



## Who Says You Can't Podcasts Series 2 Episode 1: Casetteboy

[Music]

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Rick: Would you ever go back to Pat Butcher?

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Rick: As a, sort of, anniversary gig.

Casetteboy: [00:00:33] Yes.

Rick: Hello, and welcome to Series 2 of Who Says You Can't, the podcast from EE that celebrates those who fly in the face of convention. I'm Rick Edwards and in this new series I will be talking to people who didn't wait for an invite to create their dreams, people who have used all the digital tools at their disposal to make it, and who took, You Can't Do that, as a challenge and just did it anyway.

Each guest has handed over their phone for me to have a good old look through and I will be asking them questions based on what I dig up. If you want to get a peek at what I find, you can see them on EE's YouTube channel, now.

Today's guest is one half of parody mash up duo Casetteboy. Being a household name that no one knows, who says you can't. Hello Casetteboy or a, one of Casetteboy, a Casetteboy, or your real name, how would you like to be referred to? Boy? Casette?

Casetteboy: [00:01:29] Let's go with Casette.

Rick: Let's go Casette, why not, we're going to go Casette.

Casetteboy: [00:01:34] Yes.



- Rick: And, I suppose, the other thing is, there's no real way of me knowing that you actually are Cassetteboy, or one of Cassetteboy, because you're anonymous the actual Cassetteboy could just send his mate along to do this and I would never know.
- Cassetteboy: [00:01:52] That's true.
- Rick: You could just be a well briefed friend of Cassetteboy.
- Cassetteboy: [00:01:54] Yes, that is my main job, is pretending to be Cassetteboy.
- Rick: How long have you been anonymous for as Cassetteboy?
- Cassetteboy: [00:02:00] We were anonymous when we first started because no one would have heard of us, because we were just making tapes for our friends, that was in the mid-nineties. Then, when we started doing gigs, in the late-nineties, early 2000s, we were scared of getting sued for all the copyright infringement so we decided that we should wear masks, so we've always been anonymous.
- Rick: So, when you were making tapes in the nineties, were these just mixed tapes?
- Cassetteboy: [00:02:31] Yes. Yes. So, they were just compilation tapes of music with little snippets of talking in between, so little vocal samples that we'd taken from the TV or the radio. And, as we did more and more tapes there was more and more talking and the music got less and less and less, and the talking got more and more edited. So, it would take individual words, loop them, construct sentences and have call backs to previous vocal samples throughout the tapes. [00:03:01] And, they got more and more complex until the music, basically, disappeared completely and it was just 60 or 90 minutes of talking or noises.
- Rick: So, how do you actually go about putting those 60 or 90 minute tapes together then, it feels like it's a hell of a lot of work? Are you scripting it and then finding stuff that fits, or what's the process?
- Cassetteboy: [00:03:25] No, with our stuff we generally don't script it in advance, it's all based on the material that we've found because, otherwise, you would write a script and then you would have to spend months finding Greg Wallace or Alan Sugar, or someone, saying the word that you wanted him to say. So, it all comes from watching the material first and then what leaps out at us is



what makes the final cut, essentially.

Rick: Thank you for letting me look through your phone, by the way. I've got a great photo here of you, young Cassetteboys shirtless, pre-masks, beautiful.

Cassetteboy: [00:04:03] Yes.

Rick: Working on cutting up some tapes. How long would a 60 minute tape have taken you back then?

Cassetteboy: [00:04:10] I think the last 60 minute tape we did took us a week, but that's working on it full time for, you know, seven days a week, it took us just one week. The great thing about tapes is that, although you can rewind, you lose sound quality when you go back over stuff and it's never as good, so it, kind of, forces you to just keeping going onwards. Now that we've moved onto digital stuff, the temptation is to endlessly fiddle with stuff and refine edits. Whereas, when we were doing tapes it was, essentially, a live performance, it was the speed of our fingers on the [00:04:50] pause buttons and we would just keep moving forwards. So, the fact that it still took us a week to do 60 minutes shows how many live edits there were in those 60 minutes.

