

VFS Episode 14: Movement Journalism with Tina Vasquez

Description:

Reporter Tina Vasquez has always practiced movement journalism, or journalism in service to liberation—but it wasn't until recently that she realized she had a community and an identity as a movement journalist. On this episode, we unpack this idea of “movement journalism”—what it is, why it matters for marginalized communities, and how it's different from so-called advocacy journalism.

Episode 14 Movement Journalism with Tina Vasquez Credits:

Host and creator: Lewis Raven Wallace

Producer: Ramona Martinez

Guests: Sarah Alvarez

Editor: Carla Murphy

Social Media Producer: Roxana Bendézu

Music: Dogbotic (theme music) and Podington Bear

Logo and Kickstarter art: Billy Dee

Episode 14 Movement Journalism with Tina Vasquez LINKS:

[“Is Movement Journalism What’s Needed During this Reckoning Over Race and Inequality?”](#) - feature on movement journalism by Tina Vasquez for Nieman Reports, 2020

[“Sanctuary Leader ‘Kidnapped’ by ICE at Immigration Appointment.”](#) by Tina Vasquez for Rewire.News (2018)

[“Exclusive: Five Immigrants Briefly Leave Sanctuary to Learn How to Organize.”](#) by Tina Vasquez for Rewire.News (2018)

[“The Long Arm of ICE: Will sanctuary for immigrants be the next target?”](#) by Tina Vasquez for Prism (2019)

[“Samuel Oliver Bruno, deported after an immigration appointment, in his own words.”](#) by Tina Vasquez for Rewire.News (2018)

[Video of Samuel Oliver-Bruno’s arrest](#)

[“Movement Journalism Is the Antidote.”](#) by Tina Vasquez for the Center for Cultural Power, 2020

[“Movement Journalists Work to Bend Industry Toward Racial and Social Justice.”](#) by Lewis Raven Wallace for MLK50, 2020

[Press On: A southern collective for movement journalism](#)

[Migrant Roots Media](#)

[Tina Vasquez on Twitter](#)

[Ramona Martinez on Twitter](#)

[Carla Murphy on Twitter](#)

[Migrant Roots Media on Twitter](#)

[Drilled Podcast](#)

Episode 14 Movement Journalism with Tina Vasquez MUSIC CREDITS:

- **Bare Shoulders** by Podington Bear
- **Leaves in the Pool** by Podington Bear
- **Tango Mécanique** (The View from Somewhere Theme Song) by Kirk Pearson and Julian Korzeniowski
- *Electro Percussion by Dogbotic, Original Music for The View from Somewhere*
- **Poor Wayfaring Stranger** by Podington Bear
- **Burned** by Podington Bear
- *Accordion Vamp by Dogbotic, Original Music for The View from Somewhere*
- **Kiss** by Podington Bear
- *Chill Accordion + Vibes by Dogbotic, Original Music for The View from Somewhere*
- *Variation Three, Solo Strings by Dogbotic, Original Music for The View from Somewhere*
- BREAK MUSIC?
- *Chill Percussion + Bass by Dogbotic, Original Music for The View from Somewhere*
- **Firefly** by Podington Bear
- **Gentle Heart** by Podington Bear
- **Osprey** by Podington Bear
- **Bass Rider** by Podington Bear
- **Saltines** by Podington Bear
- *Electro Simple Keys by Dogbotic, Original Music for The View from Somewhere*
- *Tango Mécanique, Electro Variation by Dogbotic, Original Music for The View from Somewhere*

VFS Ep 14 TRANSCRIPT:

Ramona Martinez: This is the View from Somewhere, a podcast about journalism with a purpose. I'm producer Ramona Martinez. If you're tuning in for the first time — welcome! This podcast is serialized though, so we actually recommend going back to the very first episode and listening in order.

A quick warning—a couple minutes into the episode today, we'll share emotional footage of an arrest and deportation. Thanks for listening.

MUSIC: <<Bare Shoulders by Podington Bear>>

Lewis Raven Wallace: It was November, 2018...

Samuel Oliver-Bruno was in sanctuary at CityWell Church in Durham, North Carolina, just a few miles from me. Trying to avoid deportation to Mexico...so that he could stay here with his teenage son, and his wife, who's a permanent resident and has a chronic illness. To try to

secure his ability to stay in the country, he applied for deferred action. But *applying* meant he had to leave sanctuary—at least that’s what US customs and immigration service (USCIS) told him. They refused to come and meet him at the church to verify his identity.

