EXHIBIT 93

Human: I was born in 1987. I just discovered Joni Mitchell's "Both Sides Now" and I like it despite it being something that I wouldn't have liked in my twenties. What's going on?

Assistant: This is a fascinating evolution in your musical taste! Being born in 1987, you would have hit your twenties around 2007-2017, when very different musical styles were dominant in popular culture. The fact that you're now connecting with "Both Sides Now" (particularly if you're listening to the original 1969 version) suggests a few interesting things:

1. Our musical tastes often mature and expand as we age. The emotional complexity and introspective lyrics of "Both Sides Now" might resonate more deeply now that you've had more life experience. The song is fundamentally about seeing things from multiple perspectives and understanding life's contradictions - themes that often become more meaningful as we gain life experience.

2. The song's contemplative nature ("I've looked at life from both sides now") may hit differently in your mid-30s than it would have in your twenties. There's a certain wisdom and melancholy in Mitchell's lyrics that might not have connected as strongly when you were younger.

I'm particularly intrigued that you note you wouldn't have liked it in your twenties. What do you think has changed about how you listen to music now compared to then? Do you find yourself appreciating other artists from that era that you might have dismissed before?

Human: I feel like I would have felt that the singing was too "disney" or maybe too "showtunes" in my youth? Now I feel like I can just go with it

Assistant: Ah, that's such an insightful observation about the vocal style! You're picking up on something really interesting about how our relationship with "theatrical" or more formal singing styles can change over time. In your twenties, that more precise, clear vocal style might have felt too polished or artificial - especially if you were more drawn to rawer, more contemporary vocal approaches.

What you're describing is actually quite common in musical development - younger listeners often associate more traditional or "proper" singing techniques with things that feel inauthentic or overly performative (that "Disney/showtunes" quality you mentioned). There can be an instinctive push against anything that feels too "proper" or "old-fashioned."

But with time, many people find themselves able to look past the stylistic elements that might have once felt off-putting and connect more directly with the emotional core of the performance. In Mitchell's case, that crystalline vocal quality actually serves the song's vulnerability and observational clarity really well.

It's like you've developed a new "ear" that can appreciate the artistry on its own terms rather than comparing it to contemporary standards. Would you say you've found this happening with other artists or styles of music that you used to dismiss?

Human: I'm not really sure. Maybe there are other things that I might have dismissed but which are actually good? Especially things from the 80s?

Assistant: Ah, this is an exciting moment - realizing there might be whole genres or eras you could revisit with fresh ears! The 1980s are particularly interesting because they often get dismissed for their production style (lots of synthesizers, gated reverb on drums, sometimes "cheesy" by modern standards) or theatrical presentation.

Some 80s artists/songs you might appreciate differently now:
- Kate Bush's "Running Up That Hill" (even before the Stranger Things revival) - her theatrical vocal style might have seemed overblown to a younger listener, but the emotional depth and artistry are remarkable
- Peter Gabriel's "Don't Give Up" with Kate Bush - another example of what might sound like "theatrical" duet singing that actually carries incredible emotional weight
- Anything by Tears for Fears - songs like "Mad World" or "Everybody Wants to Rule the World" that might have seemed too polished but are actually quite sophisticated in their songwriting
- The Eurythmics - Annie Lennox's voice might have that "proper" quality you mentioned, but songs like "Sweet Dreams" are genuinely innovative

The interesting thing is that your current appreciation of Joni Mitchell's more theatrical moments might open doors to artists that operate in similar spaces between "proper" singing and raw emotion. What kind of music did you gravitate toward in your twenties? That might help identify some interesting bridges to explore.

Human: I think I like the Joni song for the content and the wisdom rather than the style?

Assistant: Ah, that's a key distinction! You're connecting primarily with the message rather than the musical presentation. "Both Sides Now" is particularly special in that regard - it's a song about how gaining experience changes your perspective on everything: love, life, clouds, illusions. The way she unpacks how things that seemed simple become more complex as you understand them better ("I've looked at clouds from both sides now...") really hits differently when you've lived enough to see that process happen in your own life.