Rick: Do you miss tapes?

Cassetteboy: [00:05:06] A little bit, yes, a little bit. I miss the fact that it was a live performance and there was a physicality to it, which isn't there anymore. I don't miss how hard it is to catalogue tapes, a lot of our time spent was spent looking for a tape that had a sample on it that we knew we wanted and looking, you know, once we'd found the tape you then had to find the position on [00:05:36] the tape that the actual sample was.

So, if we'd recorded 90 minutes of TV, endlessly fast forwarding and thinking, well, I think he says, you know, bottom, about halfway through this programme. And, you just have to listen to it again and again and again, so that was bad. Now that we've gone digital, it's much easier to catalogue and to find the raw material.

Rick: How would you define your output, like, are you musicians, comedians, satirists, video artists, what's your...

Cassetteboy: [00:06:12] Yes.

Rick: All of the above?



- Cassetteboy: [00:06:13] I don't know. Yes, maybe, I don't know. What we've ended up doing is just what happens when you have a slightly weird hobby that you just don't stop doing and it gets completely out of control and it morphs into something completely different. This wasn't a plan, you couldn't have sat down in the mid-nineties and come up with a plan to end up here doing this sort of thing.
- Rick: No, you would have sounded mad.
- Cassetteboy: [00:06:41] Yes, you would, yes. So, yes, I don't really know how to define it. Our main guiding principle has always been to do the most stupid option possible, I guess. Certainly, with our live shows we make it as silly as we possibly can, and it's worked out okay for us so far.
- Rick: When did the masks first come in?
- Cassetteboy: [00:07:04] When we did our first gigs. I think our first gig we didn't wear masks, but we did both dress as Pat Butcher from EastEnders, with blonde wigs, long dangly earrings and sparkly jackets. And, after that, I think we've always worn masks.
- Rick: Would you ever go back to Pat Butcher?
- Cassetteboy: [00:07:28] Well, I don't think she's as zeitgeisty as she used to be. But, yes, why not, why not.
- Rick: As a, sort of, anniversary gig.
- Cassetteboy: [00:07:37] Yes.
- Rick: When did you first feel successful?
- Cassetteboy: [00:07:42] We've gone through various different phases of being Cassetteboy, originally we were just making tapes for our friends, two of those friends ran a record label and they persuaded us to release an album with them. And, actually, seeing our album on sale in a record shop, that was a big moment for us. The other big thing was when we transitioned onto YouTube and our Apprentice mashup took things to a whole new level, and we reached more people in a day than our albums had ever reached, so that was a big thing.



Rick: Were you surprised at how big the Apprentice mashup got?

Cassetteboy: [00:08:19] Yes. Yes. Absolutely. Because, our albums had sold, like, maybe, 3,000 copies, something like that, and within the first day or two there had been 100,000 views on YouTube of the Apprentice. So, that was completely unprecedented and, yes, completely unexpected.

Rick: So, what year was this, this was, sort of, 2007, 2008, something like that?

Cassetteboy: [00:08:43] 2009, I think.

Rick: Oh, 2009, okay.

Cassetteboy: [00:08:46] Yes. Yes.

Rick: And so, was it your first foray into video stuff?

Cassetteboy: [00:08:51] No, we'd done... It was our third video, so we did a Gordon Brown mashup, which should help to date it somehow.

Rick: Yes.

Cassetteboy: [00:09:01] And then, a Nigella Lawson one, which actually did very well but got taken down.

Rick: Ah, by her or her people?

Cassetteboy: [00:09:09] By people, you never really know, you just log on to YouTube one day and it's not there anymore. So, yes, it got taken down, it was filthy so I'm not entirely surprised that it got taken down.

Rick: But, she is providing, I imagine, a great wealth of material for you to work with in terms of filth.

Cassetteboy: [00:09:31] Yes, exactly.

