she goes, 'Why were you home
                             so . . . late?'"

  Dino: It's amazing. It's amazing how bad this is.

                       Jeff: Dino, leave it, leave it.

                     Dan: I'm telling the exact joke.
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Dan is stuck on these words. Take this $20 bill. Fold the bill neatly. Jeff swears he didn't say that. Where did Dan insert this from then?

New Word Syndrome

A new word pops into your vocabulary and you're certain you've never heard it before. "Synesthesia," "portmanteau," "corgipoo." Seriously? What human talks like this? But this weird thing begins to happen. No matter how obscure, that word starts to show up everywhere.

Now, either this means it turns out that we all exist not in a heliocentric world, but in a youcentric world, and everyone has learned this word at the same time as you.

Or you missed it.

How could you, smart cookie that you are, miss such a bizarre word? Especially when it turns out to be absolutely everywhere?

I think of knowledge as "bubbles"—categories, places to store new information. When we're infants the bubbles are "Mom" and "Not Mom" (Figure 4).
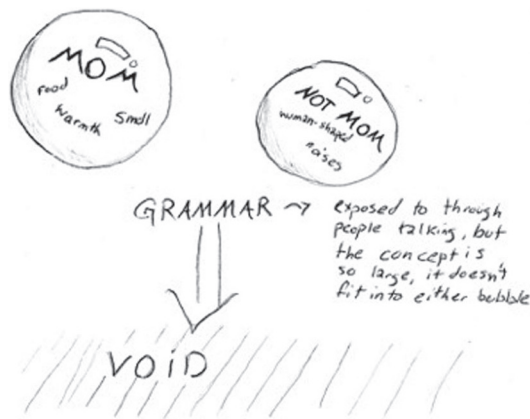

Figure 4: What happens to complex ideas when the bubbles are simple.

We grow and later we might get "Mom," "Dad," "Siblings." We even add a bubble for "other people's moms," which eventually spreads out to be "my friends' moms," "TV moms," or "generic mom type" (Figure 5).
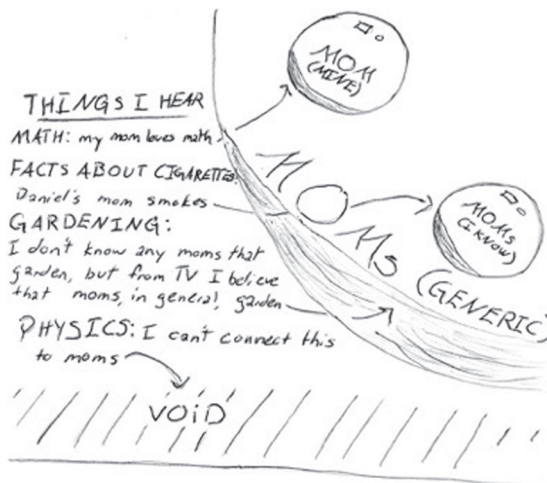

Figure 5: As the bubbles get more complicated, new ideas we encounter fall into different bubble categories.

Like attracts like. A raindrop is pulled toward other raindrops to form into rivulets. But each little stream goes down one path and not another—gets fit into one bubble's pathway and not another. What if the drop gets linked up with a path that can't be bridged? What if you need to put a tiny concept into a slot . . . does the rest of the bubble come along with it? Can knowledge bring with it its own baggage?

This is **uptake**. It is the process of learning new information. New information is based on a reassemblage of old information, of making connections between two ideas. The bubbles image is my demonstration of how I understand the concept of uptake.

Uptake on the Job Market

I started a job that is completely foreign to my existence. I took theater and computer science in undergrad, and English in graduate school. I started working in Internal Audit for State Farm. I don't know if I can explain to you how different those worlds are. But I have an example.

I got brought on through a placement agency for State Farm. The first job interview I had was not for Internal Audit. The placement agent called me up (I still have my notes) and said, "Testing Scheduler."

Some of you just eye-rolled, but my little heart was elated. "Scheduler": just me and Excel alone in our own island. "Testing": why, I'd proctored testing for ISU and for medical students.

In the back of my mind came some questions: Why would business people need testing? And why would so many of them need testing that they needed to hire an additional person whose *sole* job was scheduling them?

Here's the bubble I used to fill that hole: Business people love certifications. It's a tangible, "fact"-based way to demonstrate betterment.

This must be a group that's really dedicated to certification. Maybe there's a limit to the supplies and rooms, and they need a newly graduated Master's student to find the perfect balance. Now, no one told me that, and I didn't ask my questions of the agent, but I used my past understanding to make sense of a new problem. I prepared around my assessment of those two words and the picture I just painted.

And it turns out that no one told me that for a reason. That wasn't remotely the job. (I still don't fully understand what it was.)

