

“Should I Stay or Should I Rock the Casbah?”
Popular Music Allusion & Easter Eggs in *Californication*

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<p>Amerikkalaisen Tom Kapinosin luoma <i>Californication</i> (2007–2014) on mustalla huumorilla sävytetty draamasarja alkoholisoituneesta ja rietastelevasta kirjailijasta, Hank Moodysta, sekä hänen edesottamuksistaan seksin, huumeiden ja rock ’n’ rollin täyhteisessä Los Angelesissa. Muista draamasarjoista <i>Californicationin</i> erottaa sen erityisen läheinen suhde populaarimusiikkiin, joka esiintyy monitasoisina viittauksina niin sarjan soundtrackissa ja dialogissa, kuin myös juonessa ja hahmojen nimissäkin.</p> <p>Tämän kandidaatintutkielman tarkoituksena on listata millaisia erilaisia viittauksia populaarimusiikkiin <i>Californication</i> sisältää, sekä selvittää millaisilla tavoilla niitä sarjassa hyödynnetään. Lisäksi tutkielmassa pyritään analysoimaan yleisellä tasolla kyseisten viittauksien funktioita sekä vaikutuksia katsojaan. Tutkielman materiaalina toimivat neljä jaksoa sarjan kolmelta ensimmäiseltä tuotantokaudelta, jotka poimittiin niiden intertekstuaalisen sisällön määrää ja laatua silmällä pitäen. Jaksoista löytyneet viittaukset listattiin ja luokiteltiin tyyppiin mukaan, jotka olivat 1. rekvisiitta & kuvauspaikka, 2. dialogi, 3. hahmot sekä 4. cameooolit. Viittausten funktiot jaettiin myös kolmeen päätyyppiin: 1. juonen edistäminen, 2. huumori sekä 3. piilotetut viittaukset eli ”pääsiäismunat”. Luokittelun lisäksi jokaisesta jaksosta laadittiin myös tarkempi kirjallinen analyysi.</p> <p>Tutkimus osoitti, että 74:stä viittauksesta useimmat toimittivat samanaikaisesti useampaa virkaa ja, että näistä merkittävimmät kategoriat olivat dialogi ja huumori. Määrällisesti eniten viittauksia löytyi toisen kauden ensimmäisestä jaksosta, jonka tapahtumat sijoittuvatkin musiikkimaailmaan. Suppeasta aineistosta johtuen lisätutkimusta aiheesta kuitenkin vaaditaan laajemman kuvan muodostamiseksi. Koska tämänlaista poikkimediallista yhdistelmää ei aiemmin ole tutkittu intertekstuaalisuuden kontekstissa, antaa tämä tutkielma potentiaalisen pohjan jatkotutkimukselle sekä löydösten soveltamiselle tulevaisuudessa.</p>	
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1 INTRODUCTION

Nearly anyone who has watched some television in their lifetime has most likely also noticed the presence of music in the shows at some point. From the 1980's onwards, with the introduction of MTV, even more so. Usually, the music is on the background, accompanying the visuals and setting the mood for the scenes. Sometimes it is more on the nose, carrying the story or at least emphasizing or contrasting what is happening.

Then there might also be some diegetic music, which means that the source of the music is on the screen and the characters may even interact with it. In some of the series' dialogue, there might even be some references to music that is not even present otherwise. There might be cameos by bands or artists, or the creators of the show might have slipped in one or two more obscure references to one of their favorite musical acts on the background or the props. These kinds of interactions with music and television happen all the time, but interestingly, despite the mainly non-musical setting of the show, these elements are very prominent in *Californication*. This article researches the show's popular music related references and their functions this research will attempt to discover and display.

Californication is an American dark comedy/drama series created by Tom Kapinos, which follows the life and the exploits of Hank Moody, an alcoholic novelist and a borderline sex addict. The series aired originally on Showtime from 2007 to 2014, spanning seven seasons. The story of the show centers around Hank's struggles with writing, moving to California and his attempts at reconciling with his estranged family, while simultaneously attempting to survive in the chaotic Los Angeles world of sex, drugs and rock 'n' roll.

As the premise of the show indicates, rock culture, along with all types of popular music, plays a significant part in the overall aesthetic of the series. This can be heard in the very knowingly composed soundtrack of the show, which features a plenitude of classic rock songs, ranging from the opening scene's "You Can't Always Get What You Want" by the Rolling Stones to Nirvana's "Heart-Shaped Box" and beyond. What sets *Californication* apart from most other shows, though, is how the popular music imagery and references are also inseparably intertwined with all the other aspects of the series, and how it utilizes rock 'n' roll and other popular music related allusion in the dialogue and events occurring in the show.