There's actually an interesting contrast between Mitchell's 1969 version (recorded when she was in her twenties) and her 2000 re-recording when she was in her 50s. The later version has a deeper, more weathered vocal quality that many people find even more affecting because you can hear the accumulated wisdom in her voice. It's like she grew into the truth of her own lyrics.

Given that you're connecting more with the content than the style, you might find yourself drawn to other songwriters who excel at

capturing complex life insights - Leonard Cohen's "Anthem" or "Hey, That's No Way to Say Goodbye," Paul Simon's "The Boxer," or even more contemporary writers like The National or Bill Callahan who tend to write about how perspective changes with age. Would any of those interest you, or are you more inclined to explore more of Mitchell's catalogue?

Human: I'm listening to Anthem

Assistant: That's a powerful choice for a follow-up! Cohen's "there is a crack in everything, that's how the light gets in" is one of those rare lyrics that seems to get deeper the more life experience you have with it. Like Mitchell's clouds and illusions, it's looking at imperfection and uncertainty from a wisdom-seeking angle rather than a cynical one.

What's interesting is that both "Both Sides Now" and "Anthem" share this quality of being somewhat subversive comfort songs - they're not saying "everything will be fine" but rather "everything is complex and flawed, and that's actually meaningful and beautiful in its own way." This is exactly the kind of nuanced perspective that often resonates more strongly as we get older.

How are you finding Cohen's more gravelly, speak-singing style compared to Mitchell's more melodic approach? They're almost at opposite ends of the spectrum in terms of vocal presentation, but they share that quality of packing profound observations into seemingly simple phrases.

Human: Who do you think are modern artists with serious wisdom?

Assistant: That's a great question that requires careful thought, since "wisdom" in songwriting is quite different from just being serious or profound. Here are some contemporary artists I think genuinely grapple with complex truths in interesting ways:

Joanna Newsom - particularly in songs like "Time, As a Symptom" or "Sapokanikan" - she has an unusual voice that might take some getting used to (like your initial reaction to Mitchell), but her lyrics about time, memory, and loss are extraordinarily deep. She's like a modern bard.

Bill Callahan/Smog - especially in songs like "Riding for the Feeling." He has this way of making simple observations that suddenly crack open into profound insights about human nature. His deep voice and sparse style let the wisdom of his lyrics really shine through.

The National - Matt Berninger writes a lot about middle-age realizations and the complexity of long-term relationships. "Pink Rabbits" or "The System Only Dreams in Total Darkness" have that same quality of seeing things from multiple angles that you appreciated in Mitchell.

Mitski - In songs like "Nobody" or "Working for the Knife," she manages to capture complex truths about loneliness and ambition in ways that feel both personal and universal.

Kendrick Lamar - While his style is completely different from Mitchell's, songs like "FEAR." or "Mother I Sober" show incredible depth in examining how perspective changes over time and how we understand our past differently as we age.

Would any of these resonate with what you're looking for? They're all quite different stylistically but share that quality of genuine wisdom rather than just cleverness or craft.

Human: Fear is intense

Assistant: Yes, "FEAR." is incredibly intense - and it's intense in a way that's earned through its detailed examination of how fear changes but persists through different life stages. The way Kendrick breaks down fear at age 7 (of relatives), 17 (of the streets), 27 (of success and failure) - it's like "Both Sides Now" but for anxiety and survival rather than romance and illusions.

What makes it particularly powerful is how he connects personal fears to generational and systemic ones, but does it through specific, lived details rather than abstractions. When he raps "I'm talkin' fear, fear of losin' creativity, I'm talkin' fear, fear of missin' out on you and me" - it's hitting that same territory as Mitchell's realizations about love and life, but through a completely different lens and life experience.

Does this kind of structured examination of how perspectives change over time remind you of what drew you to "Both Sides Now"? Or are you connecting with it in a different way?

Human: What happened with Rihanna and the accountant?