I went to the Internal Audit interview. I was determined not to go in blindly again. I listened so closely to the placement agent. I took more extensive notes. "Internal": I get this word, but how it applies to audit, I'm not so sure. "Audit": I think has something to do with taxes; Skyler White from *Breaking Bad* got in some trouble when she was audited; something everyone hates.

What the placement agent says is, "Basically you follow up to see if the people you're auditing put a program on their computer correctly or not." (That's a quote.)

When asked at the interview if I know what the job is, I say, "Yes." Conversationally, I could have left it there, but I paid attention to the placement agent and I wanted to show off. I could explain exactly what she described. So I do.

 . . . and they laugh at me.

Three very tall men who are assessing my aptitude are straight up laughing at me.

I would like to blame the placement agent for misleading me twice. But I keep going back to the "Testing Scheduler" interview. What other words was she supposed to use? If that's the jargon[2] that is used in that group, what she was saying was accurate. Was she supposed to assume I'd paint an elaborate picture in my head that was based on jargon she wasn't used to?

I had an acting coach who used to say this thing that became shorthand (our own jargon, I suppose) that was "Parade/Parade." It's a reference to the book *The Unbearable Lightness of Being* where one character loves parades and the other hates them. In the book, these characters are talking about a parade, and yet in a sense, neither of them are speaking about the same thing. They're each bringing with them their past feelings and assessments. Even when one of them says "parade" in an upbeat way, the other one inserts all of his negative associations. They're hearing the word, but their bubble overrides the intonation—it erases the speaker's meaning, and in that void, spills in all this past information, this baggage, extra junk, the little bubbles are squeezing into a small hole (Figure 6).

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[2]**Jargon:** Words and phrases that have evolved a meaning and use over time that is relevant to a specific group; or, words and phrases that are easily understood by one group that may be unclear to another.

Figure 6: Information that gets squeezed in between bubbles, and the baggage carried with it.

The Actual Joke in Question

 It might shock you to learn I am cutting Dan's telling of the joke short since so far it has been anything but. I do this because it just devolves into chaos. And you've been exposed to enough chaos thus far.

. . . and there may be more to come.

We jump back in after Dan has finished the joke:

> Dan: Did I get the punchline wrong, they didn't laugh.
>
> Jeff: Huh?
>
> Dino: Because you didn't set it up right!
>
> Dan: Shut up!
>
> Jeff: The joke starts with a guy puking on himself, drunk.
>
> Dan: What?!
>
> Dino: Yeah. That's the only way it makes sense.

Jeff: A guy is at a bar, he's been there all day and all night. He's had so much to drink, he barfs all over the front of his shirt. And he just starts crying. The bartender comes over and goes, "Jesus Christ! What the fuck is happening over here?" He goes, "Look at me. I've been drinking all day. I told my wife I'd be home hours ago. I puked all over myself. I can't go home looking like this. What do I do?" The bartender goes, "I'll tell you what you do. Do you have a $20 bill?" The guy says, "Yeah." He says, "Put it in your shirt pocket."

Dino: Fold it nicely.

Jeff: Yeah. "Go home. Fold it NEATLY![3] Put it in your shirt pocket. Go home. Say you ran into an old friend from school. He's going through rough times. You heard his whole story. He got really drunk. Puked all over your shirt. Gave you twenty bucks for the dry cleaning." The guy goes, "That's genius." He walks home. He's tumbling up the steps. The wife opens up the door and sees him covered in puke and says, "What the hell happened to you?" He says, "I ran into an old friend. He's going through some rough times. He puked all over my shirt. And here. He gave me $20 for the dry cleaning." And the wife says, "There's $40 in here." He says, "Well, he also shit my pants."

[the crowd responds beautifully]

I think most people in Dan's shoes would just try to repeat the joke verbatim. Dan heard the joke earlier that day. Tried to tell the story of it. Failed. Heard it again now. It's fresh enough in his head that he could just barrel through it phonetically.

Dan: Well. I did . . . I admit to one thing. I forgot that he puked on himself.

Jeff (matter of fact): Yes.

But that's not what Dan does.

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[3]This is not part of the joke. It's being said to bust Dan Harmon's chops.

> *Dan: A guy—*
>
> *Jeff: Dan Harmon will now tell you the joke I just told you.*

Learning on the Job

For whatever reason, I got the Internal Audit job, and I desperately wanted to prove that it wasn't a mistake. Fortunately, they scheduled my hire date around a weeklong training.

I listened very carefully to my coworkers and got a general outline about the job. I created a bubble and started putting the training information into that.

However, the training was an overview about State Farm. (Like way high-level. Nothing that helped me to connect with the job itself.) Now, I survived my education all the way through grad school without once falling asleep in class (including that extremely boring Japanese religion class) . . . but every moment of that training was a fight between me and gravity for who could determine the directional force of my eyelids.