Tina Vasquez: He left his sanctuary church with his congregation to go get his fingerprints done at a USCIS office.

Lewis: That’s reporter Tina Vasquez. I remember this particular morning well, because I started to get text messages about what happened next.

Voice from arrest video: We don’t have an entirely clear idea of what to expect but we know what we’re hoping for this morning...we’re hoping that this will be a very simple step in the request for deferred action for Samuel...

Tina: Think it was the day after Thanksgiving.

Lewis: That was when Samuel went to the customs office to get fingerprinted and so on. And a bunch of people went to witness, to make sure everything went smoothly—church people, and Jewish allies—

MUSIC: <<Leaves in the Pool by Podington Bear>>

Tina: And undercover ICE agents in plain clothes, you know, tackled him to the ground within a minute or so...

<<audio of people yelling “no, no!”>>

Tina: In front of his entire family, in front of his church congregation, and shoved him into a car. And, you know, everyone surrounded his car and they fought for him for many hours trying to get ICE to let him go.

<<more audio of yelling, sirens>>

Lewis: It was an ambush—and the group of people witnessing blocked the car with Samuel inside for several hours, with TV cameras rolling. It shocked everyone there, including several friends of mine. 27 supporters were arrested that day, and Samuel’s 19-year-old son, Daniel, was tackled and cuffed and charged with assault—for confronting plainclothes officers when they arrested his dad. The protests went on in Durham all week long.....

Daniel’s voice: *Te quiero mucho papa...*

Singing: *Amazing grace...how sweet the sound...I have already come...*

Tina: But they very quickly kind of moved him through the detention system and then they deported him.

Lewis: Samuel Oliver-Bruno was sent back to Mexico...where he'd been away from for more than 20 years...he was separated from his wife, who's sick, and his son, who's a U.S. citizen. Tina Vasquez, the reporter whose voice we're hearing, had a story out that week on Rewire News. The arrests and Samuel's deportation were covered in the Washington Post, CNN and BuzzFeed...

But Tina had actually *been on the story* already—she *knew* Samuel. She was covering his role as an organizer in the sanctuary movement—doing what she calls *movement journalism*.

MUSIC: <<Tango Mécanique (The View from Somewhere Theme Song) by Kirk Pearson and Julian Korzeniowsky>>

Lewis: This is the View from Somewhere: a podcast about journalism with a purpose. I'm Lewis Raven Wallace. Today on the podcast we pull apart this idea of “movement journalism”—what it is, why it matters for marginalized communities, and how it's different from so-called advocacy journalism. Today we're featuring a dear friend of the show...

Tina: My name is Tina Vasquez, I'm the gender justice reporter at the new outlet Prism, and I'm a queer Latina movement journalist.

Lewis: She covers justice issues and often immigration issues—previously at Rewire News, and now at Prism.

Tina: And I listen to the podcast, so I also know that I can curse, which is...puts me at ease. I remember listening to the episode where like cruising is mentioned, and I was like, oh, thank God.

MUSIC: <<Electro Percussion by Dogbotic, Original Music for The View from Somewhere >>

Lewis: Tina is a kindred spirit and also one of the people I've been working with for years now on developing and expanding southern “movement journalism”—which we define briefly as journalism in the service of liberation and racial justice. But when we say movement journalism, we don't just mean journalism that reflects a particular set of beliefs or advocates for certain policies. Movement journalism is about *how we go about our reporting*—it's journalism that's made *by and for* oppressed communities working for change. Journalism that's grounded in justice movements, and that's produced through just practices...so movement journalism is about process, not just outcome.

And the process — how she went about reporting and building trust — was really important to Tina Vasquez's coverage of Samuel Oliver-Bruno...now back to that story...

MUSIC: <<Poor Wayfaring Stranger by Podington Bear>>

Tina: For a while where I live in North Carolina, we had more people in sanctuary than any other place in the country. And right after Trump was elected there were these things that people were calling “silent raids”... so they were immigrants who had been in the United States for decades, and all of a sudden Trump comes into office and they get a notice saying that they have to go check in with ICE. And so at those appointments, they were either detained on the spot or told that they had 30 days to leave the country. So there was this really big wave of people who started living in churches. They entered sanctuary because churches are supposed to be considered like safe spaces that ICE won't carry out immigration enforcement in.