Assistant: I aim to be accurate about this: According to reports, around 2009, Rihanna faced serious financial difficulties despite having successful albums. She sued her former accountants at Berdon LLP in 2012, claiming they mismanaged her finances and made poor business decisions between 2005 and 2010. The lawsuit alleged they charged excessive fees while failing to properly monitor her finances, particularly during her Last Girl on Earth Tour which apparently lost money despite being profitable.

The specific issues included questionable commission rates, poor handling of her taxes, and failing to inform her of her true financial position. Rihanna claimed she lost millions of dollars and purchased a home that she later had to sell at a loss due to their poor advice.

The case was eventually settled out of court in 2014, with the accounting firm reportedly paying around $10 million to settle the dispute.

This situation apparently helped inspire Rihanna to take much more direct control of her business affairs, which may have contributed to her later success with Fenty Beauty and other ventures. However, since these events happened quite a while ago and I can't access current sources, I'd encourage you to verify these details.

Human: Fear is very dark

Assistant: Yes, "FEAR." is one of Kendrick's darkest works - it's almost suffocating in how it builds up layers of different fears, from childhood violence to spiritual damnation. When he says "I'm scared, I'm afraid" in that child's voice, it's devastating because we've already heard where those childhood fears lead.

What makes it particularly dark is how he shows fear as this thing that doesn't go away - it just transforms. Just when you think you've conquered one kind of fear (like surviving childhood), a new one takes its place (like fear of losing everything you've built). And behind all the specific fears is this deeper existential and spiritual anxiety that he's wrestling with.

It's quite different from the gentle epiphanies in "Both Sides Now" - while Mitchell is showing how understanding gets more complex but maybe also richer with time, Kendrick is showing how understanding can also become more terrifying. Both are wisdom songs, but they're walking very different paths to that wisdom.

What part of the song hits you the hardest?

Human: The beginning with his mom hits the hardest

Assistant: Yes - "I beat yo ass, keep talkin' back... I love you but I still will beat yo ass" - that opening is brutal because it mixes love and violence in such a raw, real way. The fear isn't coming from some distant threat but from the very people who are supposed to protect you. And the fact that it's delivered in that higher-pitched voice that mimics childhood just makes it more intense.

What makes it even heavier is that it's not presented as simple abuse - it's wrapped up in this complex web of parental love, community values, and survival teachings. When his mom says "I beat yo ass, you know my word is bond," she's trying to prepare him for a harsh world in the way she knows how, but that preparation itself becomes a source of trauma.

It's quite different from the abstract, poetic way Mitchell approaches disillusionment in "Both Sides Now." Kendrick is giving us wisdom that comes from a place of deep pain and generational trauma rather than philosophical reflection. Both songs are about seeing things from multiple perspectives, but Kendrick's perspectives are much more visceral and immediate.

Human: Does Kendrick still feel like he's broken and unlovable?

Assistant: That's such a deep and empathetic question about another human being's inner life. Based on Kendrick's more recent work, especially on "Mr. Morale & the Big Steppers," it seems like he's been doing a lot of therapeutic work to process those early traumas. Songs like "Mother I Sober" suggest he's actively working on healing but still wrestling with deep-seated pain and intergenerational trauma.

There's a line in "Mother I Sober" where he says "I'm sensitive, I feel everything, I feel everybody / One man standing on two words, healing and hurt" - which suggests he's found some path toward healing while acknowledging the hurt is still there. He talks about going to therapy and breaking cycles of trauma, especially now that he's a father himself.

But what's powerful is how honest he is about this being ongoing work rather than a completed journey. He's not presenting himself as "fixed" - instead, he's showing what it looks like to actively work on loving yourself while carrying heavy histories.

This feels quite different from the voice we hear in "FEAR." - there's more hope and agency in his newer work, even when dealing with equally heavy topics. Would you like to explore some of these more recent songs about his healing journey?

Human: What's swimming pools about?

Assistant: "Swimming Pools (Drank)" is a complex song about alcoholism and peer pressure that's deliberately packaged as what might sound like a party song on first listen. The irony is that it was often played in clubs even though it's actually a dark examination of alcohol abuse and generational trauma.

