

00:00:00	Dan McCoy	Host	On this episode, we discuss: <i>Love on a Leash!</i>
00:00:03	Stuart Wellington	Host	<u>This</u> romantic comedy is...for the dogs! <i>[Laughs.]</i>
00:00:09	Elliott Kalan	Host	Ugh. Ugh!
			<i>[All laugh.]</i>
			Now I wish I'd said this movie is a real "cat-astrophe." Damn. Okay.
			<i>[More laughter.]</i>
00:00:18	Music	Music	" <i>The Flop House</i> Theme Music". Light, up-tempo, electric guitar with synth.
00:00:44	Dan	Host	Hey, everyone! And welcome to the <i>Flop House!</i> I'm Dan McCoy.
00:00:49	Stuart	Host	Oh! Hey there, it's me—Stuart Wellington!
00:00:51	Elliott	Host	And it's me—Elliott Kalan! Dan, you sound a little sick. What's gotcha down?
00:00:55	Dan	Host	Uh... <i>[laughs.]</i> What's got me down? Those are two different questions, but um...I mean, I guess what's got me down is the fact that I'm a little sick!
00:01:00	Elliott	Host	Sorry, I didn't mean to throw you a curveball so early in the show!
			<i>[Stuart and Dan laugh.]</i>
00:01:04	Crosstalk	Crosstalk	Stuart: Dan—Dan—
			Elliott: I apologize. I talk to you the way I would talk to another human being. When I instead should've talked to you the way I talk to a robot. So okay.
			Dan: No—No—I mean—
00:01:12	Elliott	Host	Run.exe (diagnostic) WhyYouSick. You sick? Y/N.
			<i>[Stuart laughs.]</i>
00:01:18	Crosstalk	Crosstalk	Dan: Yeah—why—wait—wait, <u>why</u> am I sick? Well...uh, some sort of bacteria or virus is attacking my immune system. <i>[Laughs.]</i>
			Stuart: Uh-huh.
			Elliott: Okay. I apologize. Okay. Again, sorry. Let me—let me do this again.
			Stuart: He—he may—he may be down, but his temperature is up.
			Elliott: Okay. Okay. <i>[Laughs.]</i> run.exe Dan diagnostic program: Sick. You sick? Y/N?
00:01:40	Dan	Host	Uh, yeah. I'm sick. I uh...right before—I don't know if you guys have this experience. Like, I can <u>feel</u> myself getting sick?
			<i>[Elliott giggles.]</i>
00:01:47	Crosstalk	Crosstalk	Stuart: Yeah.
			Dan: Like, right before the weekend, like, it just came upon me and I'm like, okay, well. This is happening.

Elliott: Yeah. Just like how Elvis could—Elvis could feel his temperature rising. Yeah.

Dan: Yeah.

Stuart: Mm-hm.

00:01:55 Dan Host

So... yeah. It's been a slightly miserable, uh, weekend as I've been dealing with this. My throat hurts.

00:02:01 Stuart Host

Yeah. Then the—like, the camera movements and editing gets kinda jittery and fast and you, like, rush into your, uh, your bathroom and you're like, knocking bottles of pills off of the sink, and you're trying to hurriedly open up a package of Emergen-C?

[Elliott laughs.]

00:02:14 Crosstalk Crosstalk

Dan: I—I am not— *[laughs]*. Yeah, that's right.

Stuart: You're like—"There's still time!" *[Laughs.]*

00:02:18 Dan Host

I did, try, like all of the things that are supposed to shorten the length of a, you know, of a cold. Like zinc and some sort of, I don't know...crazy, like, bullshit that doesn't probably do anything. But uh...it—no, that seems to be working.

00:02:33 Stuart Host

I can only imagine, uh, months down the road, when listeners have been listening to episodes and they're like, "This was the start of Dan's ten-month sickness." *[Laughs.]*

[Elliott laughs. Dan sounds less amused.]

00:02:45 Crosstalk Crosstalk

Dan: It is true that once I—it is true that once I get a cough, it does not go away. So.

Stuart: "His friends made light of it!" Mm-hm.

00:02:52 Stuart Host

It just adds to your pre-existing cough? *[Laughs.]*

00:02:54 Crosstalk Crosstalk

Dan: Yes. But anyway.

Elliott: Like the Chris Claremont X-Men plotline; it just continues in very short bursts for years.

Dan: I—I appreciate—despite the ribbing you gave me—I appreciate the concern over my health. Or perhaps you just wanted to explain it to the audience. Thank you.

Elliott: Uh—yeah, I want you to—no, no, but I want you to feel better, also. 'Cause I care about you. Anyway, enough about Dan. Who cares about him?

00:03:13 Elliott Host

What do we do on this podcast, Dan?

00:03:16 Dan Host

Dan: Uh, this is a podcast where we watch a bad movie and we talk about it. We are still in the throes of Septem—Small...—tember? Smalltember.

00:03:23 Stuart Host

Stuart: What?

Elliott: Small-vember. You're thinking of the word "Smallvember."

Stuart: Smallvember, yeah. Uh-huh.

00:03:26 Dan Host

[Laughs.] Okay. Uh, where we watch, uh, smaller movies that people may not have heard about, um, and—

00:03:32 Stuart Host

This is—this is our, uh, opportunity as giants among the influencer industry to punch down at smaller movies. *[Laughs.]*

00:03:40	Crosstalk	Crosstalk	<p>Dan: Yeah. And in this case—</p> <p>Elliott: We're punching so far down we might as well just kick. 'Cause we're gonna lose our balance if we keep trying to punch that low.</p>
00:03:46	Dan	Host	<p>Stuart: Mm-hm. Uh-huh.</p> <p>We went back a little further than we usually do for normal, non-, you know, contest winner episodes or guest episodes or anything like that.</p>
00:03:55	Crosstalk	Crosstalk	<p>Stuart: 'Cause normally we do, uh—</p> <p>Elliott: "The year was 1927. And all of America was excite—had Lindy Fever! And this movie came out." Right, Dan?</p>
00:04:02	Dan	Host	<p>Dan: <i>[Through laughter]</i> Not <u>that</u> far.</p>
00:04:05	Elliott	Host	<p>No. It—eight years. It's, uh, it's, uh, a 2011 release.</p> <p>"The year was 2011, and all of America had Lindy Fever. That's right! A man had flown across the Atlantic Ocean—by himself! That man? Lindy Lindburg, inventor of Lindburger cheese."</p>
00:04:19	Crosstalk	Crosstalk	<p><i>[Dan and Stuart both laugh.]</i></p> <p>Dan: Okay. Well—</p> <p>Elliott: Now, you might say, "You mean <u>Limburger</u> cheese." No. This is a different cheese. <u>Lindburger</u>. Cheese.</p> <p>Stuart: I'm—I'm—I <u>would</u> say that, yeah. <i>[Laughs.]</i></p> <p>Elliott: He took limburger cheese, carved his name into it, made it a new cheese. It's called lindburger.</p>
00:04:31	Stuart	Host	<p><i>[Dan and Stuart laugh.]</i></p> <p>Stuart: <i>[narrator voice]</i> "And that cheese inspired the catchphrase of one Steve Urkle: 'Got any cheese?'"</p>
00:04:36	Crosstalk	Crosstalk	<p>Dan and Elliott: Mm-hm.</p>
00:04:38	Elliott	Host	<p>A lotta people don't know that that catchphrase was a reference to lindburger cheese. It's like those Looney Tunes cartoons where they reference things that people don't remember anymore.</p>
00:04:47	Stuart	Host	<p>Yeah, they throw stuff in for the adults.</p>
00:04:47	Crosstalk	Crosstalk	<p>Elliott and Stuart: Yeah.</p> <p>Elliott: Now, here's the thing about Steve Urkle. He had two catchphrases, when many Americans only have <u>one</u> catchphrase.</p> <p>Stuart and Dan: Or none!</p> <p>Elliott: I think Karl Marx would say—he had two catchphrases: "Did I do that?" and "Got any cheese?"</p>
00:04:59	Stuart	Host	<p>Uh-huh.</p>
00:04:59	Elliott	Host	<p>Karl Marx would say no one should have two catchphrases until everybody has one catchphrase.</p>
00:05:03	Crosstalk	Crosstalk	<p>Dan: Yeah.</p> <p>Stuart: Uh-huh. That's true.</p>

00:05:06 Stuart Host And then the baby from *Dinosaurs* stole the show with also two catchphrases! *[Laughs.]*

00:05:12 Dan Host *[Elliott laughs.]*
Do...do we have catchphrases, guys? Do we have catchphrases?

00:05:12 Stuart Host Uh...

00:05:13 Elliott Host Well, Stuart certainly does.

00:05:15 Dan Host **Dan:** What's that?

00:05:17 Elliott Host **Stuart:** Yeah. I got, like, a million of 'em. Uh—
He's got a million: "Ruh-row!" "Uh-ohhh," lots of—you know.

00:05:20 Dan Host *[Laughs.]* Yeah. "Wait, what?"

00:05:21 Crosstalk Crosstalk **Elliott:** When he says—

00:05:27 Dan Host **Stuart:** There's also, uh, I also do, "Did I do that?" and "Got any cheese?" *[Laughs.]*
Dan: Mm-hm.

00:05:28 Elliott Host *[Elliott laughs.]*
[Through laughter] No, I—you're mistaking yourself for one Steven Urkle. Uh, I can understand how you could make the mistake; you guys are almost total copies of each other.

00:05:34 Stuart Host *[Dan chuckles.]*
Yup.

00:05:35 Elliott Host But... anyway. So the point is—this movie's a little older than we usually do. It comes from the year 2011.

00:05:42 Stuart Host Mm-hm.

00:05:42 Elliott Host That's right—the 21st century! The future!

00:05:44 Stuart Host Uh-huh. *[Laughs.]* Uh, uh-huh.

00:05:47 Stuart Host *[Dan laughs.]*
Uh, okay! And it's on Amazon Prime, so why don't you run over there, queue that shit up, and start watching. So, *Love on a Leash*.

00:05:54 Elliott Host That's the amazing thing about this movie is, this movie is terrible—let's just say that—but also it is—anyone who has Amazon Prime can watch it whenever they want!

00:06:02 Crosstalk Crosstalk **Dan:** Yeah.

00:06:03 Elliott Host **Stuart:** Mm-hm.
Whereas there's so many greats of the cinema which are unavailable for streaming. I guess that's the future.

00:06:08 Stuart Host Uh-huh. I—I think there's, uh, I think there's, what, like—a subcommittee that's investigating Amazon's practices of, uh, you know, like, monopoly and other kinds of shit like that? And I'm assuming they are—there's also a subheading where they're, like, *[laughs]* "Providing unlimited access to *Love on a Leash*."
[Laughs.]

00:06:26 Elliott Host *[Elliott laughs appreciatively.]*
So Stu, tell us about this movie, *Love on a Leash*! Sounds great!

00:06:28 Stuart Host Okay. So...you fire this movie up—the poster, by the way, looks like a professional movie. It is not. Uh, we open with almost no production logos; right to business. Like, I like it. Image of: dog sitting on the rocks. This dog, a golden retriever. We then watch some additional footage of a dog walking around a park shot with a handheld camera; not out of place in a serial killer video or the Nine Inch Nails *Broken* movie. Uh, there is—

00:06:56 Crosstalk Crosstalk **Elliott:** Now, when you say “serial killer video,” is that a video for serial killers to watch, or a video made by a serial killer?