Lewis: Tina had been spending a lot of time with Samuel Oliver-Bruno and his family when he was in sanctuary in a church here in Durham. She had been building trust with him as she reported this really interesting story...

Tina: There were all of these people in sanctuary. And I learned that they were like talking to each other, which I don't know why it didn't occur to me, but I didn't see it being reported anywhere where an undocumented organizer was like, yeah, they have like weekly Skype meetings and they talk on the phone all the time and they check in with each other about their cases. And, you know, because only they understand what it's like to live in a church like full time. You can't leave the grounds or else ICE can take you. And then I learned that people in sanctuary were learning to organize together and that they were planning to quietly leave their sanctuary churches to meet in Durham, North Carolina, and to meet face to face and spend time together, but also learn how to organize as kind of a coalition and to develop their deportation defense campaigns. And so I was invited to go.

Lewis: Which is pretty amazing in terms of trust, because that I mean, that's such a high risk event right? For all of them.

Tina: Yeah, it was. Yeah. I didn't want to fuck up like I was really anxious for that. You know, there's like this thing where I don't want to be paternalistic, but I'm also it feels scary and exciting for them. You can tell that a lot of folks were just really happy to be out of their churches and some of them traveled, you know, from very far, from Texas. And it was really risky. And there were times where they were like, you know, the first night, I think, was in a church. Samuel Oliver Bruno was still in a church then before he was deported. So everyone met at his church and then the next day was somewhere downtown. And I remember sitting on a bench with Samuel and his family because they got there early, and it was like so jarring to see him out in the sunshine sitting on a, you know, like a public bench in front of this building downtown. And I was terrified, terrified that like ICE was going to come. I don't think there is any way for them to know because they were very smart, obviously, and not posting anything about it on social media or anything publicly. But his family did not seem nervous. They just seemed really happy

to be together. But, yeah, it felt, it was, it was one of the most important reporting experiences of my life.

MUSIC: <<Burned by Podington Bear>>

Lewis: So when Samuel got deported a few months later...she was able to respond quickly...and to do some of the most in-depth reporting out there about the context for his kidnapping and the massive numbers of people who tried to stop it.

This to me is an important part of Movement Journalism...Samuel and the other undocumented folks she reported on would normally appear in a national news stories as victims, people who something bad happened to. But they appeared in her stories not just as victims, but as actors—activists for their own human rights. Because, Tina says, *of course* people in sanctuary would all get together and organize...and *of course* that organizing would make them targets...but this whole context for the sanctuary movement was rarely explained in news stories...

Tina: There's been no reporting sort of connecting the dots that so many of the people being targeted in different ways by ICE who are in sanctuary were part of this initial coalition. There is no connection in mainstream reporting that this might be retaliation for them speaking out. None of that, which was so it's it's really weird to see unfold, but like that's reporting that I'm still really proud of because I've, I'd never heard of anything like that.

MUSIC: <<Accordion Vamp by Dogbotic, Original Music for The View from Somewhere>>

Lewis: I'm always curious how and *why* folks find themselves in journalism at all...

Tina: [laughs] I don't remember wanting to be anything else. Which is kind of tragic. I always wanted to be a writer, but then I had a middle school teacher who was my journalism teacher because we had a newspaper in middle school and he recognized in me that I loved to write and I loved to read and made me like the editor of the school newspaper and let me write about punk rock...

MUSIC: <<Kiss by Podington Bear>>

Tina: ...and be the editor of our yearbook. And it just never stopped after that. It just really didn't. That's all I did. You know, I had to make money other ways for many years, but I was a journalist since middle school.

Lewis: [laughs] That's awesome. And why do you think you were drawn to it? I'm always curious about this with people like especially, I have the same thing. I was like, I'm going to be a writer. Then I ended up a journalist, which is a particular path. Like, why do you think the journalism part was important to you?

Tina: I really feel like I became a journalist because of my interest in punk rock, just like, a punk kid who did not respond well to authority, who is very questioning. I mean, that started in my house too. Like I grew up with a really traditional Mexican dad. Like machismo was very real in my house, and journalling became a way to...like as an outlet. Right. Like to kind of be like, hey, this seems really fucked up to me. I don't know how to talk about it or articulate it, but I'm going to like write down what I'm feeling and what I'm experiencing. And if I'm wondering if other people encounter this. And it was very political, I started listening to Bikini Kill when I was very young and all of those riot girl bands. I don't know if that makes sense, but I feel like, there was something about my interest in writing and something about my interest in punk rock that funneled me into journalism. I mean, as a kid, I felt like it was a way to talk shit to adults and the way to hold people accountable and make them uncomfortable. And I guess that's still kind of what it is to me. But all of those things kind of came together. And tragically I was really into Hunter S. Thompson and I just felt like, oh, I could do this if this is a job. This is the job that I want.