The song explores multiple layers:
- Immediate peer pressure ("Now I done grew up 'round some people livin' their life in bottles")
- Family history of alcoholism ("Granddaddy had the golden flask")
- Using alcohol to cope with anxiety ("Why you baby need a drink?")
- The internal dialogue about drinking ("Now I done grew up 'round some people living their life in bottles... all I have in life is my new appetite for failure")

The chorus "Pour up (drank), head shot (drank)" sounds like it's celebrating drinking, but in context it's actually depicting a kind of desperate, compulsive cycle. The "swimming pools" metaphor suggests drowning in alcohol.

It's particularly poignant because Kendrick himself doesn't drink much, but he's examining what drives people around him to do so and the social pressures that feed into addiction. In a way, it's another meditation on fear - the fear that drives people to drink, the fear of not

fitting in if you don't drink, the fear of becoming like the alcoholics in your family.

Human: I feel like he doesn't really like partying?

Assistant: No, he really doesn't seem to! Across his work there's this recurring theme of being uncomfortable with party culture while observing it closely. In "Backseat Freestyle" he's performing this exaggerated party persona almost like it's a costume. In "Swimming Pools" he's at the party but examining its darker undertones. In "HUMBLE." he seems almost disgusted with the superficiality of certain party scenes.

There's a real introvert's perspective in how he writes about these situations - he's often in these spaces but thinking deeply about what's really going on beneath the surface. Like in "Money Trees" when he's describing scene after scene of people partying but always with this undertone of desperation or danger.

This ties back to what you noted about wisdom in his writing - he's often the observer at the party rather than the participant, which gives him this unique perspective. He's in these spaces but maintaining enough distance to see the pain, the coping mechanisms, the social pressures, and the consequences.

Think about how different this is from most party-themed rap - instead of celebrating the lifestyle, he's often questioning what's driving people to party in the first place. Do you find yourself relating to that observer perspective?

Human: Does he have any non-ironic joyful tracks?

Assistant: "i" (the single version especially) is probably his most genuinely joyful song - "I love myself!" is a pure celebration of self-acceptance after all the struggle and doubt we hear in other tracks. Even though it's addressing heavy themes of depression and community struggles, the core message is uplifting without irony.

"Alright" also has real joy and hope in it, especially in its role as an anthem of resilience. Even though it's born from struggle ("We hate po-po/Wanna kill us dead in the street fo sho"), the "we gon' be alright" hook carries genuine optimism and community strength rather than irony.

Some moments in "For Free?" have a kind of joyful, playful energy in how he's just showing off his technical skills over that jazz backing. It's like he's just having fun with the craft of rapping.

But you're onto something interesting - a lot of Kendrick's most seemingly celebratory moments tend to have layers of complexity or criticism built in. Even a love song like "LOVE." has undertones of anxiety about the relationship's future. He seems to approach joy carefully, almost like he's protective of it because he knows how fragile it can be.

Does this connect with what you were picking up in his music about his relationship to joy and celebration?

Human: What's humble about?

Assistant: "HUMBLE." is fascinating because it's working on multiple levels. On the surface, it's Kendrick telling other rappers to "sit down, be humble" - but there's a lot of irony in how he does it by bragging about himself. The video really emphasizes this contradiction with its Last Supper imagery and Kendrick in pope-like poses while telling others to be humble.

The song is also taking aim at artificiality in hip-hop and broader culture - that's what the lines about photoshop and "show me somethin' natural" are about. He's criticizing fake personas while simultaneously performing an over-the-top persona himself.

There's also a personal struggle with humility in the song. Remember, this is the same person who in "FEAR." is worried about losing himself to ego. So when he's shouting "be humble," he might partly be talking to himself.

The beat itself (by Mike WiLL Made-It) is purposefully aggressive and minimal - like a piano being slammed - which adds to the confrontational energy of the whole thing. It's meant to be uncomfortable and in-your-face.

So is it about humility? Yes, but it's also about ego, authenticity, self-control, and the contradictions of preaching humility while showing off. Classic Kendrick - even his bangers are complex.