00:07:03 Stuart Host **Stuart:** When I say—
—well, I think there, uh, the answer to that is both, Elliott, because a serial killer makes the video and then he watches it. He doesn’t just make it and stick it in his fuckin’ murder van like a maniac.

[Elliott laughs quietly.]

00:07:13 Elliott Host ...Wait, he is a maniac. Okay.
00:07:12 Stuart Host Ohhh.

00:07:29 Elliott Host So, uh...and when I say that there is no sound, there is literally no sound. Multiple points in this movie, there is no audio whatsoever, which I’m assuming the—the—the filmmaker views as a feature rather than a bug. So that occasionally, he would—uh—he or she—it’s a woman director—she—

00:07:38 Dan Host So “she.” It’s a woman director. Yeah. This is actually a—the was the feature film debut of director Fen Tian. She was 72 when she made it.

00:07:47 Elliott Host And apparently this was her dream project for years and years and years. Uh, her biggest credit in Hollywood was that she was a—she played “Auntie #1” in *The Joy Luck Club*

00:08:01 Crosstalk Crosstalk Yeah. But she was—she was a graduate of uh, a number of, uh, Chinese arts and film academies, and this was the dream she had: *Love on a Leash!* So when you guys started the movie and there was no sound or music, did you, like me, think that your iPad or television had broken?

00:08:04 Dan Host **Stuart:** Mm-hm.
Dan: Well you—you warned me, Elliott.

[Elliott laughs.]

00:08:13 Elliott Host So I—I—but I was still amazed, ‘cause I—
00:08:14 Dan Host *[Elliott laughs.]*

00:08:23 Stuart Host —when you said, when you said no sound I didn’t think you meant, like, no sound at all. Like, a void. ‘Cause—
[Through laughter] Yeah.

00:08:23 Stuart Host And there’s scenes where, like, even once the sound starts, people will talk and there will be sound for the talking, and then the sound will drop out entirely. And let me—
Yeah, like all ambient sound. And I—as I was saying, I think that’s almost, like, a feature in this movie, ‘cause it’s, like...like, the filmmaker is assuming, “Oh, the audience is going to have lost interest and be looking at their phone and will have to look up

when they think the—*[laughs]*—like, there’s something wrong with their TV all of a sudden.”

00:08:40	Dan	Host	<i>[Elliott laughs.]</i>
00:08:41	Elliott	Host	Yeah. I mean, I—I— <i>[Laughs.]</i> It’s—it’s—not since the last episode of <i>The Sopranos</i> was I <u>so</u> sure that a creative choice was something going wrong with my cable.
00:08:48	Dan	Host	<i>[Laughs.]</i> I want to say, um, y’know, I—a lot of people probably know this already if they’re listening to a film podcast, but for those who don’t, uh, a little filmmaking thing—
00:08:55	Stuart	Host	Mm-hm.
00:08:56	Dan	Host	Uh, when you’re making a movie, you take something called “room tone”—
00:09:00	Stuart	Host	Uh-huh.
00:09:00	Dan	Host	Which is just the sound of the ambient noises around you; the sound of the room, like—
00:09:04	Stuart	Host	Mm-hm.
00:09:05	Dan	Host	And you use that—you just lay down a base of that.
00:09:07	Stuart	Host	That’s uh—isn’t that “You’re Tearing Me Apart, Lisa”? Isn’t that the sound of <i>The Room</i> ? <i>[Laughs.]</i>
00:09:10	Crosstalk	Crosstalk	<i>[Elliott laughs.]</i> Dan: Uh...Anyway. Stuart: “What’s your name?” Dan: You—you lay down a base— Elliott: Yeah, wasn’t the—wasn’t The Room Tones Tommy Wiseau’s band? Dan: Goddamn. Stuart: <i>[Through laughter]</i> Yeah. You lay down a base of that audio and it helps sort of...cover over these edits; it—it provides the—like—an audio, uh, <u>consistency</u> . Well it—it—because we—and because we don’t live in a soundless void. Yes. Even when there’s nothing going on, we still hear things. So to have—to <u>see</u> a dog walking around, or as is used as a transitional shot, for some reason, ducks on a pond— Uh-huh. —and have <u>no</u> sound whatsoever is a <u>jarring</u> experience. Yeah. Uh, to—to shift gears in such a dramatic way that they would grind and moan, I just want to say, uh, we <u>have</u> been trying to give some content warnings on these shows and I just recalled that I wanted to, later on, there is an attempted rape and an attempted suicide, which, uh, seems very strange for what is ostensibly a lighthearted movie about a guy who is a dog half the time who finds love. But anyway. Uh, Dan—Dan. The idea of being trapped in the form of a dog is horrifying and terrifying to me. Not lighthearted at all. The idea that you would make a lighthearted movie about a man who is

sometimes a dog is crazy to me! If he—and if he was running for, say, D.A.? That would make it even more frightening! That you're attempting to improve the world you live in by running for public office, and yet sometimes you are a dog? A shaggy dog, perhaps at that.

00:10:30 Dan Host Uh-huh.

00:10:31 Elliott Host The very idea of it is horrifying to me. And so...just the thought that it would be a lighthearted movie is—is insane. Whoever would make that movie is an insane person and should be locked up. So.

00:10:39 Stuart Host Okay, guys. I think it's time that we try and cut through this Gordian knot of, uh, passions and heartbreak that make up the plot of this movie.

[Elliott laughs.]

So—as I mentioned, there is no sound. Suddenly, from—from out of—seemingly out of nowhere, a man's *[laughs]* voice cuts through the void, uh, and we hear a man's voice that we have to assume is the voice of the dog, or just a strange voice speaking in our head. Uh, it's a man who is complaining about "the lack of women around here." Uh, the lack of women in the park that the dog is running around.

00:11:11 Elliott Host Now, you would—would you describe this—this voice, would you describe it as a pleasant, rational, nice person's voice that is funny and good to hear and enjoyable?

00:11:22 Stuart Host I would say it sounds like a off-brand Paul F. Tompkins doing, uh, like a jerk comedian impression. *[Laughs.]*

00:11:29 Crosstalk Crosstalk **Elliott:** It's just doesn't—doesn't, like, a man try to pet the dog and he's like, "Hey, I'm not gay!" It's like...what?! Like, what is going on? *[Laughs.]*

Dan: Yeah.

Stuart: Oh, yeah. Yeah yeah.

00:11:36 Stuart Host The—and—and there's a—there's a dawning horror among the, uh, there's a dawning horror in the viewer as you realize—the dog is not interested in ladies or women that are dogs; oh, no. He is trying to find, uh, a female human.

00:11:49 Dan Host Yeah. I wanted to—I wanted to make a point of this too, Stuart, because at this point in the film, we are not aware that this is a man trapped in a dog's body, so we can only assume that this dog is horny for, uh...human females.

0000:12:02 Elliott Host I mean, to be honest, real dogs are. Let's just face it. Any human leg, they are all over. So. You know.

00:12:10 Stuart Host Yeah. The—yeah. It's—you were saying that, uh...yeah. Whatever. Um, so. *[Laughs.]* So...

[Elliott laughs.]

00:12:16 Elliott Host *[Stuart repeatedly interjects to agree with Elliott.]*

Unless I am just so totally doglike that dogs are drawn to my legs—because the experience I've had is that dogs see a human leg and they're like, "Yowza! A-WOO-ga!" Head turns into a steam whistle, opens mouth, tongue lolls out like a red carpet, rolls back up again, eyes turn into like, uh, you know, Patriot

missiles, they start hitting themselves in the head with a hammer. Like, that's what happens when dogs see human legs.

00:12:38 Stuart Host Uh-huh. Yeah, yeah, your legs turn into, like, I don't know, like a ham dinner, or, like, a turkey leg—

[Stuart and Elliott laugh.]

00:12:42 Dan Host Yeah.

00:12:41 Stuart Host —or, like, a—a nurse in a short skirt walking slowly, provocatively.

00:12:46 Dan Host Yeah. And also before we move on, sorry, the—the—the dog's talk, I want to describe it a little bit in that it is...kind of the same sort of, just, random constant patter that you get in, like, a Popeye cartoon? Where Popeye is monologuing to himself?

00:13:01 Elliott Host Yeah, or—well, it feels like you are watching—someone watched *America's Funniest Home Videos*, and they heard Bob Saget putting his voice into that of a dog on a video, and they said: "I think there's a movie in this."

00:13:10 Crosstalk Crosstalk

00:13:12 Elliott Guest

00:13:14 Stuart Host **Stuart and Dan:** Mm-hm.

Let's get some footage of a dog and talk over it. And so, Stuart—

Uh—and I—I think you are overlooking the—the occasional bursts when a movie that features no music whatsoever, the dog occasionally has these stream-of-consciousness songs—not unlike one of Elliott's letter songs!—so close that I would almost feel like Elliott has some kind of legal, uh, suit against the movie.

[Laughs.]

00:13:30 Elliott Host *[Laughs.]* I—I certainly felt like my style was being bitten. Say, by a dog. Now, Stuart, uh, why—do we learn, do we get any hints as to why this dog—or man—is in that predicament?

00:13:41 Stuart Host Yeah, I—the—so—yeah, the—the—dog, uh, through—through sprinkled clues, we come to understand that the, uh, that there is some kind of a consciousness trapped in this dog's body. A change had happened, and that the dog wants to change back into a man. Uh, he blames his curse on a nearby pond, which is apparently magical and can talk to him—

[Elliott chuckles through next several lines.]

—and occasionally through that burst of sparkles, um, he asked the pond uh, which, uh, gives the dog a magical quest: that he must find a girl. Which is convenient, since that was his interest in the first place.

00:14:12 Dan Host And I gotta say—this is all—all of this information is...sort of doled out so, like, quickly and vaguely? That...only because I have seen other movies in which a, uh, man is trapped inside a beast—say, *Beauty and the Beast*—that I was able to understand the basic premise of the film.

[Stuart and Elliott laugh.]

00:14:32 Elliott Host I do appreciate the—the chutzpah it takes to have a magic pond appear in a movie as if that is a normal thing that happens a lot of the time.

[Dan chortles.]

There's never even, like, "What?! A talking pond?!" The pond just starts talking and you're like, "Hold on a second; I have to

00:14:51 Stuart Host assume it's the pond that's saying this 'cause that's what's on screen. But that's—nothing's prepared me for this." So, Stuart. The—the—so we now watch the—this dog character walk around and, uh, try and find somebody, and, uh, we then cut to a scene in the park where we have two women who are sunning themselves. They are Paula, who is dressed in pink, and Lisa, who is dressed in green. Uh, Paula is urging Lisa that she needs to date more; we learn that Lisa is a virgin; Paula says something, uh...she says something about, like, the world—like, some place is filled with "freaks, geeks, and players," or "playas," which I feel is, uh...that was kinda a missed opportunity for a second season or a third season of *Freaks and Geeks*, right?

00:15:29 Elliott Host
00:15:31 Stuart Host *[Dan laughs.]*
Yeah. *Freaks, Geeks, and Playas?* Yeah. Sure.

00:15:46 Elliott Host It's around here while, uh, so at this point uh, the dog, the dog has, uh, set his sights on Lisa. He—he thinks that there is an opportunity for him to find one of these two, take one of these women back to the pond, and find a way to turn himself into a man.

00:15:51 Stuart Host 'Cause he needs to find—he needs to convince a woman to love him. In order to end the—end the spell.

00:16:06 Dan Host
00:16:07 Stuart Host And we learn—and we learn that Lisa has, uh, you know, some, uh...you know, she's...Christian; she has a deep faith; the dog says the line—in his head, of course, uh—"You don't need a God," which is great. *[Laughs.]* Uh...because—

00:16:10 Dan Host *[Elliott and Dan laugh.]*
[Through laughter] "I am your God now!"