Despite the wide selection of studies on intertextuality and allusion, I was not able to find any studies on cross-media intertextuality with this type of combination of music related references and television drama. Not to mention ones that explain the reasons the allusions are used. To fill in this gap, I chose *Californication*, a television show with a heavy emphasis on various popular music related references in the script, the sets and its soundtrack, as a subject for this study.

2 BACKGROUND

As foreshadowed with the introduction, this research focuses on the cross-media intertextuality and allusions related to popular music and the television series, *Californication*. In the following chapter, I will provide more in-depth description of the terms and concepts discussed in the thesis, and how they have been used in relation with the show. I will also shed some light on how this present study relates to others with similar subjects.

2.1 INTERTEXTUALITY

Intertextuality, greatly simplified, means the references made in a text to another, and their relationship between each other. Heikkinen (2015, 100.) further defines intertextuality as “mixing of different elements, intertwining” and continues to describe it as a constitutive part of textuality or even its synonym. In a wider context, the word can also be applied to all the other media and its interpretation in a similar fashion. Research into intertextuality also sometimes focuses on one author’s allusions to another author in a different art form, or to overall culture and common knowledge, hence the further descriptive word cross-media.

Other scholars have discussed the functions of using allusion in television from the standpoint of humor (Halttunen 2016, Hepola 2019, Kinnula 2012), and how it affects the viewer, listener or reader and how the references to other media are supposed to be interpreted. Some have also approached intertextuality in songs regarding television and film (Walden, 2018).

2.2 ALLUSION

Allusion, in turn, is an aspect of intertextuality. According to Montgomery (2007: 156), it means specifically implicit reference. It is commonly used in writing to place a text into a tradition or to add extra layers of meaning and metaphor. Allusion can also be used to flatter the reader and heighten their sense of superiority, for example, in a situation when they have noticed a concealed allusion their peers have not, or to create a sense of belonging to a group or a culture when allusion is specifically directed to, and thus, perhaps only accessible for one set of people (Montgomery 2007: 157.). In the case of the subject of this study, allusion is often used for the knowledgeable and the more keen-eyed fans of rock 'n' roll and heavy metal music.

The allusion depends on the cultural knowledge of the writer and displays their ownership on the material they are referencing. By allusion, the author may also deliberately position the reader in a desired way (Montgomery 2007: 157.). The knowledge can range from common areas to something very specific and personal. An example of the positioning can be lifted from the series, as the character Lew Ashby shares obvious traits with F. Scott Fitzgerald's Jay "The Great" Gatsby, which makes the viewer see the character and his story as a parallel or a juxtaposition of the other's.

Montgomery (2007, 157-158.) also lists four common ways to allude: 1. Verbal Reference, such as mentioning something or someone by name or, for instance, reciting a line from a poem or a song. 2. Epitaph, as often used in the beginning of novels. 3. Character Names and 4. Titles. The last two can be directly borrowed names, puns or parodies, as is the case with many allusions in *Californication*.

2.3 EASTER EGGS

Easter Eggs are hidden verbal or visual messages, features or references in films, video games and other media which are used to reward the audience that goes the one extra mile to find them (Wolf 2012: 177). The word in this meaning has its origin in a hidden message in the 1979 game *Adventure for Atari 2600*, which eventually led the company to encourage its developers to hide similar secret messages and such for the players to hunt like "Easter Eggs" (Pogue 2019).

One could argue that Easter Eggs are just a type of allusion, and they usually do work rather similarly to Montgomery's description (2007: 157). However, in this study, I decided to

differentiate Easter Eggs from other allusions as they more often seem to appear in some physical form on the screen, instead as a part of the characters' verbal communication. Moreover, Easter Eggs tend to be more fleeting and detached from the other content of the scenes they appear in. I also base my decision on the fact that Easter Eggs hail from a different tradition than the original literary allusion.

3 AIM, DATA AND METHODS

3.1 AIM

The first aim of this study is to determine which types of popular music references and allusions are made in the show and the second is to infer their intended purposes, such as target groups, humor, flattery of the more observant or knowledgeable viewers.

Research questions:

1. What types of popular music allusions and Easter Eggs are found in *Californication*?
2. What are the functions of these allusions and Easter Eggs regarding the audience?