Rick: And, she's, sort of, doing it without you fiddling.

Cassetteboy: [00:09:34] Very much, her shows are basically just a stream of double entendres, and we just turned them into single entendres.

Rick: So, you never actually hear anything about who has taken it down or why it's



been taken down, it just vanishes.

Cassetteboy: [00:09:48] Not really, that's right. Because, our stuff is just made of other people's content it can just be taken down for copyright infringement, whether it's because someone has taken offence to it, or because a BOT has found that we've infringed the copyright and it's just gone down automatically, we just never really know.

Rick: How much has the law been able to keep up with online work? Because, you know, I know that now there is a new thing in place about parody, parody is kind of hard to define anyway.

Cassetteboy: [00:10:19] Yes.

Rick: What's the position currently?

Cassetteboy: [00:10:22] As I understand it, in the UK it's okay to manipulate other people's content and create something new, as long as the intent is to make someone laugh, as long it's funny. Which is crazy, because funny is subjective and it's never been tested in the courts, as far as I know. So, I think it would come down to the fact that if someone did try to test it in the courts it would come down to whether or not it made the judge laugh, which is [00:10:52] stupid, absolutely stupid.

And also, it kind of invalidates a huge swathe of artistic endeavours, because I can cut up the Apprentice and try and make you laugh and that would be legal. But, if someone was to cut up the Apprentice with the aim of making you cry, which would be just as artistically relevant, that would be illegal. So, it just seems a bit weird to me.

Rick: It's mad, isn't it?

Cassetteboy: [00:11:22] Yes.

Rick: When did that law come in, the one about parody making, is it 2014, something like that?

Cassetteboy: [00:11:27] I think it was 2014, yes.

Rick: Did that make your life easier?

Cassetteboy: [00:11:30] Yes, absolutely. Yes, it kind of legitimised what we were doing,



and it meant that we could get commissions for paid work, essentially. So, yes, it made our lives a lot easier in terms of being paid for what we did. It hasn't changed our actual approach to the work, whatsoever, because we've been ignoring copyright laws since the nineties anyway, so it didn't make any different from that perspective.

Rick: But, pre-2014, could you get paid then?

Cassetteboy: [00:12:02] We got paid occasionally. So, we did a video for Amnesty International, which, you know, we got a small fee for our time, which was a mashup of President Obama to publicise a campaign that Amnesty was running against the arms trade. And, all presidential footage is available free of copyright, unless Trump has changed that, which he may have done, so [00:12:32] that was we could get paid for doing that.

Occasionally, people who owned the rights to the footage already allowed us to do some. So, we did some mashups of vloggers and people who were making their own content and there was a bit of cross promotion going on there. But, yes, the opportunities were few and far between before the law changed.

Rick: Would you ever approach the rights holders before and say, would you mind if we did something with this?

Cassetteboy: [00:13:05] No, absolutely not. We would hope that they wouldn't notice for as long as possible.

Rick: In terms of, like, how you were, kind of, supporting yourselves before you were able to do more paid work, once the law changed, what were you doing, were you doing live stuff?

Cassetteboy: [00:13:21] We did some live stuff, we had jobs, essentially, so I worked in a library, the other half of Cassetteboy still works in an art gallery. So, yes, we would have jobs and we would do this part time. The Apprentice mashup, the first Apprenticeship mashup that we did, that was done fitting around our jobs and we worked on that one for three months because, you know, we didn't have a lot of time to dedicate to it. That was a long three months spent watching Alan Sugar every spare waking moment.

Rick: But worth it.

Cassetteboy: [00:14:01] Worth it in the end, yes. There were a lot of times during those



there months when we thought that it wouldn't be worth it and it was very tempting to stop, because it drives you crazy.

Rick: How does a Cassetteboy live performance look and sound?

Cassetteboy: [00:14:16] It looks and sounds very silly, because people turn up to our live shows not really knowing what to expect, I think. Because, our process is, basically, watching hours and hours of television and then sitting in front of computers for hours and hours manipulating that footage.