00:16:21 Stuart Host I mean, "dog" and "God" are the same letters. Uh, think about it.

00:16:22 Dan Host But also, like, uh, it's just thrown away in like one single line—later in the movie, I believe—that he was turned into a dog because—as punishment for being...a lothario? Before that?

00:16:25 Stuart Host Uh-huh. Yup.

00:16:26 Crosstalk Crosstalk But it's never clear, like, who is punishing him.
Mm-hm.
Dan: You know, this pond is magical, but what—

00:16:35 Stuart Host **Stuart:** Yeah.

00:16:42 Elliott Host **Dan:** —what entity is, like, "This guy was, uh, sleeping around too much; clearly this is—he must be turned into a dog."
Was it a powerful spell cast by a—Azalin Rex, Lich-King of Ravenloft? Who knows! We'll find out. *[Laughs.]*

00:16:47 Stuart Host *[Laughs.]* We can only assume. We'll have to fill in that information, so sure. It's the Lich-King of Ravenloft.
Uh, so—uh, the dog, uh—because at this point the dog doesn't have a name, uh, we will just call him "Dog."

00:17:04 Crosstalk Crosstalk *[Dan laughs.]*
Dog gets dirty; uh, he uses that as a way to trick Lisa into taking him home and giving him a bath. He then immediately runs away. *[Laughs.]*
Dan: Yeah, I don't think we're—

Elliott: Yeah. *[Laughs.]*

Dan: —I don't think we're quite giving, uh, uh, enough of a picture of how disjointed this film is?

00:17:09 Stuart Host

Uh-huh.

00:17:10 Dan Host

Because, for instance, the dog meets Lisa—

00:17:14 Stuart Host

We're like a minute and a half into it. *[Laughs.]*

00:17:15 Dan Host

Yeah. The dog meets—

00:17:15 Elliott Host

Yeah. This is—this is, uh, this is the point at which I kept—I was telling my mom about this movie and she texted me last night. She goes, "At 1.5"—no, she goes—she goes—"I watched a minute of it and I turned it off." I think she got to this point.

00:17:27 Dan Host

Yeah. Yeah. But it's so disjointed that, like, the dog meets Lisa; the dog runs away from Lisa; the dog, like, gets dirty, meets Lisa again at a—like, a car wash—

00:17:38 Elliott Host

It's a gas station, I think.

00:17:39 Dan Host

Or a gas station. Yeah. And Lisa's like, "Oh," you know, like, "Come home with me," and she washes him off. But, like, it was so—I wasn't immediately sure that it was the same woman.

Because it was...such weird—

00:17:51 Stuart Host

Dan, she's—she's still wearing green.

00:17:53 Dan Host

Yeah, but it was—

00:17:55 Elliott Host

Yeah. But also, Dan was like, this movie obviously has a huge budget. Certainly they could afford another actress for this scene. *[Laughs.]*

00:18:00 Dan Host

No, but I'm trying to get the point across that it was such weird storytelling to me that—that—that she just—that she didn't just take the dog home after meeting him in the park. There had to be this, like, interlude where, like, the dog runs away and then meets her again at a second location and then she takes the dog home.

00:18:16 Stuart Host

Yeah.

00:18:17 Elliott Host

So, Dan, this is how you know you're in the hands of a true artist. Because the movie is making you ask questions about its intentions.

00:18:22 Dan Host

Yeah.

00:18:22 Elliott Host

And the movie isn't taking the easy way out. Certainly, the easy way out would have been for her to just take the dog in the beginning. But you need to throw complications in the path of your characters—

00:18:30 Stuart Host

Uh-huh.

00:18:31 Elliott Host

And then also, complications in what the audience expects. Now, you might expect that the dog—since it needs Lisa to change back into a man—would be friendly to her. But instead, the dog continues to run away and belittle her—in its mind—

00:18:44 Dan Host

Yeah.

00:18:44 Elliott Host

—in ways that are...strange and bizarre since it needs her far more than she needs it.

00:18:48 Dan Host

Yes.

00:18:48 Elliott Host

But that's when you know you're in the hands, as I say, of a true artist.

00:18:55 Dan Host

Yeah. Well I have some theories about that, but, I'll—I'll wait 'til later in the movie.

00:18:58 Elliott Host

One of my theories is also that they didn't really have a great dog trainer and they just have a lot of footage of that dog running away from things? And they had to write it into the movie.

00:19:06 Dan Host Oh. Oh. Oh, I...since you bring up the dog trainer—I was gonna save this for later, but since you bring it up—I looked up the...the woman who plays Lisa's mom, who has not been introduced yet in this synopsis? She—

00:19:17 Stuart Host She's introduced around page eight of my notes. *[Laughs.]*

00:19:19 Dan Host *[Elliott laughs wildly.]* Yeah. Sorry. But uh, but since you said dog trainer—she is actually a very accomplished animal trainer.

00:19:26 Stuart Host Mm-hm.

00:19:26 Dan Host Um, she—for instance, she's worked on a lot of big movies; for instance, she was the head animal trainer—trainer on *Doctor Strange*; she has, like, 80 credits on IMDB.

00:19:34 Elliott Host What animals are in *Doctor Strange*?

00:19:35 Dan Host I don't recall.

[Stuart laughs.]

00:19:37 Elliott Host But, like, she's—

00:19:37 Crosstalk Crosstalk Like Benedict Cumberbatch?

Stuart: *[Through laughter]* Mads—Mads Mikkelsen.

Dan: *[Through laughter]* Yeah.

00:19:41 Elliott Host *[Elliott laughs delightedly.]* Now I imagine—Mads Mikkelsen saying his line and then a woman off-screen giving him a treat? Or, like, they have—to get Mads Mikkelsen to look in the right direction for the CGI, they have to use a feather to kind of—and wave it in front of his head so he looks around?

00:19:54 Dan Host *[Dan laughs.]* But I can only assume that they got her to do all the animal training for the movie by dangling an acting role in front of her. She's like, “This is my chance.”

00:20:02 Crosstalk Crosstalk **Elliott:** Much as you would dangle a feather in front of Mads Mikkelsen's face.

Dan: Yes.

00:20:04 Dan Host **Stuart:** Mm-hm.

00:20:07 Crosstalk Crosstalk Anyway. Uh...proceed.

Elliott: So—so Stuart, where does Lisa work?

Stuart: Uh—

00:20:11 Stuart Host **Elliott:** I think we find that out next. For—*[laughs]* Uh, excellent segue, guys.

[Elliott laughs quietly.]

Lisa works at a—uh, like a clothing store that's in a basement? Uh, she...uh, we're introduced to her...where are we at? We've already skipped over the fact that everything in Lisa's apartment's green, instead of having—

00:20:26	Crosstalk	Crosstalk	<p>Elliott: Oh yeah, and the dog—the dog continues to mention, "Why is this house green?"</p> <p>Stuart: Yup. Yup.</p> <p>Elliott: "Why is everything green?" And Lisa <u>wears</u> green all the time.</p> <p>Stuart: Uh-huh. <i>[Inaudible.]</i></p> <p>Elliott: Now, Lisa—but I wanted to get to when she's helping a farting woman in a too-tight dress?</p>
00:20:38	Stuart	Host	<p><i>[Dan laughs.]</i> Okay, give me a second. I'm just taking a breather. Okay.</p>
00:20:43	Elliott	Host	<p><i>[Dan and Elliott laugh.]</i> Again, we're, like, <u>three</u> minutes into the movie. I guess—let me—just skip over the notes about how, instead of, uh, curtains in her apartment, she just has, like, a green sheet tacked over the windows.</p> <p><i>[Elliott laughs.]</i></p> <p>Uh...she decides to name the dog "Prince"—we are now going to refer to this dog as "Prince"—uh, Prince and Lisa go shopping, Prince gets, uh, <u>kicked</u> by a guy who runs a clothing store? Which is <u>very</u> harsh. Uh, and then we learn that, unlike normal dogs—and this is when Lisa learns that Prince is a little bit special—he can actually see <u>color</u>. As evidenced by his ability to see that her entire wardrobe and apartment is green.</p>
00:20:44	Stuart	Host	
00:21:19	Stuart	Host	<p><i>[Elliott laughs.]</i> Uh, so he picks out clothes that might be better for her; a dog talent agent sees this and becomes <u>very</u> excited and gives Prince a business card that he, uh, takes with his mouth. The...okay. Now. We are at Lisa's house, uh—oh! No!</p>
00:21:32	Elliott	Host	No, so—you—you've skipped over her coworker, Kyle. Who is—who asks her out.
00:21:37	Stuart	Host	Yeah, Kyle, is uh—is he a <u>coworker</u> or does he <u>own</u> the place? I can't tell.
00:21:42	Elliott	Host	All I know is he has a clipboard in his hand. And he's talking to her.
00:21:45	Stuart	Host	I get—that's a symbol of authority in my opinion.
00:21:47	Dan	Host	Yeah. The—the—uh, flowchart—or—or the work-chart, rather, of who is who in this story is very confusing, because Lisa's, uh, like, awful manager berates her for how she handles a...a...uh, a shopper, but then—
00:22:02	Elliott	Host	There's a client who wants a too-tight dress and Lisa says, "That dress doesn't fit you." But she wants it, and the manager is, like, "Oh, that's—of course it fits her. She's great. Why would you ruin this sale?"
00:22:12	Crosstalk	Crosstalk	<p>Dan: Yeah.</p> <p>Stuart: Yeah, I mean, that's—I mean, that's a classic, uh, good cop/bad cop trick, that in this case—</p>

[Elliott laughs.]

Stuart: —[chuckling] Mort—Mort, the manager—is a good cop, and he slides in there, with, uh—[

Dan: Yeah. Yeah. But the point of what I'm saying is—

Elliott: But a very bad man, and a very bad manager, as we find out later.

Dan: Not good.

00:22:25 Dan Host But the point of what I'm saying is that Kyle, uh, sort of like tells her afterwards that like "Oh, I like your way better," and it's very confusing—as I said—as to who's in charge here, because—if Kyle is above the manager, he's the owner, it seems like maybe he would've said, "Hey, don't treat her that way." But...he just kind of, like, whispers it to her afterwards.

00:22:42 Elliott Host It's also—
00:22:44 Stuart Host Yeah, they're probably coworkers. This is around the time Charlene mentions, um, why Charlene mentioned, "Nobody combs their hair in this movie." [Laughs.]

[Elliott laughs.]

00:22:51 Dan Host Yeah, well, uh...my girlfriend mentioned that, uh, Lisa—I would not have noticed this as a man—but Lisa has terrible hair extensions.

00:22:59 Stuart Host Oh, okay.
00:22:59 Dan Host And they're very—they were very visible once they're pointed out to me.

00:23:03 Elliott Host Now, uh, I—I have to assume that Kyle, then—let's say he was researching stores for a paper. That he's writing.

00:23:10 Stuart Host Uh-huh. Yep.
00:23:11 Crosstalk Crosstalk **Elliott:** Maybe for like *Forbes* or the *Financial Times* or something like that.

Stuart: Uh-huh.

Elliott: Or the Rand Institute. And that's what—he's just there researching.

00:23:17 Stuart Host That makes sense. So Lisa goes back to work; her manager Mort tries the old spider trick, where he says she's got a spider on her back and then he places her—his hands all over her back.

00:23:27 Dan Host Not cool.
00:23:26 Elliott Host Yeah, oh, we also oh—should also mention when she names the dog "Prince," we learn that the dog's name is Alvin Flang—

[Dan laughs.]