While I think the information they gave might have been good background stuff to know, I had no place to put it. I had my outline of the job bubble. But not a general State Farm bubble. And without that, my brain switched into power-saving mode, and it shut this shit down.

Back to the Scene of the Crime (Against Comedy)

> *Dan: A guy goes into a bar.*
>
> *Dino: He doesn't even have to go into the bar. He's already there.*
>
> *Dan: He gets so drunk he's already there. And he's like been drinking all day. And then he pukes on himself. And he goes, "Oh God. I puked on myself. I can't go home with puke on me." And the bartender says, "Take this $20."*
>
> *[the crowd laughs]*

Oh my god, he forgot that the bartender doesn't give him a $20. Again. This phrase is so locked in his head he can't get out of it. But he hears the crowd react, and it jogs his memory.

> *Dan: Or, or "Take twenty of your own dollars, and say to your wife, 'Yeah a guy puked on me. But he's sorry and he gave me this $20.'" And the guy goes, "That's good."*
>
> *Cut to:*
>
> *[the crowd loses it]*

Dan is so locked into "how to tell a joke" that he begins with "A guy walked into a bar," rather than taking the lesson they've JUST TALKED ABOUT and opening with the guy puking on himself (which is the foundation for every piece of action that follows).

The medium he writes in (TV) is not just joke-writing, but also visuals. I thought at first that maybe he fused the two together. He was so focused in on the neatly folded bill, a visual. And then, in this telling with the "Cut to:"—that's TV talk. You use a hard cut like that to make a joke (the character says one thing, and the hard cut reveals they're doing the exact thing they said they'd never do—wacky!). Maybe the bill was a detail he saw so clearly that that was all he could talk about. His uptake was just on his mental image of the bill.

Uptake Mirage

A strange phenomenon occurs with uptake sometimes. Sometimes people insert things that just clearly didn't happen. I noticed this a lot when I taught ENG 101 at ISU because the classes were structured so differently from students' preconceived notions of English. Sometimes the students would insert things in their memory that never happened. I think it was an attempt to reconcile the "General English Class" bubble with the "This English 101 Class Madness" bubble. (If we take a moment to think about where the "General English Class" bubble preconceptions came from, not just for the individual student, but also from a cultural perspective, that would be a fascinating look at cultural-historical activity theory study, but it would also be another article. Please excuse my shorthand for this one.)

When Dan says walking, I was so excited because he digs in:

> *Dino (quoting Dan, delighted): "Cut to!"*
>
> *Dan: 'cause [Jeff] says he walks home, but if the camera's objective the whole time, then you're not there when he shits his pants.*
>
> *[the crowd loses it]*
>
> *Dan (to Jeff): That's on you.*

I was like Jeff 100 percent did not say that. And so I assumed that Dan just made it up because he's visually trying to make sense of the joke, and what he remembers is the visual of the guy walking home.

But I went back and you know what, Jeff actually said:

> *Jeff: The guy goes, "That's genius." He walks home. He's tumbling up the steps. The wife opens the door and sees him covered in puke and says, "What the hell happened to you?"*

It turns outs I'm the one who didn't take that image up! But there might be a reason for that: it's not the crux of the sentence. That's more, "I'm making the joke sound casual and filling out the world." If the section read:

> The guy goes, "That's genius." And when he gets home, his wife sees him covered in puke and says, "What the hell happened to you?"

it would have worked just as well. The logical integrity would have held together. We don't have a recording of when Jeff first told Dan the joke, but the same thing might well have happened then with the folded bill. Jeff could have added a neatly folded bill in for flavor to depict a cool bartender. And Dan locked on to these tiny words because . . . he mistook flavor for substance.

Lack of Substance at Work

Instead of being able to take in what the job trainers were talking about, what I did notice (fixate on) was the language that they used: Like they used "leverage" not as "This thing I'm holding over your head to make you do what I want," but casually like, "Oh you should e-mail Norman. You can leverage his Systems knowledge." (*WHAT!?* I don't think I need to blackmail Norman, can't I just *ask* him?) So I noted each time that came and tried to figure out a working definition, eventually settling on: "Leverage" (in a business sense): to use someone else's understanding/resources to supplement your own. *Weird*.

Or I'd think about how badly designed the training was. Having taught and having designed training manuals, I'd get offended by how bad these were.

It's worth noting two things: First, I connected back to things that I was already familiar with. I needed a foothold to understand this new information and I had one in language and one in training. They are both my bubbles and I could easily put new information into them. Second, both of these things made me feel superior. In this uncomfortable situation where I felt out of my depth, I had to find something that made me feel like I was on equal footing.