3.2 DATA

I used four episodes from the first three seasons of the series. I chose the early seasons because they set, as I see it, the tone and the basis of the show. The seasons also contain the core events, around which the whole story is built on, and from which the other storylines are spun out of. The episodes picked out for the analysis were chosen on account of the amount and the diversity of popular music references found in them during preliminary observations.

The first episode of the series, titled "Pilot", sets the tone of the series, and introduces the style and some of the most memorable references in the show. From the first season also, the episode titled "The Whore of Babylon" includes more of the humoristic references in the dialogue and the names of the characters. Because of its more music-focused storyline, the second season has an abundance of adequate references and the first episode, "Slip of the Tongue", gives a remarkable example of this. The premiere of the third season, "Wish You Were Here", returns to more literary oriented setting, but still showcases a few well-thought-out allusions.

3.3 METHODS

The research methods used in this study range from plain observation and note-taking (preliminary and analytic viewings) to a mixture between quantitative and qualitative techniques, such as counting and categorizing the findings and then verbally describing and analyzing them. The following chapter discusses the characteristics of these methods and how I have utilized them in my analysis, in addition to the reasons for choosing them for this research.

QUALITATIVE & QUANTITATIVE RESEARCH TECHNIQUES

Even when a study is mostly qualitative as is the case with this one, it can include characteristics of quantitative research as well. Creswell (1994) acknowledges the common distinction between the verbal nature of qualitative analysis and the more direct, countable results of quantitative research, but continues to demonstrate that the analytical techniques of both methods usually go hand in hand, resulting in mixed method research, which tends to lean more towards one or the other methodology. One could even see fully qualitative and quantitative research simply as the opposing ends of a continuum as Pan (2017) explains it when talking about writing literary reviews. Pan (2017) also suggests that a person studying the art of literary review will benefit from constructing a qualitative analysis based on quantitative material, which is, in a way, how I have modeled this thesis.

For this study, I chose the quantitative method of counting and categorization as starting point, because organizing the findings in tables would simplify the reviewing process along the way. The way I have done it, is that I have listed all the found allusions in tables and in chronological order for easier viewing. There is, however, one exception, which is clearly marked and explained in the text. I have also divided the allusions into seven categories by their type. The types are: 1. Props and locations, 2. Dialogue, 3. Characters and 4. Cameos. All the categories have their own columns. I have also categorized them in separate columns by their function in the following fashion: A. Plot Point, B. Humor and C. Easter Egg. In addition to this, I have also mentioned if the episode's name carries a significant allusion. In the analysis, I will use the words allusion and reference interchangeably to keep the text from being too repetitive.

The qualitative nature of this paper comes from the observation and the further written out descriptions of the findings. Since I was unable to obtain any previous research of this kind, I had to rely on my personal interpretations of the allusions, with the occasional aid of additional research on popular music and the series itself. While doing so, I have laid the groundwork for further analysis, while rather examining the phenomenon than trying to offer all-compassing answers to the questions proposed earlier in this chapter, or to give any universal tools to work with material like this.

In the following pages I will attempt to apply previously presented techniques to the episodes of *Californication*. I will do so by pointing out and listing the references made in the series, naming the type of allusion and its presumed functions on the viewer. For this, I will use Montgomery's framework to begin, with adding layers of detail as much as I am able with my own knowledge of the popular music and culture. I will also use outside sources to gather information and to come across different viewpoints to make a logical and as coherent synthesis of the interpretations.

4 ANALYSIS

In this section, there are four parts, all of them dedicated to one episode of the show. I have also listed and categorized my findings in to four tables, with the further, personal and qualitative analysis of the allusions following the table.

4.1 PILOT

Table 1. Season 1, Episode 2: "Pilot"

Allusion	Description & Explanation	1	2	3	4	A	B	C
K-Fed	Nickname of Kevin Federline, a dancer and a rap artist. Best known for his relationship with Britney Spears. Hank ridicules a thuggish man by calling him K-Fed in an argument.		X	X			X	
Becca's Attire & Accessories	In a scene where Hank meets his daughter Becca and her mother Karen, Becca can be seen sporting rock-themed clothes and jewelry. There are also several band patches on her bag.	X						
Yellow Submarine	A 1968 animated film inspired by the Beatles. Hank questions his daughter's film choice when she wants to watch the <i>Pirates of the Caribbean</i> .		X				X	

Crazy Little Thing Called Love	A 1979 hit song by Queen. In the series, the name of the filmatization made from Hank's book, God Hates Us All.	X	X			X	X	
God Hates Us All	A 2001 album by Slayer. The name of Hank's bestselling novel. Most of Hank's books are named after albums by Slayer, one other example being Seasons in the Abyss.	X	X			X		

The first allusion in the episode is a cultural one and it refers to Kevin Federline and Britney Spears' tumultuous and widely publicized relationship (2004-2007) as well as his ill-fated ventures in rap music, which had made him a household name at the time and an easily recognizable target for a joke. The character Hank calls "K-Fed" is an apparent caricature of an untalented white rapper like Federline. To further the connection, the character also appears to be, or to live with, a musical artist. This interpretation is made from the gold records which can be seen on the wall of the bedroom in his house. The character's wife is also a blonde woman who is somewhat reminiscent of Britney Spears.