Rick: Which doesn't necessarily make for an entertaining show.

Cassetteboy: [00:14:37] No, no, it doesn't compete with, you know, Lady Gaga. Obviously, we're not going to do that live on stage, so we just dress up in stupid costumes, stupid masks, and act out some of the videos and prance about and try not to fall off the stage.

Rick: Is that because of limited visibility through the masks?

Cassetteboy: [00:14:57] Yes.

Rick: So, just tripping over stuff.

Cassetteboy: [00:14:59] Tripping over stuff, yes, yes, the main thing, our main requirement when we play live is that everything that can be taped down is taped down, because otherwise we will trip over it and we will fall over.

Rick: Do you ever get booked for stuff where you think, well, this might not be our crowd?

Cassetteboy: [00:15:15] Every gig, essentially, because what we do is pretty niche, so yes, sometimes it works. Usually these days it works, but sometimes it doesn't. Often we would be in between dance music acts, essentially, because that's our backgrounds and our friends' backgrounds. So, our original gigs in the early days were at dance music festivals and dance music gigs. And, there would be people down the front who [00:15:45] just wanted to dance, so they could be shouting, just play a song, just play something, just play. Because, we would be playing, you know, five seconds of a track, and then a minute of Alan Sugar and then another five seconds of a track, it's very frustrating if all you want to do is dance.

Rick: Just dance to Sugar.





Cassetteboy: [00:16:03] Well, yes.

Rick: Come on.

Cassetteboy: [00:16:04] Yes, yes.

Rick: So, your first, kind of, breakout success then was the Apprentice video, that came, I suppose, 15 years after you'd started working together, roughly.

Cassetteboy: [00:16:18] Yes. Yes, roughly.

Rick: So in that 15 years, when you were plugging away doing your mixed tapes and then doing your, kind of, longer albums and releasing albums, what were your friends' and families' reaction to what you were doing?

Cassetteboy: [00:16:37] Well, our friends, hopefully, loved it. The whole point of Cassetteboy came about because we were making originally tapes to make our friends laugh and that was always our perspective with the albums, as well. I think it's very useful to have a particular person or group of people in mind when you're creating something, and you want to appeal directly to those people. So, we were still just making stuff for our friends, essentially, but releasing it to a wider audience, as well.

Rick: And, these days, I suppose, now you just have to think, would this make a judge laugh in court.

Cassetteboy: [00:17:12] Yes, that's right. I don't know enough judges to be able to tell, but yes.

Rick: And, what about family?

Cassetteboy: [00:17:20] Family didn't really know an awful lot about it until 2005. One of the friends that we were trying to make laugh is a guy who calls himself Square Pusher.

Rick: Oh yes.

Cassetteboy: [00:17:38] Yes. A dance music artist. And, he was going on a tour of America and he asked us to support him. So ...

Rick: Cool.



- Cassetteboy: [00:17:46] I then, kind of, had to explain to my family why I was disappearing off to America for a month and what exactly I'd be doing.
- Rick: So, like, you work in a library don't you?
- Cassetteboy: [00:17:56] Exactly, yes, so they were quite surprised.
- Rick: How did that tour go?
- Cassetteboy: [00:18:00] It was amazing, yes, one of the best things we've ever done. NO pressure on us, because no one knew who we were, everyone was there to see Squarepusher, he was our friend, so he didn't care either. He thought it was hilarious that there were lots of people going to see some very, you know, intricate drum and base with live jazz base and the first thing they saw was a couple of idiots in Tony Blair and George Bush masks pushing each other around and falling off the stage. [00:18:30] And ...
- Rick: It's a slight shame that you weren't Pat Butchers.
- Cassetteboy: [00:18:35] Yes, that's true. Yes.
- Rick: Very hard to explain to the American audience.
- Cassetteboy: [00:18:39] Yes.
- Rick: So, Pat Butcher is, well, how to explain Pat Butcher.
- Cassetteboy: [00:18:45] And, the opportunity to do, like, something like 20 gigs in a month actually refined our stage act so that it did become slightly more sophisticated than downing a load of vodka and pushing each other around, not much more sophisticated but slightly.
- Rick: No, you want to retain some of that unique charm.
- Cassetteboy: [00:19:04] Yes. Yes. The other time when my family has reacted to Cassetteboy was, I was interviewed on BBC News when the copyright law changed, wearing my ridiculous tape mask. And, I think my dad was quite impressed to see me on the news, but his one comment was that I should have tried to look more professional, which isn't really the Cassetteboy way.
- Rick: Obviously, in my mind I'm imagining that your dad, when he's saying this to