00:23:34 Elliott Host And...this is just something he occasionally says sometimes, but even when he comes—when—when he is a human later, she—he is still called "Prince" by Lisa and he never says, "No, actually, my name is Alvin Flang." Just doesn't come up.

[Dan laughs.]

00:23:46 Stuart Host Okay. Uh...so. As you—as you can tell—

00:23:49 Elliott Host And to—and to—and Lisa, uh, is friend-zoning Kyle pretty hard. After they go on a date.

00:23:55 Stuart Host Yeah. So...I think—I think our listeners can tell at this point: this movie is a little bit all over the place.

[Elliott laughs.]

00:24:06 Elliott Host If it sounds like Stuart and Elliott are fighting over the fuckin' drivers' wheel this movie—uh, podcast. Um— I'll just say, if this—this—while we were watching this—while I was watching this movie, I yearned for the craftsmanship and coherence of *A Talking Cat*.

00:24:11 Stuart Host Mm-hm.

00:24:11 Elliott Host Which is...so—so well-made and well-structured compared to this movie.

00:24:19 Stuart Host So—uh—the—an—an old friend, Rita, shows up to, uh, Lisa's house. Uh, Rita is also dressed in pink; I don't know what this represents. Uh...

[Elliott and Dan laugh.]

00:24:44 Elliott Host Rita—Rita is trying to set Lisa up on a date. She mentions that a, uh, amorous shopper at the store from earlier was actually, uh, part of a setup—was that—what was that guy's name? Frank... Hank...? Um—

00:24:48 Stuart Host Honestly, in my notes I just call him “the guy” and “weird customer.”

So...she decides, you know, she is conflicted because she likes Kyle and she also likes this other fellow who I will find his name in my notes later. Uh, she lies down on the couch and pulls out a headshot of each of them—

[Dan and Elliott laugh raucously.]

—which is, like, “Whom do I date? I guess I'll date both.” It's her, uh, it's her *Richard III* moment. *[Laughs.]*

[Elliott laughs.]

Uh—so we learn that Lisa sleeps in a heart-shaped bed—very appropriate—uh, there's a—I—I hesitate to use this word, but there's a getting-ready montage which is just sped-up footage of her putting on clothes while the dog watches.

[Dan chuckles.]

Uh...Lisa is having trouble deciding—this is when, uh, Prince uses the term “wambulance” to great comedic effect.

[Elliott and Dan laugh.]

She then gets a phone call from her mom that is totally shot like an evil villain is calling her? *[Laughs.]*

[Elliott laughs. Dan joins in.]

00:25:43 Crosstalk Crosstalk It is totally like a kidnapper's shot? Uh—
Elliott: It's just—she's sitting in pitch-black darkness—with—with I think her back to the camera?

Dan: Yup, and, like, backlit?

[Dan and Elliott both laugh.]

Dan: Yeah, my—so—

00:25:56 Dan Host **Stuart:** Yeah. Like, I imagine she's, like, stroking—what's the cat from, uh, from *Inspector Gadget*?
Our theory while watching this was that they couldn't get that actress for that scene, so they shot her in silhouette and had a stand-in do it.

00:26:04 Elliott Host Honestly, I think you're giving too much production credit to the movie. I think that they just thought it would look cool, maybe. I don't know. Or they just didn't have lights that day.

00:26:11 Dan Host Yeah.

00:26:11 Stuart Host So—so the mom, uh, start to—what we seem—uh—we—we feel like the mother is about to chastise her for dating multiple men, but no, no, no—that's a misdirect. Because the mother says, "No, you should date four or five men!" And that seems like overly complicating Lisa's life. Uh...

[Elliott laughs.]

00:26:42 Elliott Host Around now is when Prince the dog bites both of the headshots and then makes, uh, some off-color comment about how one of the photos tastes Japanese? Uh, because one of the actors I think is Japanese?

00:26:44 Dan Host That dog has just been hired for *Saturday Night Live*. Continue.

00:26:45 Crosstalk Crosstalk Yup. Topical. *[Laughs.]*
Stuart: Oh, I was right! It is Frank! So she goes on a date with Frank, who is the customer—

Elliott: Frank.

00:26:53 Elliott Host **Stuart:** Uh, they are in Frank's house I can assume? At first I thought it was some kind of a tea room.
Me, too! I thought they were in a restaurant, but then I think it's just their house. *[Giggles.]*

00:26:56 Stuart Host Yeah.

00:26:56 Stuart Host *[Dan laughs.]*
But—but based on the way that Frank's, uh, they're having—they're on a date I guess with, uh, and Frank brought along his mother, who is portrayed as an evil harridan. And she is specifying exactly how many slices of ham they can eat, which is kind of the clue that it wasn't a restaurant. Because you can't do that at a restaurant, right? You can't specify exactly how many ham slices you get?

[Dan laughs.]

I don't know.

00:27:17 Crosstalk Crosstalk **Dan:** You probably could.

Stuart: Probably could.

Elliott: I mean, if you're—if you're paying by the slice, I don't know. I mean, if you're at a deli you can—you can buy it by weight. You know. So I don't know.

Dan: I mean, if you want—if you want fewer slices I assume you could specify that. I don't think you're gonna add slices.

Elliott: Yeah, you can't just go in, you go, "Hey, give me—give me twice as much as you're normally give me for this amount of money." I don't think you can do that.

00:27:32 Stuart Host **Dan:** Yeah. Yeah. I don't think that.

One of—one of my favorite stories my wife tells me when she was growing up is, uh, she clearly remembers going to Italian restaurants with her dad, and her dad *[through laughter]* telling the waiter when they sit down, "Hey, can you bring a meatball for the kid?" And the waiter would just bring a meatball out before they'd even get their food? Which, I mean...I feel like all restaurants should just bring a meatball for me. *[Laughs.]*

[Dan and Elliott laugh.]

I'm not—can I like wear a shirt that says that? Or maybe I'll—I'll—I'll note that in my reservation. Uh, so—

[Dan laughs.]

00:28:01 Crosstalk Crosstalk We also learn, um,—

Elliott: *[Laughs.]* "Please provide free meatball at arrival."

Dan: "I will expect a meatball at the table when I arrive." *[Laughs.]*

[Elliott laughs.]

00:28:07 Crosstalk Crosstalk **Stuart:** So Frank—so Frank says—yeah—

Elliott: "Put it in a crystal goblet like a Fancy Feast."

[Dan and Stuart laugh.]

00:28:15 Crosstalk Crosstalk **Stuart:** Man, I don't know. Like, you know, growing up we didn't have crystal goblets, and I would see that cat walking up to that thing to eat that Fancy Feast—

[Elliott laughs.]

Stuart: —and I'm like, "How dare you lord your wealth over me, cat." Um—

Stuart: Mm-hm. Those 1% cats.

Elliott: You know, Karl Marx would say that no one should eat their cat food out of a crystal goblet until everyone has cat food.

00:28:32 Stuart Host *[Dan chuckles.]*
Uh-huh. Like, “Hey, look, you may eat out of a crystal box—a goblet, but we both shit in a box full of sand, so get over yourself.”

00:28:41 Stuart Host *[Elliott laughs appreciatively. Dan joins in.]*
00:28:44 Elliott Host Uh, so we learn that—we learn from this mother that, uh, Frank—I always forget, Stuart, that you were raised on a shit mummification commune cult.

00:28:49 Stuart Host *[Dan and Stuart both laugh.]*
Yeah. Uh, yeah. The—the cult of the dung beetle.

00:28:53 Stuart Host *[Elliott laughs.]*
Um, so—we learn that Frank has a, has a five-year-old? And obviously, he—the—this five-year-old’s grandmother is very concerned that, uh, because Lisa is coming into their life, and they have high aspirations for this child, that they expect him to become President of the United States. Uh—don’t—

00:29:11 Elliott Guest
00:29:12 Stuart Host Mm-hm.
—the movie doesn’t clarify whether that happens, though it does cover a relatively large period of time, as we’ll get to later.

[Elliott laughs.]

Um—that’s a—that’s a little plot thread I guess for the sequel. But she does specify some weird stuff, uh, she—they—she places the condition that if Lisa were to marry Frank, which is odd ‘cause this—once again—seems like a first date. Uh, that she would not be allowed to have any children of her own and that, because this mother is a still-working or a retired gynecologist, uh, Lisa would have to have her tubes tied. Uh—

00:29:45 Elliott Host And this is all—Lisa’s reaction to this, which should be like, “What?!” She just has this look on her face like, “Okay. If that’s the price I gotta pay, let me think about this. If that’s—”

00:29:52 Stuart Host
00:29:53 Elliott Host Mm-hm.
“—If that’s really what it takes, like, I’m not sure it’s worth it, but let me think about it.” It’s—she’s just absorbing all this information about how they’ve scientifically figured out how to raise this child and she can’t have any children. She’s going to be the kid’s stepmom. It’s a very strange scene.

00:30:07 Stuart Host Uh, shortly after this, Paula comes over, uh, to hang out with Lisa, to Lisa’s house. Prince comes up and bites Paula and then Prince gets thrown out of the house. He—and he has to find a way to get back into Lisa’s good graces. Uh, once again, not really established why this needed to happen. Uh, now, suitor #2, Kyle comes over—

00:30:28 Elliott Host You know what, Stuart? You made me—I—this—this movie feels like they shot, like, a four-episode or five-episode miniseries and then condensed it down to a movie? And maybe that’s what happened.

00:30:37 Dan Host Uh-huh? Kinda like, uh, kinda like *Widows*. Uh, *Widows* was originally a miniseries that was, uh, remade as uh, repurposed as a—a long film that, you know. Yeah.

00:30:46 Elliott Host Oh, was it? I didn’t realize that. Hm.

00:32:32 Stuart Host **Elliott:** Yes. *[Through laughter]* I don't—I don't know why we were going in reverse down this highway, but—
And he—he tries to sweeten the deal by offering her luxury furs, which is an odd movie in a movie about a woman who falls in love with a dog.

[Elliott laughs.]

00:33:12 Dan Host Lisa—Lisa turns him down, and... Kyle leaves, he's like, "Please think about it," and he leaves. And... this is when, uh, this is—then we get to a kind of difficult scene where—out of nowhere—her manager Mort breaks into her home drunk and begins to assault her. He explains that he, uh, is in an unhappy marriage; that he is, uh, not, uh, he is not sexually fulfilled by his wife, and "it is not safe to see a hooker," in his words, which—I don't know.
[Laughs.] I don't think that line's ever worked.

00:33:25 Crosstalk Crosstalk **Dan:** Now—now—
[Elliott laughs.]

00:33:35 Stuart Host **Dan:** During this, during this assault, I mean—so Prince runs to the rescue, but his attitude is very strange. The voiceover is, like, "Hey, get off her. She's mine."
Stuart: Yes. It's—odd choice. *[Laughs.]*

00:33:53 Dan Host **Dan:** It's not, it's not—"Hey! Get off her! You shouldn't rape—rape Lisa!" It's "Hey, get off her! She's mine."
00:33:53 Elliott Host **Elliott:** "That's wrong!"
And then, um—Mort, having been defeated by the dog, uh, he runs off while shouting over his shoulder that Lisa is fired; I do not think that firing would hold up. Um...and then, Lisa, like, breaks down and sobs on the couch while the dog does, like, victory gloating?

00:34:03 Crosstalk Crosstalk Yeah.
Stuart: Yup. Yup.