Suddenly, I had an explanation for why I had gone through so many classes where I invalidated a text's argument based on the tiniest detail: the material may have been over my head and rather than acknowledge that, I needed to find a way to be superior so I could feel more comfortable.

I may have found a foothold into the knowledge, but I think lost the forest for the trees (or a scrap of bark on that tree).

The Nightmare Continues, but also Ends

As Dan wraps up the joke, he begins to realize he's lost the thread of it. *Again.*

> Dan: So the guy goes home and the wife says, "What happened?" And the guys says, "Well, who . . . The person who puked on my shirt gave me this money." And she goes, "OK. Why is there twice as much money as . . . as the . . ."
>
> [he realizes he hasn't said "$20"]
>
> [the crowd laughs]
>
> Dan: ". . . as the amount of puke." And he says, "But also there's poop in my pants. And he also wants you to . . . He also wants that to be . . . uh . . . taken care of as well. Because he's an affluent . . ."
>
> Dino (quoting Dan): "Why is there twice as much as the amount of puke?"
>
> Dan: That's the joke! That's the whole joke! He said, "Put $20 in there." And she's like, "Why is there $40?" "Because I pooped my pants." "Cause the guy pooped in my pants."

And then he uses the same tactic I did during training. He turns on joke telling.

> Dan: Here's the thing about jokes. I always laugh at them when people tell them, but the thing is when you look back on the joke, everything has been about dishonesty because—
>
> [crowd laughs]
>
> Dan: Because it's all about—

> *Jeff: But you laughed at my joke. When I told you this joke today at the bar, you laughed so hard you almost hit your head.*
>
> *Dan: It's like there's some like turn of phrase that you're like, if everybody doesn't say the exact right thing, then the joke's not funny. And that's bad craftsmanship.*

But the problem isn't saying the "exact right thing" or dependent on a "turn of phrase" necessarily. Rather, the joke relies on an establishment of facts. In Dan's uptake, he's actually focusing in on very specific words and images because he knows where to put them. However, he loses the thread because his bubble isn't built to hold it. And after two failed attempts, he's needing to feel superior, so he attacks jokes. His uptake from this experiment isn't that he has trouble telling jokes or that he gets fixated on specific words and loses the important facts, but that jokes themselves suck.

> *Dino: You're mad because you're finally not good at something.*
>
> *Dan: Yeah well. So what? I'm not good at a dumb thing. It's dumb.*

Similarly, I suspect some of the people reading this article are going to focus on the swears in it. I could easily see people dismissing it entirely based on that fact alone (and that's not the only reason to dismiss it—you can have an in-class lottery and draw dismissive reasons out of a hat!), but I'd like to offer a different option.

My acting coach was in a class once where the teacher was in the middle of a serious lecture and from the classroom directly above their head came this noise. Most likely it was a chair dragging across the floor, but it sounded like a fart. A long, low, juicy fart.

Once it died down, and the teacher resumed his lecture, the fart noise sounded again.

The teacher was poised, though, and turned to the class and said, "Yes. That noise is very funny. But now we have a choice." *faaaaart* "We can either keep giving into this and get distracted by it, or we acknowledge it and as a group, move on."

And the class did! My acting coach said that he would hear the fart noise, but it became less funny, and it wasn't as interesting as the ideas the professor was bringing up. The sound just receded into the background.

Uptake is a similar invitation. It comes with us everywhere—it's impossible to acquire new information without building on the old. There are times when it is a helpful tool. Like these stories I keep interjecting, they're demonstrating my uptake. Internal Audit has nothing to do with Dan Harmon telling a joke; just as my theater background doesn't connect to Internal Audit, but I use the knowledge I have to make connections. That's what I highlighted in my interview. And perhaps I see something others don't, while recognizing that my uptake may limit me from understanding what others are saying to me. So I think it's important to acknowledge when a bubble is limiting your understanding or a bubble is adding in something extra and then decide: Is this helpful or is it pulling you away from where you're trying to go?

I would like to add one final thought. Dan's uptake is so limited that he can't even get the most critical parts of the joke in there. And moreover, he does not learn from either his attempt or from his limitations. *(Which is human and understandable but not what I'm advocating.)* I will say though that he does come up with interesting things for the sake of the audience. He is able to make them laugh, which ultimately is his goal. His uptake, while limited, actually brings about something new, something different, something delightful. And I wanted to acknowledge that, in addition to uptake helping to make new connections or skewing/limiting one's understanding, because we each bring our unique backgrounds and perspectives, uptake might help us arrive at different places than we might intend. And to honor that. Because "Why is there twice as much money as there is puke?" is hilarious. Not part of the joke, but a delightful surprise way off the path that was originally going toward the joke.

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Laura Skokan does some things, and she doesn't do others. Writing bios falls into one of those categories.