you, is just wearing a much bigger cassette, because he's the dad of Casetteboy.

Casetteboy: [00:19:42] Yes, that's right.

Rick: Here's a quick message to remind you that Who Says You Can't is brought to you by EE, the nation's number one network for 5G. If you're a streamer, a gamer, a VR-er or a telly-on-the-go watcher, you're going to want some 5G on your phone. Right, back to the podcast.

Because of the material that you're working with, it's obviously all pre-existing that's the whole point, is that restrictive, does that hinder you in any way? Are there times when you're, like, we've got this idea we just can't quite get it to work?

Casetteboy: [00:20:17] Oh, yes, absolutely.

Rick: Because of the limitations of what's available?

Casetteboy: [00:20:20] Yes. Yes. And, that's the most frustrating part, when you've got 70% of the vocabulary you need to make a really great joke, but you just can't find that missing 30. Yes, so that's enormously frustrating, but it's very freeing as well in many respects. What we do is we essentially write comedy sketches and we can do that without having to find actors or camera people or [00:20:50] lighting rigs, or anything like that, because all the filming has been done for us. So, that is incredibly freeing but, obviously, we are very limited in terms of the raw material that we have to work with.

Rick: But, sometimes you are able to work around it, I'm thinking about the David Cameron pig video, which is obviously seminal.

Casetteboy: [00:21:13] Yes.

Rick: And, it doesn't say, I don't think anyway, he doesn't say, pig, but you somehow manage to, sort of -

Casetteboy: [00:21:19] Yes.

Rick: - borrow a p from somewhere.

Casetteboy: [00:21:22] That's right, yes. So, I can't remember the exact words that we use but, yes, we borrowed a Pi and an lg, from two different words and put



them together. It's very fortunate for us that in the English language swear words are usually only one syllable long and they're quite punchy, so it's quite easy to take a Sh and an It sound, for example, and shove them together. There are some words that are much more difficult to make, but most of the good swear words are pretty easy.

- Rick: Has moving from analogue to digital made that that much easier because, I guess, in the tape days you wouldn't really have been able to achieve the, sort of, P-I-G effect.
- Cassetteboy: [00:22:08] No, that's right. In the tape days we were down to an edit every word, but now we've gone digital we can actually make the words ourselves.
- Rick: So, syllable by syllable.
- Cassetteboy: [00:22:19] Syllable by syllable.
- Rick: If needs be.
- Cassetteboy: [00:22:21] Yes, yes, that's right.
- Rick: Is there a kind of purity, a kind of satisfaction that comes with finding all of the words that you need already there, or do you like the, sort of, creation of words?
- Cassetteboy: [00:22:33] No, the creation of words is a real pain, because there's so many different options and they won't all sound good. So, if we're trying to make the word pig, for example, it's not just a case of finding a P and an IG, it's about finding the right P that goes with the right IG. So, we'll collect, like, ten different instances of both half syllables and then try out all the possible variations until we find the right one.
- Rick: Now that there's been a, kind of, democratisation of tools for creativity through the internet, is it getting harder to stand out from the crowd? Because, what you were doing back in the day was so specialised that, actually, the vast majority of people would have no hope in hell of doing it. Whereas, kind of, anyone could have a bit of a stab with online tools to produce the kind of video that you're doing, it might not be any good, but they could have a go, couldn't they?
- Cassetteboy: [00:23:28] Absolutely, and that's one of the great things about the mashup as an art form, it is very democratic because, like I say, you don't need actors