00:34:04 Dan Host He sings a song about how he's the king of the castle? It's very—it—the whole—it's—so we've seen—I guess what I'm saying is, uh, this movie is kinda tone deaf? Emotionally? Is the nice way of putting it?
Dan: Yeah.
Well here's a theory that I have. Um, so, I think that once the guy—the dog turns into a guy, I think that his voice is different than the dog.

00:34:15 Crosstalk Crosstalk **Elliott:** It's very different.
Stuart: There's no question that's the case. *[Laughs.]*
Dan: Okay. So—I'm, uh—
Elliott: Dan, if you just think that? Then you gotta look a little closer. 'Cause it is incredibly obvious.
Dan: Okay. Okay. So, it is my theory that this movie was made—

00:34:25	Elliott	Host	It's almost like you're, like, "I'm gonna hypothesize that the man and the dog are not the same because they look a <u>little</u> different." Yes, Dan. They're completely different.
00:34:32	Crosstalk	Crosstalk	Dan: Alright. So. Alright. Uh—I'm just takin' my lumps. Uh, I—
00:34:37	Dan	Host	Elliott: The movie was made. <i>[Laughs.]</i> I feel like the movie was made, and then they might have been, like, "Hey, this doesn't make as much sense as it should; like, there's huge swathes of no noise whatsoever; maybe the dog should talk" and, like, they also wanted to lighten the mood of the movie? 'Cause the movie is weirdly dour for something that, again, is ostensibly a romantic comedy I think? And so they just got someone in after the fact to just improvise riffs over things who maybe doesn't understand, like, what the movie is. Like, he's <u>way</u> meaner to Lisa, as a dog, than he is as a human being.
00:35:16	Crosstalk	Crosstalk	Stuart: Uh-huh. Like—shortly— Elliott: I—sorry Stuart. Stuart: Shortly after this, uh, Lisa takes a bunch of, uh, Mentos-shaped sleeping pills. And, uh—
00:35:24	Elliott	Guest	Wait. Let me—wait, uh, before we—before we move on, Dan. I think you make—that might make sense that maybe this—maybe this movie was <u>not</u> originally meant to be a comedy?
00:35:31	Dan	Host	Yeah.
00:35:31	Elliott	Guest	I think it was probably—maybe it was meant to be a romance or a drama, and then they were like, "No, no, no. We—we should add jokes to it. Let's hire—let's bring someone in to ad-lib all this stuff." And there's, like, yeah. That would make a lotta sense. Dan, I think you might've cracked the code. Let's make a movie about it. We'll call it: <i>Loving "Love on a Leash"</i> .
00:35:46	Stuart	Host	Yeah. Yeah, because—mm-hm.
00:35:49	Dan	Host	Because later on, I don't, like, I don't wanna jump ahead too much, but later on, once he <u>does</u> become a man part of the time, like, the movie is a <u>lot</u> about...sort of the struggles of being in a marriage and how much <u>extra</u> , uh, like tension is caused by the fact that...she has to keep this secret and he's a man only half the time and it seems very—
00:36:10	Stuart	Host	Once again, a plot point that we haven't gotten to yet. <i>[Laughs.]</i>
00:36:11	Dan	Host	Yeah. But it seems odd. I just wanna, like— <i>[Stuart and Elliott both laugh.]</i> I think jumping around makes sense here, 'cause I just—I'm saying that it seems oddly serious, like, the person behind it intended to make more of a kind of...magical realism sort of story? And it just didn't work so they tried something <i>[laughs]</i> different at the last minute. Anyway.
00:36:31	Crosstalk	Crosstalk	Stuart: Mm-hm. Elliott: It <u>was</u> originally called <i>100 Years of Dogitude</i> . Dan: Yeah. Stuart: Yeah, yeah, yeah. It was written by, uh, uh... <i>[laughs]</i> I don't know.

00:36:40	Stuart	Host	<i>[Elliott laughs.]</i> Salman, uh, Barkdie. <i>[Laughs.]</i>
00:36:44	Crosstalk	Crosstalk	<i>[Dan and Elliott laugh.]</i> Elliott: Salman Ruffdie. Let's say.
00:36:46	Stuart	Host	Dan: Yeah. Oh, wow, that was just sitting on the table and I didn't pick it up! <i>[Laughs.]</i> Oh, man. Oh man. Now <u>I'm</u> takin' <u>my</u> lumps.
00:36:54	Stuart	Host	<i>[Elliott laughs.]</i> Uh, so as I mentioned, uh, Lisa takes a bunch of, uh, sleeping pills and she passes out on the floor. This is when Prince the dog says, "If she's OD'd, I'm screwed."
00:37:11	Crosstalk	Crosstalk	<i>[Elliott laughs.]</i> Which—once again—brings up the fact that, like, he <u>clearly</u> , like, he's a <u>huge</u> asshole. Like— Stuart: Why are we—who's rooting for him?
00:37:19	Stuart	Host	Elliott: I think this is the movie that—that, like, sums up that—that's the line that sums up the problem with the movie: "If she OD's, I'm screwed." Like...it's so heartless. So...Lisa, uh, so, quick-thinking Prince the dog runs out into the street, lays down in front of a car, the car stops; Prince, uh, leads the drive in who finds Lisa, Lisa is rushed to a hospital which is aptly named "Garfield Medical Center."
00:37:54	Elliott	Host	<i>[Elliott laughs.]</i> Mmmm. Easter eggs all around! Uh, Prince then sings letter songs, uh, Lisa gets out of the hospital, she runs home in the rain—suspiciously not wet—this is a very odd scene where she runs through a fake rainstorm and then goes into her apartment completely un-wetted by the water. Uh... She also comes home pretty casually from her stay at the hospital after taking all those sleeping pills.
00:38:00	Stuart	Host	Yeah. She—she's looking around for Prince, she can't find him. She picks up an umbrella and then throws it away. Um—
00:38:25	Crosstalk	Crosstalk	<i>[Dan laughs. Elliot follows.]</i> And then—and then she goes, uh—yeah. She goes running out into the rain; she goes into a park. Um...okay. This is where—there is where the movie gets a little weird, guys. <i>[Elliott laughs.]</i> Because she runs into a park looking for Prince; Prince is there, she—what, expresses her <u>love</u> for him? Or he expresses his love for her? Dan: Yeah.

Elliott: She—so—she—she vows to have no men but him forever.

00:38:29 Stuart Host Mm-hm. Which, uh, we then get some sparkle magic, and all of a sudden Prince is no longer Prince; he is a naked strange man standing in the, uh, standing in the water—er, standing in the park.

00:38:40 Elliott Host He is—he is a strange man. Right? Like, there’s something very weird about him that I couldn’t quite put my finger on.

00:38:46 Stuart Host He’s—for a man who was a dog half the time, his body is very hairless.

00:38:50 Crosstalk Crosstalk **Dan:** I also think that part of it might be that he’s wearing—

00:38:54 Dan Host **Elliott:** *[Through laughter]* That wasn’t it. He’s—he’s wearing a crazy wig that I think is meant to be reminiscent of the dog’s fur?

00:38:59 Elliott Host Mm-hm.

00:39:00 Dan Host So that’s part of it too, I think.

00:39:00 Stuart Host Aww! I didn’t even think about that! Once again, Easter eggs all around.

00:39:05 Stuart Host *[Dan chuckles.]* He says, uh, she—obviously, Lisa is terrified. What—uh, she had previously been touch—uh, touching her dog and now there is a naked strange man—uh, albeit incredibly attractive—uh—grabbing at her.

00:39:15 Elliott Host Imagine how weird that would be, to be putting a dog and then suddenly be feeling naked human skin. That would be strange and crazy.

00:39:22 Stuart Host Uh-huh. And he—he—he calms her down in a voice that is nothing like the dog’s inner monologue, and he says, “Don’t be afraid. It’s me. It’s really me, your dog.” *[Laughs.]*

[Dan and Elliott join in.]

00:39:54 Dan Host Uh, and the—and she is swooning, she’s terrified, she passes out—somewhere in this processes he glosses over the—the—the whole story which is, as we said, he was a—he was a man in a previous life, he says, a man who was cursed for his philandering and turned into a dog.

00:40:01 Crosstalk Crosstalk **Stuart:** Yeah. She, like, wakes up and he, like, proposes to her. Uh...

00:40:05 Elliott Host Yeah. She declares Prince her husband.

00:40:07 Stuart Host Then, uh, we get a little, uh, sequence where Prince explores—oh, and he still goes by the name Prince, which is odd. Um, he—

00:40:14 Elliott Host *[Elliott laughs.]* Yeah, especially since earlier he was literally yelling, “My name is Alvin Flang! I’m Alvin Flang!”

00:40:20 Stuart Host Uh, Prince explores his new human body. He looks at his butt.

[Elliott laughs.]

And then we see—

00:40:25 Elliott Host It's so—it's so funny, 'cause that probably is one of the first things you would do, right?

00:40:29 Crosstalk Crosstalk **Elliott** : Is check out your own privates to make sure that they look the same.

Stuart: I mean, I certainly would. I mean, I do *[laughs]* I do that *[laughs]* every morning when I wake up. Uh—

00:40:39 Stuart Host **Elliott**: Yeah, just to make sure there's no tail there. Uh-huh. Make sure I'm not a dog! Um—

[Elliott laughs.]

00:40:45 Crosstalk Crosstalk We then, uh, we're then treated to—I don't know, one of the worst sex scenes in human history. *[Laughs.]*
Dan: Yeah. I wanna talk about this. Now—

[Stuart and Elliott both laugh.]

Dan: So—

00:40:47 Dan Host **Stuart**: *[Announcer voice]* Buckle up!
Like, Lisa is sort of, like...awkwardly giggling and kind of, like, rolling away from him a lot of the time? And I think the movie is trying to...uh, show you, like, her being sort of uncomfortable, like, or—her being, like, experiencing sex for the first time. 'Cause she was a virgin.

00:41:07 Stuart Host Uh-huh.

00:41:08 Dan Host I think that, like, the giggling and sort of, uh, like putting her hands over her face is supposed to be that, but it—it reads like she really doesn't want to have sex with this guy.

00:41:19 Stuart Host Mm-hm.

00:41:19 Elliott Host And at the same time, he seems kinda grossed out by her.

00:41:23 Dan Host Yeah. It's very unpleasant.

00:41:24 Stuart Host Yeah.

00:41:25 Elliott Host Like, they really—but—say what you will about the other bad sex scene involving a Lisa in *The Room*; at least Tommy Wiseau looks like he's, uh, interested in some way, even though Lisa herself was terrified. While she's there.

00:41:39 Dan Host Yeah. And—and also this guy was a dog a couple hours ago. And they have jumped into bed immediately. So that's also kind of strange.

00:41:47 Crosstalk Crosstalk **Stuart**: Mm-hm. The ultimate—the ultimate fantasy continues. *[Laughs.]* And—and—

Elliott: Look, at any moment he could turn back into a dog. It's like—it's like a conjugal visit in prison.

00:41:52 Elliott Guest You've got to take advantage of the time.

00:41:53 Dan Host Yeah.

00:41:54 Stuart Host Well—well—and—and that—those fears are realized, Elliott, because the next morning she wakes up to find that a dog is in her bed! And then...they immediately get over it. Uh...

[Dan laughs.]

Prince runs over and talks to the magic pond trying to find out what the deal is because he thought he had fulfilled the conditions of his curse. No, no, no—the—the pond—I think the pond explains that, like, they're not 100% committed or something. So—

00:42:16 Crosstalk Crosstalk **Dan:** Yeah.