Allusions made later in the episodes can be divided in plot-related references and one-off jokes. As stated in the chart, the "Crazy Little Thing Called Love" and the "God Hates Us All" references tie in together as the names of Hank's novel and the film made from the book. The Hollywood producers diluted Hank's heavy and dark "thrash metal" book into a romantic comedy with a light-hearted soft rock title. One more meta-level was added to Hank's book *God Hates Us All* when it was published as a real-life novel in 2011, ghostwritten by a writer and poker player Jonathan Grotstein. Out of the rock-oriented allusions, the "Yellow Submarine" one is used solely in a humorous exchange between Hank and Becca, where they argue if they should watch something to "expand (her) cinematic horizons" instead of *Pirates of the Caribbean*, a film which was inspired, as Hank indicates, by a theme park ride.

The little nods mentioned earlier can be seen in the episode (as well throughout the series) in Becca's attire and the accessories. Her room is also laden with rock 'n' roll and heavy metal paraphernalia. The whole character is clearly designed with the gothic advertising mascot, *Emily the Strange*, in mind. The fact is shown later in the show when she has some brand merchandise with her. *The Emily the Strange* brand itself has ties to the gothic subculture and music, since there was, for instance, a limited-edition signature Epiphone SG guitar made with Emily designs and colors in the early 2000's. The patches on her bag include, for example,

Green Day and *the Distillers*, both of which are Californian punk rock bands that were quite popular at the beginning of the millennium.

4.2 THE WHORE OF BABYLON

Table 2. Season 1, Episode 3: “The Whore of Babylon”

Allusion	Description & Explanation	1	2	3	4	A	B	C
The Episode Name	A biblical figure widely referred to in art. This could be an allusion to Leonard Cohen’s song <i>Is This What You Wanted</i> , considering the context.							
Rock Out with Your Cock Out	A popular phrase, but it is worth to mention, since the show has several other references to them, that the Red Hot Chili Peppers have an unofficial album with the same name. The phrase is also used in the song <i>Rock Out</i> by Motörhead.		X				X	
Mapplethorpe Shoot	Robert Mapplethorpe, an American photographer known for his controversial black and white photographs.		X				X	
Cat Stevens	The nom de plume of Yusuf Islam. A British singer-songwriter from the 1970’s. In the series Cat Stevens is the pet dog of one of Hank’s intimate affiliates, Meredith.			X			X	
Dani California	A 2006 hit single by the Red Hot Chili Peppers and a frequent character in their other songs also. Dani is the mischievous secretary of Hank’s best friend Charlie.			X				
Should I Stay or Should I Rock the Casbah	Two hit songs by the Clash <i>Should I Stay or Should I Go</i> and <i>Rock the Casbah</i> from their 1980 album, <i>Combat Rock</i> . The pun is uttered by Hank.		X				X	
California Sun	A song by Joe Jones in 1960. Later also recorded by the Ramones for their album <i>Leave Home</i> .		X					

Hank uses the phrase “rock out with your cock out” in a humorous manner, while trying to exit the situation without conflict, when he interrupted Meredith’s date. He does a French

impression and uses the phrase to affirm the man she was with to continue his endeavors with her, while simultaneously flirting with her.

I included Robert Mapplethorpe here since he was a seminal figure in the 1970's punk movement in New York. He also frequently collaborated with his then-girlfriend, Patti Smith. The cover of her album *Horses* being one of Mapplethorpe's most famous photographs. In the scene Hank jokes about his bedroom looking like "a Mapplethorpe shoot with less cock", a reference to Mapplethorpe's prominent theme of homosexuality in his photography.