or a camera crew or whatever, you just need to be able to download some stuff and make something else out of it. Yes, I guess, it is hard to stand out, we try not to think about that so much. We were very fortunate that we'd already had years of experience of editing before YouTube came along, we had a bit of a head start [00:23:58] so that, kind of, raised our profile a bit and gave us a boost, which we're still probably experiencing the benefits of.

Rick: Yes. Because, actually, if you want to describe the type of video that you make, weirdly, you'd say, like Casetteboy, that's the sort of ... and then people are, like, yes, got it, got it.

Casetteboy: [00:24:16] Right, right, yes, well that's, you know, that's very nice, yes.

Rick: Who else is out there doing good stuff in the field?

Casetteboy: [00:24:24] One of the all-time greats is a guy called Swede Mason who does a lot of the political raps that are around at the moment, which people often assume are Casetteboy, which I'm sure infuriates him greatly. His breakout piece was the MasterChef buttery biscuit base.

Rick: Ah now, that is one of the all-time classics.

Casetteboy: [00:24:46] Yes, absolutely, yes. I literally can't look at Greg Wallace without thinking about that, it's too good.

Rick: There are lots of editorial sites out there now who do stuff that is similar to what you do, do you take that as flattery?

Casetteboy: [00:25:02] It depends how broke we are. Like, if we've just had a job it's, like, oh, yes, that's nice, there are people imitating what we do. But, if we're broke it's, like, we could have had that job.

Rick: Do you pitch for stuff, do you do stuff for other people not under the Casetteboy name, or is it always under Casetteboy?

Casetteboy: [00:25:24] It's almost always under the Casetteboy name, yes, if we've done it then we've spent hours and hours and weeks on it, and we want the credit for it.

Rick: And so, are you seeing more work available? I guess, now it's legal it helps, obviously, as you said.



- Cassetteboy: [00:25:39] Yes. I mean, it goes through peaks and troughs but, yes, certainly more than there was before the law changed.
- Rick: Generally on this podcast we keep clear of politics, but given the success of three word slogans recently, so things like, Get Brexit Done and Drain the Swamp, what three word slogan would Cassetteboy adopt for 2020?
- Cassetteboy: [00:26:03] Oh dear.
- Rick: And, if you like you just stay 20 words, then we'll just pick three and do it in the edit for you.
- Cassetteboy: [00:26:10] Yes. Well, Cut and Paste, springs to mind.
- Rick: Perfect. Cut and Paste will do it. Do you ever get any direct feedback from the subjects of your videos? Because, I've seen something on your phone where James May reacted to a James May mashup which, I guess, he was, sort of, saying, yes, I kind of like it.
- Cassetteboy: [00:26:33] Yes, well, I think it was a one-word reaction and the word was, gits, so I think you read whatever you like into that.
- Rick: Yes. Yes. But, he's drawn attention to it, so I think ...
- Cassetteboy: [00:26:43] Yes, that's true, that's true. Well, Alan Sugar has been asked on far more occasions than I'm sure he would like about our mashup on various chat shows and he, you know, at least pretends to be amused by it.
- Rick: That's all you can ask, really.
- Cassetteboy: [00:27:01] Yes.
- Rick: Anyone else? Obviously, the Nigella one got taken down, don't know if that was her specifically.
- Cassetteboy: [00:27:08] Yes.
- Rick: I assume David Cameron hasn't had much to say.
- Cassetteboy: [00:27:11] He hasn't, no. I think the Hairy Bikers maybe reacted to a video that we did of them. And, we did a series of news reader mashups for The Guardian, and a lot of them retweeted them and that sort of thing, so that



was nice.