Elliott: He—I—

Stuart: He only gets to be a—he only gets to be a dog when the sun is down or shrouded by clouds.

00:42:24 Dan Host Yeah. The—the pond keeps really moving the goalposts, 'cause the pond—

[Elliott laughs.]

—the pond keeps giving, like, this guy, kind of like, love quests along the way?

00:42:33 Stuart Host Mm-hm.

00:42:34 Crosstalk Crosstalk **Dan:** Before he has to—he's like, "No, no, now you gotta do this! Now you gotta do this"—yeah.

Stuart: Yeah, like—like a loan shark.

Elliott: Well first—'cause each his—his—princess is literally in another castle each time.

Dan: Yeah.

Stuart: Yup.

00:42:45 Elliott Host **Elliott:** Where it's, like, "You gotta find a woman to love you." "Uh, well now you've gotta learn true love. Uh, well now you gotta understand that a marriage means sacrifice." And it's like, pond—are you—you making this up, or are you learning this now?

00:42:52 Elliott Host I think, uh, something that—it's just very strange is—it really becomes, as the movie goes on, it becomes more and more clear how different Prince is as a man than as a dog?

00:43:03 Dan Host Yeah.

00:43:03 Elliott Host As a man, he's like, *[tenderly]* "Lisa. I love you. You mean so much to me. I—I just wanna be your husband! I wanna take care of you!" And as a dog he's, like, "What's your problem? Get outta my face! Come on!"

[Dan and Stuart laugh.]

Like, *[annoyed voice]* "Again with the green clothes. Again. Oh boy. *[Singing]* I'm a dog, I'm a dog, I'm a dog I'm a dog." Like, it's, they're so, it—we talked about it before, but they're just—it keeps hitting you over the head how incredibly different they are.

00:43:28 Dan Host Yeah. And, like, this is—I wonder—this is why I wonder whether the guy even—

00:43:32 Stuart Host We're about 30 minutes into the movie, by the way. *[Laughs.]*

00:43:36 Dan Host *[Stuart and Elliott laugh.]*
 This is why I wonder whether the guy even saw the film? Because...another instance of that is, like, the dog at the beginning, as we mentioned, like, makes an offensive joke about, like, “Hey, I’m not gay!” like, when a man is touching him. And then her coworker, you know, a gay man is presented relatively sympathetically and just as, like, a normal dude who needs some help. And it’s like...who—like, this guy didn’t see the movie that he was doing his voiceover for. That’s, is my point, I guess.

00:44:03 Crosstalk Crosstalk
Elliott: Yeah.

Stuart: Well—

Elliott: Now, when you say “normal dude who needs some help,” you mean, like, some help with his family situation. Not some help not being gay.

00:44:10 Crosstalk Crosstalk
Dan: Yes. I—I’m sorry.

Elliott: Yeah, yeah. I just want to make that clear.

Dan: I—okay. Yeah.

00:44:14 Stuart Host
 Uh...yeah. So...uh, they, you know, they talk it through, they figure out that he is, uh, they figure out the situation. Lisa is pretty much on board with dog fuckin’. Um, she, uh—

00:44:25 Elliott Host
[Laughs.] Well, no. She’s—hold on. It’s—it’s—he’s a man when they do it. This is just their new normal. Every—every relationship has its ups and downs, and their downs are during the day when he’s a dog, and their ups are at night. And I think you know what I mean.

00:44:36 Crosstalk Crosstalk
Stuart: *[Laughs.]* That’s true. So we—like, we see—we see scenes—

Elliott: About their ups.

[Dan laughs.]

Stuart: We see scenes of their, like—

00:44:43 Dan Host
Elliott: I think you know what’s goin’ up at night. *[Laughs.]*
[Through laughter] Yeah. You’re—you’re making the same joke that my girlfriend actually made a few times during the movie, which is like, “I only need him to be a man at night.”

00:44:53 Crosstalk Crosstalk
[Elliott laughs.]
Elliott: Hey, look—

Stuart: Mm-hm. Yeah. Yeah. As the tagline Charlene proposed: “He licks his ass at day, and her ass at night.”

00:45:00 Elliott Host
[Dan and Elliott laugh.]
 Yes. Now why—that would’ve been much clearer about the movie, uh, but yet—it’s—I think it’s a lot of women’s dream to have a man at their beck and call, literally, he—she can command him during the day—to do things like sit, play dead, that all wives want their husbands to do!

00:45:15 Dan Host I think you're—I think you're getting into a weird area here, Elliott, that I'm not gonna support you on.

00:45:19 Stuart Host *[Laughs.]* Yeah, yeah, yeah. You've been—uh, you got—you just, uh, signed on for that new, uh, “What Women Want” project. Right? *[Laughs.]*

00:45:25 Elliott Host Yeah, yeah. It's called “What women want...they want dogs that become men at night.” And it stars—

00:45:29 Dan Host Yeah. Okay.

00:45:28 Crosstalk Crosstalk **Stuart:** Yeah. It's a sequel reboot, it's a legasequel, you know, who knows.

00:45:35 Stuart Host **Elliott:** And it stars—it—it still stars Mel Gibson. And his own dog. *[Through laughter]* Oh, wow. Courageous choice.

[Elliott laughs.]

Uh...okay. So. Uh, we get to see some scenes of their, like, their—their daily life, um. Lisa, I guess, has a new job or the same job? That isn't clear. Uh...

[Elliott laughs.]

She—she—we get a scene of her preparing, like, the saddest fuckin' breakfast for herself and, uh, and Prince where she, like, is scraping cream cheese from a little, like, takeout container thing?

[Elliott laughs.]

Like, it's so, like...c'mon, dude. Uh...and then we—she has a good laugh when Prince—unlike every other dog in history—is uninterested in human food and only wants dog food. And she has a good laugh at that. Um...

00:46:17 Elliott Host She's like, “You want dog food! Hahahahahaha!”

[Dan chuckles.]

00:46:21 Crosstalk Crosstalk **Stuart:** Okay. And for—and then we—we get a little—

Dan: A little manic, actually.

00:46:25 Elliott Host **Elliott:** It's like, are we—yeah. It's kind of a weird *Who's Afraid Of Virginia Woolf?*-type—type moment. Cause it's, like, “Oh, you want dog food, husband? Well, I'll feed you that! Ha ha ha!”

00:46:34 Stuart^ Host *[Dan laughs.]*
[Loftily] “Ha ha ha ha ha.”

00:46:36 Crosstalk Crosstalk **Elliott:** *Whatever Happened to Baby Jane?*, when she serves her a rat for dinner?

Dan: Yeah.

Elliott: Well I guess it—it's like something that's in the form of a question: *Who's Afraid of Virginia Woolf?*, *Whatever Happened to Baby Jane?*, *Who Slew Auntie Roo?*, all that—it's *Jeopardy!* style. It's in the form of a question.

Stuart: Mm-hm. *Throw Momma from the Train.*

00:46:49 Elliott Guest
00:46:51 Crosstalk Crosstalk
Dan: *Who is Killing the Great Chefs of Europe?*
Exactly. All of those.
Stuart: Uh—

Elliott: *All Dogs Go to Heaven* question mark?

Stuart: Yup.

00:46:53 Stuart Host
Dan: *[Laughs.]* No.
They—they purchase a, uh, they purchase a collar and a leash?
And then they pose for some photos that are, like, part—I would say they're, like, part wedding photos and also part, like...once again, kind of serial killer-y photos.

00:47:08 Dan Host
00:47:09 Stuart Host
They're like—
Like, the sort of things you would find in a—in, like, a basement level in a *Resident Evil* game.

00:47:14 Dan Host
[Elliott laughs.]
I mean, it's like—I mean—they're—they're bondage play-y, I guess, 'cause he's, like, wearing the leash?

00:47:19 Stuart Host
00:47:20 Dan Host
Uh-huh.
Which I'm not...shaming. That's wonderful. But, like, because he is literally a dog half the time, she does seem to be very much playing into—like, it seems like maybe her fetish now is the fact that he is a dog.

00:47:31 Stuart Host
00:47:33 Crosstalk Crosstalk
Yeah.
Elliott: I mean, she's—she's had—she's in a situation that as far as she knows, no woman has ever been in before. She is exploring new boundaries on the Erotic Continent. And she really likes that!

00:47:55 Crosstalk Crosstalk
Stuart: In which case—Yeah. Which is...I would—I agree with you, and it does—this does feel like a one-off situation where a man is—was initially cursed into a dog's body and then has somehow found a way to live half the time as a dog and a man.
Stuart: But later on as a dog, he and a bunch of other dogs are, I think, like, fighting over food? And we hear the inner voices of all these other dogs and they seem to be communicating. So, like—

Elliott: Yeah.

Stuart: —is this a common thing? Is this—I mean—I guess it says something about the reality we live in.

00:48:10 Elliott Host
Dan: Oh, man.
I mean, that's—it's true—it's true that if all dogs were people in the form of dogs and you couldn't hear them talk? We'd have no idea. And we just would never know. Pray! Pray that you don't learn the other half of that scenario—that you don't end up as a dog! For the *Flop House*, I'm...the Cryptkeeper!

00:48:28 Crosstalk Crosstalk
[Dan and Stuart laugh appreciatively.]
Stuart: Oh, wow! You really, uh—yeah, you—toned—toned down your, uh, you thing, huh? *[Laughs.]*

00:48:34	Elliott	Host	<p>Dan: You sound different, Crypty. I'm the new—I'm the new Cryptkeeper. They fired the old guy 'cause of the puns. Now <u>my</u> whole thing is sleight-of-hand magic. Close-up.</p> <p><i>[Dan and Stuart laugh.]</i></p> <p>"Dan, pick a card, would you? A tarot card!"</p> <p><i>[Stuart laughs.]</i></p>
00:48:45 00:48:49	Dan Elliott	Host Host	<p>I—I mean, I can't through the—the Skype connection, but, uh—</p> <p>Once again, Dan, you have refused to "Yes, and" a scenario.</p> <p><i>[Dan laughs loudly. Stuart laughs as well. Dan continues to laugh through next several lines.]</i></p> <p>"I, the Cryptkeeper, had no way of knowing that you are a logical robot; but Elliott, if he <u>were</u> here, should have known that and he apologizes." <i>[Laughs.]</i></p> <p><i>[Dan's laughter escalates.]</i></p>
00:49:05 00:49:05	Dan Stuart	Host Host	<p>Alright.</p> <p>So we then go, uh, so despite, uh, all their, you know, their newlywed bliss, uh, we...we—there's a—a rocky road ahead, because we have a scene in the park where they're having a picnic, and Lisa has gotten all the things that he loves. Uh...what, uh, like chopped liver, etc. etc., and—</p> <p><i>[Dan and Elliott confirm.]</i></p>
00:49:29	Crosstalk	Crosstalk	<p>—but there's something that's, like, kinda stuck in, uh, Prince's craw. Uh, this is, uh—</p> <p>Stuart: —uh, perform—</p>
00:49:33	Stuart	Host	<p>Elliott: She—she wants—she wants him to eat this food, but there's something eating at <u>him</u>.</p> <p>Yeah, and—this is performed admirably by this dog actor, who is just sitting on a blanket in the park, while Lisa, uh, talks to him and has a one-sided fight with him. "Please, communicate with me!"</p>
00:49:43	Crosstalk	Crosstalk	<p>Elliott: It's so—it's— <i>[laughs.]</i></p> <p>Stuart: And this dog just stares off into the void. Oh, to be a fly on the wall in this scene! <i>[Laughs.]</i></p> <p>Dan: Smiling, by the way. The dog seemed perfectly happy. <i>[Laughs.]</i></p>
00:49:53	Elliott	Host	<p>Elliott: It is <u>so</u> strange.</p> <p>All I could imagine was people walking by and seeing a woman yelling at a dog in the park.</p> <p><i>[Dan laughs.]</i></p>

As if they were in a relationship. And being, like, “What is going on here?” ‘Cause it’s shot from, like, far away, pretty much, too. Right?