The dog, Cat Stevens, was gifted to Meredith by a married man with whom she is in love with but who got left behind after she had to escape when the man's wife came home early. In the episode, Cat Stevens is used for humor regarding his name, and later, as a plot point when Hank decides to help Meredith to steal him back from the married man. Hank also calls the dog by the artist's real name, Yusuf Islam and tells him that "Be Straight" is a good song. Strangely enough, Cat Stevens does not seem to have a song by that name, but I managed to find two examples of misheard lyrics for the song *Peace Train*, where the song title had been heard as "Be Straight". When I listened to the line again it sounded as if he, in fact, said, "Peace Train", but the subtitles explicitly said, "Be Straight". This could have been intentional joke or a plain mistake. The words also appear on Stevens' song, "But I Might Die Tonight", but the connection seems a little less plausible, since it is mentioned only once in the middle of the song and has nothing to do with the title directly.

Dani's name is first seen in an e-mail to his boss, Charlie. There is a link to the website *Suicidegirls.com*, which is an adult pin-up site specializing in alternative models. Her profile name on the site is, DaniCA, a stylized version of Dani California. Later, Hank makes the witty and humorous amalgamation of the Clash songs' names when asking whether he should leave after bringing presents to Becca and Karen. In the closing scene Hank is writing a blog entry in which Hank tells that he is "rotting away in the California sun". This might only have the literal meaning, but considering the way the show uses rock music related vocabulary, the words are probably chosen with the Ramones' version in mind.

4.3 SLIP OF THE TONGUE

Table 3. Season 2, Episode 1: "Slip of the Tongue"

Allusion	Description & Explanation	1	2	3	4	A	B	C
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Episode Name	A 1989 Whitesnake hit album. Also used as a plot point when Hank accidentally performs cunnilingus on the wrong woman.					X	X	
Hot Diggity	Hot Diggity (Dog Ziggity Boom), a popular song by Al Hoffmann and Dick Manning, recorded by Perry Como in 1956. Hank uses this as an exclamation of surprise.		X				X	
Gibson Guitar Hero	A popular video game franchise in which the player plays classic rock and metal songs on a controller modeled after a guitar or drums. Hank's daughter Becca is playing the game when he enters the house.	X					X	
Raining Blood	A 1986 song by thrash metal band Slayer. Becca plays the song on Guitar Hero in the scene described above. The name of the song can be seen on the TV screen also.	X					X	
Avid Turntable	A prop most likely included for marketing purposes, but besides the hi-fi products, the company is a famous studio equipment developer.	X						X
Shrine to Norwegian Death Metal	A reference to the early 1990's infamous "Black Circle" of extreme metal bands based in and around Oslo and the heavy metal subculture inspired them. In the scene Hank describes Becca's room as one.		X				X	
Livin' la Vida Loca	A 1999 hit song by Ricky Martin. The "Surfer Girl" uses this reference to describe what she has been doing lately.		X				X	
It's Hard Out There for a Pimp	A song written by the hip hop outfit Three 6 Mafia with Cedric Coleman for the 2005 film <i>Hustle & Flow</i> . Hank uses the reference to reply to the comment mentioned in the previous column.		X				X	
Pete Wentz	The bassist of the pop rock group Fall Out Boy who makes a cameo in the episode as a party guest.			X	X		X	

A Crazy Little Thing Called Love 2	A billboard advertising a sequel to the movie made from Hank's novel. More information in table 1.	X					X	
Vas Def *Used multiple times.	A wordplay on <i>vas deferens</i> and the name of hip-hop artist Mos Def, and also, a slang version of saying "most definitely". Hank makes this pun in the light of his recent vasectomy.		X				X	
Excitable Boy	A 1978 album and its title track by Warren Zevon. Charlie's wife, Marcy refers to him with the name.		X				X	
Lew Ashby & Rick Rubin's Mansion	Rick Rubin is a famous music producer. His Hollywood mansion is used for exterior shots of Lew Ashby's house.	X						X
Promises	A Malibu rehab center where several artists have been treated. Charlie asks Marcy if she wants to go back to Promises for rehab.		X					
Jimmy Page's Guitar	A prop Gibson SG Doubleneck famously used by Led Zeppelin guitarist Jimmy Page can be seen on background of the scene.	X						X
Hallway Paraphernalia	An abundance of music related objects can be seen on the walls of Lew's Mansion.	X						X
Marshall Stack	A Marshall amplifier stack can be seen in Lew's living room. The manufacturer is one of the most famous and used in rock history.	X						X
Slipknot Shirt	One of the guests at Lew Ashby's party is wearing a Slipknot t-shirt.	X						X
Sheri Moon Zombie	An American actor and fashion designer who makes a cameo as a nurse in the episode.		X	X				

In the second season of the show, Hank is commissioned to write the biography of a famed rock producer, Lew Ashby. A significant part of this episode takes place in the rich producer's mansion, so there was an abundance of props with popular music-related Easter Eggs. I have included here the most obvious ones and some of the references that were a little more

unnoticeable, but I could recognize knowing the bands or artists. I also utilized the credits to discover the cameo of Sheri Moon Zombie, since I did not recognize her.