Rick: I mean, it's basically flattering.

Cassetteboy: [00:27:30] Yes.

Rick: Basically.

Cassetteboy: [00:27:31] Basically, that's what we say, anyway, yes.

Rick: Phone out, please.

Cassetteboy: [00:27:37] Okay.

Rick: And, can you ... What have you got, iPhone, Android?

Cassetteboy: [00:27:40] Samsung, yes, Android.

Rick: Can you open your browser and tell me, what's the last web page you were looking at?

Cassetteboy: [00:27:49] Well, I was looking up a rules question for Pandemic Legacy.

Rick: I have not heard of Pandemic Legacy.

Cassetteboy: [00:27:56] No. There's been an explosion in the last ten years of board games and it's a hobby that I've been getting into recently, because it's a way of relaxing that doesn't involve looking at TV. Because, watching TV is what I do all day long for work, so I don't necessarily want to do it to relax at home.

Rick: All-time favourite board game?

Cassetteboy: [00:28:24] Probably Pandemic, which is a cooperative board game, everyone is playing against the game, so everyone at the table either wins or loses together.

Rick: And so, you're trying to stop the spread of a pandemic?

Cassetteboy: [00:28:36] Yes, yes.

Rick: Bleak.



- Cassetteboy: [00:28:38] Yes, pretty bleak. Well, bleak if you use.
- Rick: If you open your YouTube and click the subscriptions button, what's the top video on there?
- Cassetteboy: [00:28:49] Let's have a look. Well, we've actually got Swede Mason, keeping an eye on the competition. So, his most recent video, it looks like, on his own channel, was a cut up of Jose Mourinho, the football manager, and he's also got Moggy Style, which is an excellent cut up of Jacob Rees-Mogg.
- Rick: And, do you actually keep an eye on the competition, are you, kind of, interested to see what he's doing, and do you ever get jealous?
- Cassetteboy: [00:29:22] Yes and yes. Yes, I do get jealous, because he's very good. Mainly, I know when he's done a new video because my twitter mentions are full of people asking if it was us and it wasn't it was him. So, I then spend a morning correcting people, no, it's actually Swede Mason.
- Rick: I don't know what music app you use, but please open it.
- Cassetteboy: [00:29:41] Okay.
- Rick: And then, tell me what was the last thing you were listening to?
- Cassetteboy: [00:29:45] Well, this is an album called Night Night by Casper Baby Pants. I have a two year old son who listens to this album about six times every day, so that's pretty much the only music that I've been listening to for as long as I can remember, the same album. It is a good album, as far as kid's music goes Casper Baby Pants is excellent.
- Rick: I've got to say I'm not familiar with the oeuvre of Casper Baby Pants.
- Cassetteboy: [00:30:15] No.
- Rick: The name is ...
- Cassetteboy: [00:30:17] It is excellent.
- Rick: It is.
- Cassetteboy: [00:30:18] Yes.





Rick: And, do you use a notes app or anything, anything like that to jot stuff down, and if you do what was your last note?

Cassetteboy: [00:30:25] I do, this is actually slightly more on topic. We have a gig coming up in Belfast at the weekend and it is a rough working out of what our set list is going to be.

Rick: Ah, very nice. And, are you going to wear the classic Cassette masks or are you going to go ... Because, I know sometimes I've seen in your photos you sometimes wear different masks.

Cassetteboy: [00:30:46] Yes, there will be a wide variety of masks. We've actually bought some new masks for this gig, we thought -

Rick: Have you now?

Cassetteboy: [00:30:53] - it's the start of a new decade, we'll get some new masks.

Rick: Little tease, what have you got?

Cassetteboy: [00:30:59] We've gone for various different animals, so we've got a duck and a frog and a penguin, I will be sporting a couple of those at least.

Rick: And, high quality are the masks are they full, sort of, head masks?

Cassetteboy: [00:31:12] They're full head masks.