00:50:02 Dan Host Yeah.
00:50:03 Crosstalk Crosstalk **Stuart:** Yeah, and you know, the dog may be smiling, but his eyes aren’t. He is certainly not smizing.

Dan: Oh, okay.

00:50:08 Elliott Host *[Elliott laughs.]*
Oh, so it’s—you’re saying it’s one of those situations where he’s, like, *[strained voice]* “Heh heh heh! Well let’s get home; we’ll talk about it there, honey!” And she’s like, “We’ll talk about it right here.”

00:50:13 Stuart Host Mm-hm. Mm-hm
00:50:15 Stuart Host Uh...so—but—so—we—we learn that he—he feels, uh, he feels that he should be able to provide for her. If he is the—the man in this relationship. And this is—this is—a—a challenging thing! ‘Cause as we’ve said before, he is only a man at night.

[Elliott laughs.]

00:50:35 Crosstalk Crosstalk And there is a limited amount of professions in—what, Los Angeles? Where is this? Los Angeles?
Dan: Uh, yeah. I think it’s LA.

Elliott: I think it’s—I think it’s Los Angeles but Stuart, you, as everyone know, you would know better than anyone—nobody works at night. There are no jobs at night. There are no nighttime jobs.

Stuart: Mm-hm. Yep. I’m coming off of, like, three hours of sleep. Because I work the nighttime job!

00:50:48 Stuart Host *[Elliott laughs.]*
Um...so he gets a job at, a, uh, the—remember the—the dog talent agent who showed up earlier? Well he comes back. And weirdly enough, we have another returning character, that’s right—the dog talent agent is, uh, working with the farting woman from the dress store.

00:51:04 Elliott Host *[Dan laughs. Elliott and Stuart join in.]*
Because there are no loose ends in this movie. That’s craftsmanship.

00:51:08 Crosstalk Crosstalk **Dan:** Yeah.

00:51:13 Stuart Host **Stuart:** And—and she—she needs a dog actor for a, uh, a commercial she’s doing.
And...I—I got a little lost in the exact series of how this all played out, but I think he made a phone call or left a phone message, and, uh,—

00:51:21 Elliott Host He left a phone message, and said—well first, he gets there too late.

00:51:24 Crosstalk Crosstalk **Stuart:** Uh-huh.

Elliott: They’ve already left for the day.

00:51:25 Elliott Host And so he sits in a hot parking lot and we get the immortal line from the throat—guy who’s throwing lines into the dog’s mouth, “Ahh! My ass!” because the parking lot, I assume, is too hot from being in the sun.

00:51:35 Stuart Host Mm.
00:51:37 Elliott Host Uh, and then he call—as a human that night, he calls the dog agent and arranges a daytime meeting.

[Dan laughs.]

00:51:41 Stuart Host And the dog agent has a, uh, has a—the *[laughs]* he has a, like a bubble letter sign on his front door that just says, “Dog Talent Agent”? *[Laughs.]*

00:51:49 Dan Host Yeah.

[Elliott laughs.]

00:51:51 Stuart Host But also—but—but also the—
00:51:52 Crosstalk Crosstalk **Elliott:** Not since—not since *The Joke Thief’s* “Comedy Basement” has there been—has there been a more apt name on a building.

00:51:59 Dan Host **Dan:** Yeah.
But also the—message he leaves is, like, “Hey, remember that dog you’re—you’re looking for? He’ll be outside your building at, like, this hour or whatever.” I’m like, so...the dog is just showing up unchaperoned and I really wonder how the dog’s getting paid. Whether they’re just handing bills to this dog.

00:52:14 Crosstalk Crosstalk **Stuart:** Well you—Yeah. Yeah.

Elliott: They explain it. They explain it, Dan. They hand cash to the dog. He says, “Pay him in cash. Give it to the dog.”

Dan: Mm-kay. Mm-hm.

00:52:20 Elliott Host **Stuart:** Mm-hm.
Now, here’s the thing—the client and the agent go into their—his office. The dog is already there.

[Dan and Stuart laugh.]

Prince is already there sitting at the desk, a master of breaking and entering sneakily. And they’re, like, “We gotta prove that he can do this! Pick up the red phone!” And then Prince picks up the red phone. “Now pick up the lav—the indigo phone!”

[Stuart laughs.]

And he picks up the indigo phone.

[Dan laughs.]

00:52:43 Stuart Host And they’re, like, “He did it! He’s the most brilliant dog in the history of dogs!”
Yeah, it’s—it’s pretty incredible. So he gets this commercial gig, uh...he—he shows—

00:52:47 Elliott Host They also treat him like he's already famous. They are so—they are so deferential to this dog sitting at a desk, and I think it's hilarious everyone's like, "Oh, sir! You're here already! Uh, well, if we could talk to you about the commercial..." It's just really funny. *[Laughs.]*

00:53:01 Stuart Host *[Stuart laughs.]* So he—he gets this gig, obviously, because he's an amazing dog actor. Um, and then he shows up, uh, with, uh presents for Lisa later on as he's a man. And *[laughs]* and—he—when she asks him about it, he says, "Don't ask how I get money," which is like—that's the shadiest way to say that, sir! *[Laughs.]*

00:53:20 Dan Host Yeah.

00:53:22 Stuart Host *[Elliott laughs.]* Um...and then Paula's car breaks down, and she needs a shower. Uh—

00:53:28 Elliott Host Oh wait, before that—before that we do see what—Lisa finds out about Prince's job. How does she find out about it?

00:53:34 Dan Host Mm-hm.

00:53:34 Stuart Host Uh...yeah. So she's watching, uh, she's watching TV, uh, and Prince realizes that one of the commercials that he's in is on there, so he tries to turn off the TV. She watches it. Uh, and in fact she realizes "Oh my God, you're—you're a commercial dog actor."

00:53:51 Crosstalk Crosstalk **Dan:** Yeah, I mean—I actually was—I had—yeah.

Elliott: And—and the commercial involves—the commercial involves Prince fighting and then befriending a ninja? Nothing to show what the product is?

Dan: Yeah. Nothing—nothing about picking up phones, I'll tell ya that. *[Laughs.]*

00:54:00 Stuart Host *[Elliott laughs.]* Well yeah, like, he had—he had shown up with a wound—like an injury as a dog, and she's like, "What's going on?" And he's like, "Don't ask me about my money," you know.

[Elliott laughs.]

"I just—I got—I'm doing it for my family, like every guy on a, uh, reality competition show ever!" Um...so, yeah.

[Elliot laughs.]

00:54:16 Crosstalk Crosstalk Uh, I think at this point—and they—I think they gloss over it. She's like, "Oh, okay, well you got a job. That's great." Um—**Elliott:** She's like—"You—you're a famous—you're a famous dog who—who teams up with a ninja on TV. That's my life now. Okay. It's a living."

00:54:27 Stuart Host **Stuart:** You would— You would think at this point she would then help support him. I would think it would make life much easier if she was, like, "Okay, well, I'll manage you." Like, why don't—

00:54:35 Elliott Host Yeah.
00:54:36 Stuart Host But I guess that's, uh, that would infringe on his, uh, you know, his—his sense of self and worth. Um—

00:54:40 Elliott Host Well, part of—part of a marriage is having separate spheres. So you can have your own thing.
00:54:45 Stuart Host Yeah. It—I mean, it would be very strange if a husband and wife were to work together or own a business together, or...
00:54:50 Elliott Host *[Through laughter]* I think it would be crazy! You're askin' for disaster at that point! Cruisin' for a bruisin', if you will!
00:54:54 Crosstalk Crosstalk **Stuart:** *[Laughs.]* Yep! And I—oh, have I been bruised. Um...so—

00:55:01 Stuart Host **Elliott:** *[Laughs.]* So you're saying, Paula comes over. Paula comes over. Her car is broken down. Uh, this is at nighttime so of course Prince is a, is a human man. Uh, Lisa is terrified and hides a naked Prince in a...like, a small wardrobe? Or like, a temporary wardrobe? Paula needs to take a shower of course, uh, she is immediately suspicious of Lisa's, uh, behavior because Lisa is behaving very suspiciously.
00:55:23 Dan Host Oh, by the way—this—the shower thing. Like, she—she barges into the house and like immediately goes to the bathroom and Lisa's like, "What are you doing?" Like, "I'm gonna take a shower!" As if it's the most normal thing to do, to go to a friend's house, walk in without telling them they're gonna take a shower, and just start showering.
00:55:38 Stuart Host Mm-hm.
00:55:39 Dan Host Please continue.
00:55:39 Crosstalk Crosstalk **Stuart:** Uh, I mean—maybe—I guess you're—yeah.

Elliott: She went—Paula watches a lot of Cinemax.

Dan: Yeah.
00:55:43 Stuart Host Yeah. And your—your—I guess your car has never broken down before, Dan. *[Laughs.]*
00:55:45 Dan Host Okay.
00:55:47 Stuart Host That's hot work.

[Elliott laughs.]
00:55:47 Stuart Host Um...okay. So she, uh, so she...Paula—Paula finds Prince, of course, because they're acting crazy. She, uh, is, uh, obviously frightened because Prince—it looks like a monster man.

[Elliott laughs.]
They, uh...but a—a very, you know, cut and beautiful monster man. They—
00:56:07 Elliott Host Yeah. A very gentle monster man.
00:56:07 Stuart Host Paula does not take this well at all. Despite her earlier urgings for Lisa to find a man, she is horrified that Lisa would hide this from her. Uh...and it—it's a very strange, like, it's that sort of thing where you're, like, "Why is this character angry?"
00:56:22 Dan Host Yeah. She seems so intent on Lisa getting some earlier on, and now she's like, this is the friendship-ending argument that they have.
00:56:30 Elliott Host She's like, "You're a—you're a hypocrite, I thought you were this big virgin, but now you're not"—
00:56:33 Stuart Host Uh-huh.