The name “Slip of the Tongue”, as stated in the chart, is a major plot point in the episode used to move the story forward. The accidental cunnilingus scene is also so unbelievable and over-the-top that it is ridiculously funny and adding the music reference further enhances the humorous effect. The next humorous allusion, “Hot Diggity”, is a phrase popularized by Perry Como with his song and it is apparently an idiom regarded as basic knowledge, but I included it because of its musical origins. Hank uses the words as a reaction to Karen’s sudden approval of sex.

A considerable amount of allusive dialogue and artifacts can be found in the scene where Becca is playing the video game, Guitar Hero. A video game which had a significant part in revitalizing interest in classic rock and heavy metal music for the younger generations during the early 2000’s (Walker, 2014) and was at the height of its popularity at the time. Reasons for its inclusion into the show can be divided into three main points.

Firstly, the game’s popularity among young people, like Becca, during the time of filming makes it a quite logical inclusion. Secondly, it fits the theme of classic rock and metal which the creators of the show are clearly fond of. And thirdly, it creates a setup for a humoristic situation. In the scene, Becca’s intensity while playing can be received as funny along with the obvious contradiction in Hank’s reaction to Slayer’s music, which is playing in the game. Slayer being the band whose songs most of his books have been named after.

There is also another nod at rock ‘n’ roll music to be found in the controller of the game, which is modeled after a Gibson Les Paul, a guitar that is an iconic mainstay in the rock ‘n’ roll canon. The controller is apparently also licensed by the company since it has the Gibson trademark logo on it.

In the same scene, during an exchange between Hank, Karen and Becca, Hank describes Becca’s room as a “shrine to Norwegian death metal”, at which Becca later replies, “it’s black metal, not Norwegian”. This is a direct reference to the infamous black metal scene based mostly in Oslo, Norway in the 1990’s and the subculture inspired by them. In addition to the allusion and the line being a witty remark, there is also a mistake in the dialogue, which makes the lines even funnier. Becca, who is supposed to be the one more knowledgeable of the music in question, corrects Hank incorrectly by saying the music is black metal and not Norwegian. The mistake could be intentional for humorous purposes, but it seems like the actors confused

their lines and kept acting, nevertheless. The more logical lines would have been “shrine to Norwegian black metal” because of the black metal scene’s occultist nature and “it’s death metal, not Norwegian” since the death metal scene is more commonly associated with American and Swedish bands, such as Morbid Angel or Entombed.

Later in the episode, during the banter between the Surfer Girl and Hank, they use pop music allusions in a humorous way, possibly also referring to their age difference. Since Surfer Girl uses an outdated music reference to answer Hank, who is much older than her, he replies in a clever, self-aware manner “It’s hard out there for a pimp”, which is a line from a quite recent rap song. Knowing that hip-hop is something which is hugely popular with younger audience and he himself has little knowledge about.

The appearance of Pete Wentz is the first actual cameo in this patch of data, although second in the episode, after Sheri Moon Zombie, for the aforementioned reason. He plays guitar to Becca in a pool party and is told by Hank to leave. After that he calls Hank a “dick” for some additional humorous effect for his surprise cameo. The band he plays in, Fall Out Boy, was at the highest point of their popularity in the latter part of the 2000’s, which is probably the reason for his cameo. In the camera run after the scene cuts to another, a billboard for A Crazy Little Thing Called Love 2 can be briefly seen with the same picture as the first one, only with an added baby between the main characters. This is a funny Easter Egg for the keen-eyed viewers of the first season.

In a scene, where Hank, Karen, Charlie and Marcy are at a restaurant, they have a conversation about Hank’s vasectomy which leads into Charlie’s premature ejaculation problem. Marcy then refers to Charlie as an “excitable boy”, after Warren Zevon’s album. Warren Zevon is one of Hank’s favorite artists and there are numerous references to his music throughout the series. The *Promises* exchange is also between Marcy and Charlie, after they leave the restaurant to join their friends at a big mansion party held by a famous rock producer, Lew Ashby. In the party Marcy, a former drug addict, decides to use cocaine to the chagrin of his husband. Charlie then inquires if she wants to go through rehab at Promises again. I included the rehab center because it is a famous *Malibu-style* rehab center which grants the patients more freedom than most and is, therefore, often favored by famous artists and actors.