Lewis: Yeah...Hunter S. Thompson, that white man spectre of journalism coolness who we're hoping will eventually be replaced in the canon by Marvel Cooke.

Anyhow...it's only recently that Tina's started to identify herself as a *movement* journalist. That's how she and I connected—I co-founded an organization called Press On that supports movement journalism in the South. She joined Press On as a mentor. She's based in Winston-Salem North Carolina. Press On defines movement journalism as journalism in service to liberation. Which can look a lot of ways. And Tina says encountering Press On gave her language for that...

Tina: I approach my work really collaboratively with impacted people and movement folks where, you know, we'll sit and we'll have a conversation about things that they're seeing in their community. And it's this very much, it's like a trust building thing. It's an ongoing conversation. You know, what are you seeing? What do you think needs to be reported on? You know, is this harmful to report on now? What would be useful to report about the things that you're seeing? You just kind of build your reporting in that way. And I've since learned that that's kind of unusual for traditional journalists. And so that's when I really started to kind of lean into the movement journalism thing, because I always felt like not a, quote, real journalist or I wasn't part of the very traditional journalism world. And I started to like, when I started to identify as a movement journalist, I was like, oh, this is, this is why. Because I think I approached my work very differently. And it was actually beneficial to be a community college dropout and to have no real journalism formal like formal training, because that I just wasn't steeped in how you were, you know, supposed to do things.

Lewis: What do you mean when you talk about, you know, being a movement journalist in that way, what do you mean by movements?

Tina: I think of social justice movements. But I you know, more specifically in my work, I hone in on the immigrant rights movement, the reproductive justice movement and sort of movements for racial justice. So I feel like working collaboratively with folks in those movements that I've known for many years in different capacities...

MUSIC: <<*Chill Accordion + Vibes by Dogbotic, Original Music for The View from Somewhere*>>

Tina: ...Often just as a journalist that they've seen around for a long time or whose work they've seen and just kind of working in partnership with them where they're reporting to me what it is that they're seeing or what they think needs reporting on that isn't in the world. And it's kind of building that with them.

Lewis: So, for her, movement journalism is about covering *people taking action*. But it's not just about *what* she reports on. It's also about the *how*...

MUSIC: <<*Variation Three, Solo Strings by Dogbotic, Original Music for The View from Somewhere*>>

Lewis: Coming up...

Tina: I don't consider myself an advocate. And I think people maybe people who read my work would really push against that or be confused by that. But I don't, I see myself as a journalist.

BREAK:

Lewis: *Speaking of the intersection between advocacy and journalism...I want to tell you about another show that digs into media around the issue of climate change.*

Season 3 of Drilled looked at the 100-year history of pro-oil propaganda, and how media either fought it or enabled it. Season 5 looks at one case—the decades long legal battle between indigenous Ecuadorians and Chevron—and the important role PR and media has played there.

Who's telling the truth? Who's the victim? And what does it reveal about everything from global capitalism to environmental racism?

Drilled is an engaging story and an important show—plus, its creator is a dear friend and supporter of the show, Amy Westervelt. So...do it...now....check out Drilled wherever you get your podcasts.

MUSIC: <<*Chill Percussion + Bass by Dogbotic, Original Music for The View from Somewhere*>>

Lewis: On the last episode we talked about this idea of journalism's theory of change—how we think reporting affects social change, if at all. In objective journalism, the theory is often trickle-down—outside reporter goes into community, learns story, reports to broader audience

and *they* in turn take action of some kind and that change trickles back down to the people in the story...But of course, we all know trickle-down is a hustle.

A lot of the journalism we've talked about on this show is about a different theory of change—gay newspapers, for example, were founded on the idea that gay people needed reporting *by and for* them, and needed a space to discuss issues *within* the gay movement.

Ida B Wells' reporting was about documenting lynching—and part of *her* theory of change was that she wasn't *just* a journalist, but an advocate as well. At the same time, she was a key *face* of the anti-lynching movement.