Rick: Oh, nice, yes.

Cassetteboy: [00:31:13] Yes. Yes. Yes. They're really unpleasant, because very, very sweaty, yes.

Rick: Well, the people of Belfast are in for a treat.

Cassetteboy: [00:31:22] Yes.

Rick: And, do you have any group chats, do you use WhatsApp or whatever?

Cassetteboy: [00:31:28] I do use, WhatsApp, yes.

Rick: What is the name of your main group chat?



Cassetteboy: [00:31:33] Oh ...

Rick: Oh ...

Cassetteboy: [00:31:35] Oh ... Let's have a look, it is Country Bit 3.

Rick: Country Bit 3?

Cassetteboy: [00:31:42] Yes. Which is friends of mine, we annually go away to the country and this is planning the third one of those, so our third weekend away in the country, Country Bit 3.

Rick: Where are we thinking at the moment?

Cassetteboy: [00:32:00] We've actually gone to the same place there years in a row, so ...

Rick: Relatively easy to plan.

Cassetteboy: [00:32:05] Yes, very easy.

Rick: Just pick a date and we will go there again.

Cassetteboy: [00:32:06] Yes, exactly.

Rick: It's good fun.

Cassetteboy: [00:32:07] Exactly. So, the chat is mainly just nonsense, yes.

Rick: Cassetteboy, thanks so much for talking to us, it's been really interesting. Before I let you go, I want to ask, where do you see your style going to in the next ten years? Are you going to evolve and how do you think you will evolve?

Cassetteboy: [00:32:31] That is actually something that I've been thinking about recently, because of the rise of deep fakes.

Rick: Yes.

Cassetteboy: [00:32:40] Where it's now really possible to do editing in our style, but without the video glitching. You can mashup President Trump and CGI his face so it looks completely authentic, so that's given us a bit of pause for



thought as to whether we should get into that. But, I think we won't, because we don't [00:33:10] want to be accused of misrepresenting people and trying to ... we don't want to be fake news, essentially.

We want to draw attention to our edits and make it very clear that what we're doing isn't something that actually happened, we don't want to get caught up in the whole fake news thing. So, I think that in the next ten years you will definitely see a rise in deep fakes, and the news will become even harder to trust. And, we're just going to be doing the same old glitchy video [00:33:40] edits, because we don't want to be part of the fake news.

Rick: But also, that's the charm, isn't it, like, seeing the edits, seeing the process, seeing the effort that has gone into producing your vids. If you make them all, kind of, slick and feel like, well, hang on, did Obama actually sing, Hot in Here, then it's less fun.

Cassetteboy: [00:34:03] Yes, absolutely, absolutely. And, the other thing that we want to experiment with is longer formats. Our background is in releasing 90-minute tapes and 80 minute albums, since moving onto YouTube it's felt like every video we've made has had to be a hit single and, ideally, we'd like to go back to making albums and having album tracks as well. And, making something that has room to breathe and work over a long period of time. So, we've been wanting to do [00:34:33] that for a long time, but no one has asked us to do it, and it's something that will take years sand years sand years but, hopefully in ten years' time we may have actually done at least one of those.

Rick: Well, I look forward to watching it. So, looking back at the journey that you've been on as Cassetteboy, what is the one message that you would want our listeners to take away from it?

Cassetteboy: [00:34:55] I guess, one of the things about Cassetteboy is that you just never know where something is going to lead you. So, a long, long time ago now, we were just in each other's bedrooms pressing the pause button on a tape deck as quickly as possible trying to make our friends, laugh. And, that activity has morphed and changed into releasing albums and doing stuff on TV and on YouTube and touring America and playing at Glastonbury [00:35:25] every year. So, you never know where something is going to lead you, and the more niche and weird the thing is that you're doing, just stick with that, because who knows where it will go.

Rick: Nice and weird is good.



Cassetteboy: [00:35:43] Yes.

Rick: Thanks again.