The rock producer, Lew Ashby, is a character quite apparently modeled after Jay Gatsby from the F. Scott Fitzgerald novel *The Great Gatsby*, with the presumption affirmed by the following episode’s name “The Great Ashby”. The character is also, perhaps even more overtly, made to

resemble the real-life music producer Rick Rubin. The similarities with the latter go from his profession as a producer to as far as the character actually “living in his mansion”. This means that the exterior (and perhaps some of the interior) shots of Lew Ashby’s mansion are, in fact, shots of Rick Rubin’s Laurel Canyon mansion. Rubin is known for his incredible ability to produce huge hit songs and albums for a wide selection of famous artists ranging from Eminem and Johnny Cash to Slayer and the Red Hot Chili Peppers. The trait is also a defining one for the Lew Ashby character.

The rest of the references are artifacts from Ashby’s mansion. At first, they might seem as to be props chosen at random, but very likely that they have been deliberately chosen, since most of the artists and the bands presented in these Easter Egg-type props are mentioned in other episodes of the show as well. Moreover, Hank stops to inspect some of the objects in certain scenes, which also leads the viewer to pay more attention to them.

The first Easter Egg is a Gibson SG Doubleneck guitar famously used by Jimmy Page of Led Zeppelin, which is laying on an armchair in the room where Hank and Karen hide for some privacy to themselves. There are two other guitars in the room, but I could not find any significance to them. When Hank leaves the room to inspect his vasectomy stitches, he walks through a hallway which is overflowing with rock music paraphernalia and memorabilia. Below is a list of the posters, records and photographs and where they can be seen. In addition to these, there were several others I could not identify well enough.

The items, which can be seen when Hank first enters the hallway, are: An unidentified Slayer poster over Hank’s shoulder, Rob Zombie’s *Hellbilly Deluxe* gold record in the middle of the background, Slayer - *Christ Illusion* poster over Zombie’s gold record, Slayer - *Reign in Blood* record cover in the top left corner of the shot and The Dangerous Summer - *If You Could Only Keep Me Alive* poster on the left wall. When Hank returns three more Slayer posters and records can be seen. These include yet another *Christ Illusion*, *Divine Intervention* and *God Hates us All*, all on the right wall.

In the scene where the confrontation between Hank and the woman he accidentally performed cunnilingus on happens, some music related objects can be found. From them, I have included the Slipknot shirt and the Marshall stack here because of their easy identifiability. A guest is wearing the t-shirt under his denim jacket behind Ashby and Hank during their conversation. He also stands in front of the amplifier stack in the scene. There could have been other artifacts as well but these two were the only ones I was able to recognize. I included Sheri Moon

Zombie’s cameo in the end of the chart, as I mentioned before, due to her name in the end credits. The role she played in the beginning of the episode, was a flirty nurse at the clinic where Hank was vasectomized. She also ties in with an Easter Egg from the paraphernalia hallway as Rob Zombie, whose golden record was on the wall, is her husband.

4.4 WISH YOU WERE HERE

Table 4. Season 3, Episode 1: “Wish You Were Here”

Allusion	Description & Explanation	1	2	3	4	A	B	C
Episode Name	The title track of the 1975 Pink Floyd album. In the episode the name refers to Karen’s departure for New York.					X		
Angry Inch & Damage Case	Possible references to the musical <i>Hedwig and the Angry Inch</i> (1998) or the 2003 <i>Type O Negative</i> song inspired by the musical and the 1979 song by <i>Motörhead</i> .		X				X	
Crack the Skye	A 2009 album by the heavy metal band Mastodon. In the show, a book by Richard Bates.		X					
Hate the Game Don’t Hate the Playa	<i>Don’t Hate the Playa</i> is a 1999 song by Ice-T. The phrase and its variations are widely used in association with rap culture.		X				X	
What’s the Story, Morning Glory?	The 1995 album by Oasis. Including their biggest hits <i>Wonderwall</i> , <i>Don’t Look Back in Anger</i> and <i>Champagne Supernova</i> .		X				X	

In the third season Hank finds himself working as a college professor, due to no-one being interested in publishing his works. Owing to the setting, this season has far less music related allusions than the previous one. The title *Wish You Were Here* is a reference to Karen leaving Los Angeles to New York, and also, to the popular *Pink Floyd* song of the same name. In an early part of the episode Hank again mentions the *A Crazy Little Thing Called Love* movies but I left them out of the chart since they were handled in the analysis of the earlier seasons, making the remark merely a throwback.