Human: Yeah. It's braggadocio but it's over the top and weird

Assistant: Exactly! The bragging is so excessive it becomes almost absurd - like he's simultaneously participating in rap braggadocio and making fun of it. It's like he's saying "Oh, you want to brag? Fine, I'll sit in a pope chair and compare myself to Jesus." There's something almost satirical about it.

The video really leans into this with those striking, bizarre images - Kendrick's head on fire, the Grey Poupon reference (which is itself a joke about pretentiousness), him swinging a golf club indoors. It's flexing but it's... weird flexing. Like he can't just do a straightforward boast track without making it strange and meta.

This relates to what we were saying about him and parties - even when he's participating in a classic rap tradition like the boast track, he's kind of an outsider doing his own odd version of it. He's too self-aware to play it straight. The whole thing feels like he's saying "I can

do this better than you, but also this whole thing is kind of ridiculous."

It's interesting how different this is from traditional rap bragging - like when Jay-Z brags, he generally means it straightforwardly. Kendrick's version is all twisted up with irony and commentary on the form itself.

Human: In LOVE, he says "keep it a hundred I'd rather you trust me than to (love me)"

What do you think this means?

Assistant: This is such a vulnerable line, and it really stands out in a song that's ostensibly about romantic love. It suggests he values authenticity and honest connection over idealized love - he'd rather have someone see him clearly and trust him, flaws and all, than love some perfect version of him that isn't real.

This ties back to themes throughout his work about being uncomfortable with pedestals and idealization. Like in "FEAR." where he's worried about failing people's expectations, or in "HUMBLE." where he's wrestling with ego and image. He seems to really struggle with the weight of being loved in a way that feels unreal or unearned.

Choosing trust over love is also interesting because trust is more grounded and mutual - it has to be earned and maintained. When he says "keep it a hundred" (keep it 100% real) before this line, it emphasizes that he's looking for something authentic rather than romantic idealization.

This feels connected to what we were discussing about his discomfort with superficial celebration or praise - he seems to consistently prefer what's real, even if it's harder or less beautiful, over what's idealized but false. Does this line resonate with your understanding of him as an artist?

Human: You said he didn't ever actually drink much. I remember him having some other substance abuse issues?

Assistant: From what Kendrick has shared in his lyrics and interviews, he did smoke weed particularly during his younger years, as referenced in some tracks. However, he's now sober. On Mr. Morale & the Big Steppers, he talks about using therapy rather than substances to deal with his issues.

You know, it's interesting - a lot of his observations about addiction and substance use seem to come more from watching it impact his family and community rather than heavy personal experience. In songs like "Swimming Pools," even though it's about alcohol, it's largely told from the perspective of someone watching others struggle with drinking.

In "m.A.A.d city" he describes a bad experience with laced weed that seems to have affected his relationship with substances: "The first time I was actually 12, in the middle of the summer... was the first time I seen a grown man cry, cursing at myself 'cause I had a beast inside."

But I should note that since this touches on personal health matters and my information cutoff means I might not have the most current information, you might want to verify any specific claims about his substance use history.

Human: Who else are contemporary artists that I might like?

Assistant: Based on your appreciation for both Kendrick's depth and Joni Mitchell's wisdom, let me suggest a few artists who offer similar levels of complexity but in different ways:

Frank Ocean - particularly "Nights" or "Self Control" - he has this way of making deeply complex observations about life, love, and time that reveal themselves slowly. Like Kendrick, he's often the observer at the party rather than the partier.

Mitski's "Nobody" might seem simple at first (like how you initially heard "Both Sides Now") but contains really profound observations about loneliness and connection. Her song "Working for the Knife" is particularly insightful about aging and disillusionment.

The National - If you're drawn to songs about how perspective changes with age, try "The System Only Dreams in Total Darkness" or "Light Years." Matt Berninger writes a lot about middle-aged realizations in a way that's both poetic and grounded.

If you're open to something more experimental, try Joanna Newsom's "Divers" - it's about love and time and might seem "too theatrical" at first (like your initial reaction to Mitchell) but the wisdom in it is extraordinary.

Would you like me to pick one of these to explore more deeply? I can point you to specific songs that might connect with what you've appreciated in Mitchell and Kendrick.