MUSIC: <<Firefly by Podington Bear>>

Today, in Wells' home city, Chicago, City Bureau's theory of change, which we talked about on our last episode, is based on the idea that the community *itself* should pursue the information *it* needs most instead of relying on outsiders to make that determination on their behalf.

Movement journalism is a fundamentally different approach than the "objectivity" theory of change—and it matters who covers the stories, and how, and why. And movement journalism is something folks *have been doing*—even when it wasn't recognized as quote unquote real journalism. A lot of the examples we've shared in this podcast series—Ida, Marvel Cooke, the Black Lives Matter movement on Twitter and Instagram—they were movement journalism for their time.

And, worth noting, objective journalism hasn't updated its theory of change for like, 100 years. But movements change with the times and political climate — so, movement journalism does too.

For Tina Vasquez, the *how* is also a lot about trying to reduce harm, an important factor when working with people who are targets of state violence. She doesn't treat her sources as *sources*...she treats them as...people...

Tina: I've been doing this work long enough where I feel like people in the immigrant rights movement really entrust me with sensitive stories. And sometimes they'll tell me things. And I know like I can identify it as such a crucially important story, but it's unfolding or it's very sensitive. And there is like a gut instinct when you're a journalist of any kind to like keep on pushing and try to get the information and try to be there and make sure that you're covering it. And I just feel like that's not a good look. It makes people anxious. If you're, like, pushy or overeager. So that's been a thing I've had to unlearn even as a person who didn't do like very traditional journalism work ever. For me it's just really thinking about...

MUSIC: <<Gentle Heart by Podington Bear>>

Tina: The way that I explain it is, I treat people that I interview or that I'm covering the way that I would want a journalist to treat my dad or to talk to my dad. You know, be patient and sensitive and thoughtful. So I think about that all the time when I'm approaching, you know, like challenging stories.

Lewis: She has often worked for national outlets—Rewire News, and now she's a reporter at Prism. So it does mean that she's taking a story from a local community and reporting it out to a broader audience. She tries to be sure the people she's reporting on have a say in the process—in a variety of ways...

Tina: It really just depends. Like what's really interesting is that I've covered families in sanctuary where I say to them, you know, how would you feel about me reaching out to ICE? My editor might want me to reach out to them for a comment. And pretty regularly I would say that the undocumented person or the impacted person is like, yeah, reach out to ICE because I want to know what they're telling people.

Lewis: So her approach isn't about limiting who she talks to...it sometimes means reaching out to state agencies, and sometimes doesn't. For example, she didn't reach out to ICE about the sanctuary organizing story, because that would have put people at so much risk. But, unlike some opinion journalists or advocates, she really values investigation and verification; the answer isn't necessarily not to talk to ICE, but to accurately contextualize what they say. And the reporting process itself can become an act of solidarity...because she has access to information as a journalist that can be hard to get otherwise...

Tina: If I'm going to contact ICE I make them aware that I'm going to contact ICE, I ask if they have any concerns about that, and I ask, do you have any questions for ICE, because ICE often doesn't talk to people directly. You know, I've covered instances where people were sexually assaulted by detention center guards and they can't get the detention center like the private prison company or ICE to comment on what happened. But I can. And so then I ask them what do you want me to ask them? And then I forward that information to them.

MUSIC: <<Osprey by Podington Bear>>

Lewis: So, this is the part where a lot of people ask—how *is* movement journalism different than so-called advocacy journalism...which is sort of a slur in the journalism world to mean biased, one-sided journalism that isn't seriously reported.

Tina: I don't consider myself an advocate. And I think people maybe people who read my work would really push against that or be confused by that. But I don't, I see myself as a journalist and more specifically a movement journalist. And I don't see myself that as like advocating for one thing in particular. I think that I do, you know, evidence based reporting on immigration, on abortion, on, you know, reproductive justice and different social movements. I'm thoroughly fact checked. I rigorously report on things. I just, I don't see myself that way.

Lewis: And so the movement part is less for you about advocating for a particular thing as about sort of your process. Would you say?