Further down the episode, when Marcy and Charlie are fighting over the ownership of their house after their divorce, she says everything would be different had he not “tried to shove (his) angry inch into every damage case that crosses (his) path”. *Angry Inch* and *Damage Case* could be references to the musical *Hedwig and the Angry Inch* or the songs by Type O Negative and Motörhead. I suspected this, again, when considering the show’s affinity for rock music

references, and the fact that I could not find any evidence of other origins for the words in this context.

When Hank is invited to dinner at Koons' (Becca's friend and her family), he meets Richard Bates whom he admires as a writer. Hank praises Bates' novel *Crack the Sky*, the name of which is an allusion to a *Mastodon* album. The only difference is the spelling, since the album's name is written as *Crack the Skye*, in honor of the bands' drummers' deceased sister. In the show both books written by Richard Bates, that are mentioned, are named after Mastodon albums, the other being *Blood Mountain*.

During the dinner Hank has a disagreement with Sandy Koons, Becca's friends' father and the dean of the college where he is later invited to teach. During the dispute Hank states, "hate the game, not the player", which is a phrase popularized by Ice-T in the late 1990's. At the same dinner table Hank poses a question for Bates' teaching assistant, "What's your story, morning glory?" to get acquainted with her. The line refers to the massively popular hit album by the British band, Oasis.

5 CONCLUSION

In the four episodes examined for this study, there was a total of 74 allusions found, of which several belonged into at least two different categories. The dialogue and humor categories resulted in 21 references each and were mostly found in the same allusions. Many of the references were used to describe something or as reaction to a situation or a statement. There was only one actual location which was of music related significance since I excluded the cut-scenes to focus on the actual locations.

There were two character's names alluding to popular music in the analysis, of which Lew Ashby carried markedly more significance. It is worth mentioning that the series uses this vehicle for allusion more frequently than represented in the charts. One example of this was a character called Abbie Rhodes, who appeared in an excluded episode. Her name is a wordplay and a combination of Abbey Road, an album by the Beatles and a type of organ often used in a wide range of different musical genres. After the first episode, all the allusions filling my requirements of a plot point were either episode names or characters in the show.

All six of the presented references falling into the Easter Egg category came from the second season's premiere, which was also expected due to the storyline and theme of the season. It is apparent that many of the Easter Eggs were included deliberately to either amuse or as nods toward rock 'n' roll music's history for the fans to discover. It is also quite probable that some of the allusions were inserted in the scenes for multiple purposes, either deliberately or acquiring the further levels of intertextuality during the viewers interpretation of them. The reason for the inclusion could also have been for the sake of product placement, which somewhat indicates that the people behind the show, and the companies acquiring space for the advertisement, were aware of the audience's interest in such products.

For this study, I examined four episodes of the show, but given the number of similar allusions made throughout the show, a more complete look at the series will be needed to fully understand the way intertextuality between popular music and the series is used. Unfortunately, due to the space-related constraints, I had to narrow down the number of episodes presented here.

That said, the series provided a fruitful ground to begin this type of research on cross-media intertextuality. Despite the abundance of the suitable material gathered for this thesis (or maybe even for the same exact reason) further studies are needed to comprehend and systematically recount the ways the popular music references work and are used in television or film. Perhaps ultimately a synthesis and a summary could be made with a continuation of this research, combined with previous studies focused on solely the score and the soundtrack related references.

Furthermore, it is worth to mention that in analyzing the functions, I only utilized my own reactions as viewer, while also attempting to emphatically set myself in the possible positions that other viewers could be in. For this reason, I must acknowledge that most of the interpretations are subjective, and there might be other ways to see the references and their effect on the viewer. Also, worth mentioning is the fact that I was previously familiar with the episodes of the show, so there are bound to be some interpretations that have been built throughout time with different levels of understanding and misunderstanding stacking on top of each other and intertwining with my own connotations. For these reasons it would be interesting and, perhaps, enlightening to utilize a focus group to further study how the viewers interpret the references. Also, conducting interviews with the show's writers to gain access to the original intentions behind the allusions would create intriguing material for a comparison.

But ultimately, this research is only meant to be a scratch on the surface of popular music allusion in television. Because there were no similar studies conducted before with the same aim and focus, I hope this study can be used as a basis for further study on the subject matter. I also wish not to resolve anything completely in a quantitative or universally applicable manner, but to raise questions and conversation, which could lead to new findings in the long run.

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