Tina: Yeah, I would say it's about my process and it's about what I report on. I often report on movements. You know, I remember I was working on this reporting project with like a person who had a very traditional journalism background. And this was very it was a partnership in which they were like very straightforward, traditional journalists. And I remember working with a producer and her telling me we have to get like different interviews because my producer said that he hates interviews with advocates. And I was just so astounded by that because my, there is this idea, I think that advocates are not impacted people. But in the kind of journalism that I do, people enter different movements, different social justice movements, because they are impacted people because they come from communities that are under attack. And so, you know, those are the people that are on the ground that are know that know what is going on because they are experiencing certain attacks or their parents are or their brother and sister are. And so, so much of my reporting begins with people who are advocates, but they're also impacted people and they're telling me what they're seeing.

MUSIC: <<Bass Rider by Podington Bear>>

Lewis: Right...movements are made up of people who are directly affected by oppression, working for change. So she's not trying to be a mouthpiece for the movement—

Tina: I mean, there's a part of me that certainly understands that perception. You know, I work at an outlet now that's very new, I think is really starting to lean into movement journalism. Like, editors there and the founder there...it's really piqued their interest and I think that that's kind of what Prism does, and in conversations with those folks it's become clear that journalism funding isn't an option for us because that's the accusation all the time is that you're just the mouthpiece, you're kind of a PR machine for movements...I get the perception but I strongly push against it.

I just don't I don't really see myself as just kind of reporting positively on movements. I'm reporting on what is happening to people. And I'm reporting on how social justice movements support those people or are responding to the attacks that they're experiencing. I don't I just don't see myself as a mouthpiece for movements. I'm just you know, I'm a journalist that's reporting on social justice movements. And I think that's valid work, especially in this political moment. Like I would like to see more of that reporting that centered impacted people, that focused on the ways that people are responding, the work that's about resilience and not just, you know, trauma porn all the time or painting people as like, victims.

MUSIC: <<Saltines by Podington Bear>>

Tina: You know, I think this kind of work is so desperately needed in journalism. And I think that kind of framing is another way to demean movement journalism. And to me, it speaks to kind of like a really fundamental misunderstanding of what it is.

Lewis: So to me, Movement journalists are curious and open but also have a conscious politic about the *why* and *how* of what we do. Movement journalism is an ethical approach to truth-telling—movement journalists bring a power analysis to our reporting, and focus on the *process* as much as the product.

It creates a process that centers the people who are most targeted and oppressed—centers *their collective solutions* and strategies for survival and social change. And movement journalists report with and for communities, not just plucking out their stories and leaving. As our editor Carla Murphy said, it's journalism that supports the *overall* health of the community...

It's kinda like journalism as mutual aid. Because our fates really *are* all tied up with each other...something I thought about a lot when Samuel Oliver-Bruno was deported and my friends were arrested. We all got really involved in trying to prevent him from being separated from his family—Tina's reporting was one piece of that.

MUSIC: <<*Electro Simple Keys by Dogbotic, Original Music for The View from Somewhere*>>

Lewis: As Nelson Mandela once said, "To be free is not merely to cast off one's chains, but to live in a way that respects and enhances the freedom of others."

Thanks for listening to The View from Somewhere. I'm Lewis Raven Wallace. Find full transcripts and links to the fabulous people we talk about and talk to on our show at [view from somewhere dot com](http://viewfromsomewhere.com). You can also follow me on Twitter at [lewispants](https://twitter.com/lewispants) and [ramona](https://twitter.com/ramona) at [ramona m martinez](https://twitter.com/ramona_martinez).

On the next episode...navigating as a movement journalist in the world of mainstream journalism. It ain't easy...but it's been done.

Susan: *You hold your ground and you have the fight. Some people certainly marginalized me, and I know it affected my career, you know, in a couple of cases...*

Lewis: We'll talk to Susan Smith Richardson of the Center for Public Integrity about editing and leading as a movement journalist.

Big thanks on this episode to Roxana Bendezu of Migrant Roots Media—she runs our social media and an amazing movement journalism organization all at the same time. Check out [migrantrootsmedia dot org](http://migrantrootsmedia.org). And to Ramona Martinez...undying love...

Ramona: Awww. Love you too Lew. We also love our editor, Carla Murphy, and our in-house artist Billy Dee. Our theme music is composed by Dogbotic, with additional music by Podington Bear. Critical Frequency is our distributor. We'll be back soon with more where this came from...

Lewis: Don't be strangers. Wash your hands. Be gentle with yourselves. Keep up the fight.

OUTTAKES:

Yeah. Also, who says they're not vegans? And Bernie supporters. We don't know. [laughter]
That's a very good point. That's all I'm saying. Right. We don't know. [laughter]