00:56:35	Elliott	Host	"But you actually have a man. You lied to me. I'm outta here." I mean, it says a lot about how...uh, sometimes in our, uh, friendships and relationships, you can kinda pigeonhole your friends into just one thing. And like, everybody has, like, rich inner lives, right? I'm not—we're not, just, like, one character.
00:56:38	Stuart	Host	
00:56:50	Elliott	Host	No, not at all. <i>[Stuart laughs.]</i>
00:56:52	Dan	Host	So I was—like, unless you're Dan—but anyways. So— What? <i>[Laughs.]</i> The—I would—I would say that, uh, much like Watergate, it wasn't the crime, but the <u>coverup</u> . That made Paula mad.
00:56:52	Elliott	Host	
00:56:59	Dan	Host	Oh, okay. Elliott: And since he—she hides him in a shower that zips up? That the—it's—with an opaque, uh, shower curtain?
00:57:01	Crosstalk	Crosstalk	
00:57:09	Elliott	Host	Stuart: Yeah. Yeah, I feel like it's, like, a temporary thing. I would call that a "Water-gate." Oh. Oh. Okay. Elliott: A gate to get to the water of the shower! So... this is all—layers upon layers. Stuart: Oh, let me uh—let me—let me—let me check the rulebook, uh. <i>[Laughs.]</i>
00:57:11	Stuart	Host	
00:57:11	Dan	Host	
00:57:12	Crosstalk	Crosstalk	
00:57:20	Stuart	Host	Dan: Well, I guess the podcast is over forever. Now. <i>[Laughs.]</i> Yeah. Elliott's, uh, Elliott's joke works. Okay. <i>[Laughs.]</i> <i>[All three laugh.]</i> <i>[Through laughter]</i> Yeah, do the math, please. Technically a joke! <i>[Dan and Elliott laugh appreciatively.]</i>
00:57:23	Elliott	Host	
00:57:25	Stuart	Host	
00:57:28	Stuart	Host	Uh... So, now that Paula's out of her life, uh, Rita has no option—er, Rita. <i>[Elliott laughs.]</i>
00:57:37	Elliott	Host	Lisa has no option but to have a fun day with her <u>other</u> friend, Rita. <i>[Through laughter]</i> I feel like Rita is, like, "Now I get to move up a slot to best friend!"
00:57:41	Stuart	Host	Uh-huh! And Rita—who had seemed somewhat innocuous at first—starts to show her true colors. Uh, she is <i>[through laughter]</i> uh...uh...Rita is very aggressively trying to get Lisa to go to places with her. And at this point, I'm like, "Is Rita <u>also</u> trying to magically transform into something?" <i>[Laughs.]</i> <i>[Elliott laughs.]</i>
			Um...she—she takes Lisa to, uh, it looks like a restaurant with a dance floor? Where Lisa's mother is. Uh, so Rita and Lisa's

mother are already at—are at this restaurant and they are encouraging Lisa to dance with a collection of different men who begin to fight over dancing with Lisa. Lisa is put off and it is revealed that Lisa’s mother and Rita have been paying these men to dance with her?

00:58:27 Crosstalk Crosstalk **Dan:** Yeah.

00:58:29 Stuart Host **Elliott:** Mm-hm.
00:58:31 Crosstalk Crosstalk Uh, which—
Dan: They’re very bad at their job. Like, it seems like...they would just take turns rather than fighting over her if they—if—if they were—

Stuart: Yeah, I mean, if it’s—if it’s a job, why would you—I mean, are they being paid by the, like, the step of the dance?

Dan: Yeah.

Elliott: I assume they’re being paid per dance.

00:58:43 Dan Host **Dan and Stuart:** Yeah.
Here’s something that I wanna say at this point. So this movie is obsessed with Lisa getting married or paired off. Like...all of the character, uh, propose to her almost immediately; she is seeking a man; when she finally does get married, it is right away. And her—her mother is obsessed with this as well.

00:59:02 Stuart Host Uh-huh.
00:59:04 Dan Host And, um—
00:59:04 Stuart Host Yeah, her mother says the only thing that would make her happy is for Lisa to find a man and settle down.

00:59:08 Dan Host Yeah. And I’m gonna reveal another piece of the puzzle in Dan’s girlfriend. So, my girlfriend is—

00:59:16 Elliott Host Wait. You—why are you—why are you hiding pieces of puzzles in your girlfriend? Like—

00:59:19 Dan Host Oh God. That’s—
00:59:21 Elliott Host Is—she swallows them?
00:59:21 Dan Host Very gross. Anyway.

[Stuart laughs.]

00:59:24 Stuart Host Um...uh—
00:59:27 Dan Host I haven’t seen *Ready or Not* yet. Don’t spoil anything.
So my girlfriend is Asian, and when she found out that the person who made this was an elderly Chinese immigrant, she’s like, “Oh, this makes so much more sense.” Because...like, she’s like, “Okay, this is, like, a cultural thing where it would be more important to, you know, marry off a daughter in the way that this film wants her to be married off, uh, but it’s baffling in, like, sort of modern American context.” Like, it—

00:59:55 Stuart Host Yeah.
00:59:55 Dan Host —it—makes—it makes far less sense to be, like, oh, like, why does everyone give a shit so much about—

01:00:00 Stuart Host Yeah. Based—based on our reactions.
01:00:01 Dan Host Yeah.

01:00:02	Stuart	Host	So...she, Lisa at this point, uh, lets the—lets the other shoe drop. And she reveals: she has found a man! “Mom, you don’t have to worry about me”—
01:00:12	Elliott	Host	She says “I <u>got</u> a man.” And your mom says—and her mom says, “What’s your man gotta do with me?” And they—it’s—they go on like that.
01:00:18	Dan	Host	They keep—they keep going at it for a long time.
01:00:19	Stuart	Host	<i>[Elliott laughs.]</i> So she—her mother’s, like, “Oh, amazing! I need to meet this man!” Uh, and Lisa’s like, “Of course! We can have dinner tomorrow!” And her mom’s, like, “No, no, no. I have a plane booked in the afternoon.” <i>[Laughs.]</i> <i>[Dan laughs loudly. Elliott joins in.]</i> Don’t—that’s—that’s strange. Uh...“I have a plane booked in the afternoon; let’s meet in the morning.” Uh...Lisa’s like, oh, that’s—that’s—I can’t do that, obviously, because Prince at this point would be a dog. Let me state the rules. Um, but then Rita’s, like, “Oh no, uh, we can—we can change that booking,” ‘cause I guess Rita’s <u>also</u> her mother’s travel agent?
01:00:49	Crosstalk	Crosstalk	Dan: Yeah. It’s, like, a needless complication of the plot. <i>[Stuart laughs.]</i> Stuart: Uh-huh.
01:00:54	Elliott	Host	Elliott: She’s—she’s kind of a jack-of-all-trades. You get—you kind of get the feeling that the mom is not the best at taking care of herself? She gives a speech to Lisa about how, like, “I know I have a history of bad men and that’s influenced you to be afraid of other men” and things like—she—you know, this mother’s carrying a lot of—carrying a lot of backstory baggage.
01:01:08	Stuart	Host	Uh-huh. Uh, and so—but they agree to this dinner, and we, uh, the dinner’s held at a restaurant. It’s shot, uh, there’s a lot of awkward scenes of people slowly eating their food.
01:01:19	Elliott	Host	<i>[Through laughter]</i> There’s a lot of synchronized fork movements? As all four of the people at the table take a bite at the exact same time in-between lines of dialogue?
01:01:27	Stuart	Host	<i>[Dan laughs.]</i> The, uh, Rita and Lisa’s mother are very aggressively pushing, uh, for information. Like, what does he—what does Prince do for money, uh, and of course they have to—they come up with a, uh, lie that they say at the exact same time and they both mess up. Uh, Lisa and Rita’s mother are—Lisa’s mother and Rita are trying to push for them to get married <u>tomorrow</u> . Uh, at the license bureau. I don’t know. This is a—I felt like this scene was, uh, you know, kind of the center point of the movie? <i>[Laughs.]</i>
01:01:58	Dan	Host	Oh, okay.
01:02:00	Elliott	Host	<i>[Elliott laughs.]</i> Oh yeah, yeah. It was an intricate play of words and, uh, character moments. But there’s—

01:02:04 Stuart Host And—and—there’s a feeling of, like, if...if they aren’t able to show up and get married at the courthouse tomorrow at 10:00 AM, that there’s something clearly suspicious about, uh, about Prince, a man they just met.

01:02:18 Elliott Host Uh, the problem though, is Prince doesn’t have an ID. He is undocumented, or should I say... un-dog-umented.

01:02:27 Crosstalk **Dan and Stuart:** *[In perfect sync]* You shouldn’t say that.

01:02:27 Stuart Host Uh...I do love the idea that, uh—

[Elliott laughs.]

I do love—there was this scene where, uh, where Prince and Lisa are in the car, talking about their options. And Prince is like, “Uh, well we could just elope! Or we could go to Vegas!” And *[through laughter]* she’s like, “Prince—you don’t have an ID.” *[Laughs.]*

[Elliott laughs again.]

01:02:55 Elliott Host Oh, that was great. Um... yeah. So obviously this is the, uh, I—like that they’re exploring some of the challenges that this, uh, fantastical situation sets up.

01:02:58 Stuart Host *[Laughs.]* Oh yeah, they’ve thought it all out. So now *[breaks off, laughing]* so now, uh...Rita shows up—so, you know, they—they—they turn ‘em down, and Rita shows up to the house. Uh, and she—she has this, like, strange—and she shows up to Lisa’s house with a strange story. It’s like in the morning, and she’s like, “There’s trouble with my car” or like, “I got lost and I got dizzy, and I need somebody to drive somebody to the airport”—it’s—and—and—uh, it’s—the most obviously made up fake story that I’ve ever heard. And Lisa is—is like, “Okay, well I guess the only option is for me to drive your car; Rita, you stay here, and Prince, I don’t know—uh, stay here too?” But, like, the clock’s ticking. He’s about to turn into a dog any moment now.

01:03:47 Elliott Host Which means this is, like, pre-dawn.

01:03:48 Stuart Host Yeah. Yeah. Exactly. Uh, so—

01:03:50 Elliott Host This is—this is after—this is after he failed to show up to get married and then, as a dog, wandered off saying, “Kung-pao” over and over again.

01:04:00 Stuart Host Uh...*[breaks off, laughing]* yeah.

[Dan laughs.]

01:04:01 Elliott Host Which—which fits into Dan’s theory that they just hired someone who had not seen the movie to just speak over the dog which—*[laughs]* But okay. So. She’s gonna leave, and Rita’s there with Prince.

01:04:09 Stuart Host So Prince—like—Prince is nervous; uh, Lisa leaves. And Prince turns around and Rita is immediately searching the apartment. She’s tossing the apartment. She then begins to, like, kind of attack Prince to try to get information out of him; find out where he works, what he does. He’s too mysterious. Prince runs away while Rita chases after him. He starts to slowly morph into a dog—and by morph, I mean, like...a tail is sticking out of his pants—

[Elliott laughs.]

01:04:39 Elliott Host He runs into a restaurant—
It's not exactly *An American Werewolf in London*, is what you're saying. *[Laughs.]*

01:04:40 Stuart Host No. He runs into a werewolf—they—they only had, uh, time for one amazing dog transformation effect, and that is later on in the movie. Uh...he runs into a—a restroom in a restaurant. Uh, Rita chases after him, and when she opens the door, a dog runs out and there's a pile of clothes sitting in the corner. Uh...Rita talks to Lisa and says, you know, "I saw—I saw Prince turn into a dog." And Lisa's like—

[Elliott laughs.]

01:05:14 Crosstalk Crosstalk —"You saw him turn into a dog?!" And she's like, "That's the only explanation for it. I didn't actually see it, but...c'mon. Man goes into a—a bathroom, dog runs out?"
Elliott: Clothes left behind?
Stuart: Uh, yeah.
Elliott: Either there's a naked man in the—in the vents—in the air ducts.
Dan: Now what—what—
Stuart: Scott McCloud explained it. That you—your mind fills in the blanks between the veils.
[Elliott laughs wildly.]
Dan: Yeah.

01:05:25 Dan Host *[Elliott continues laughing.]*
What if—*[laughs.]* What if this turned into, like, took a sharp left turn into film noir at this point? And Rita just starts blackmailing, uh, them to not reveal that he's a dog? *[Laughs.]*

01:05:35 Elliott Host "I'll tell your mom that he's a dog! If you don't"—I mean, that'd be one of those things where it's like, "Go ahead. No one's gonna believe you. It's crazy."

01:05:40 Stuart Host Yeah. *[Laughs.]*

01:05:41 Elliott Host "We can't take that chance, Lisa! We can't take that chance! We've gotta give Rita the money, or...kill Rita." And then, uh, he kills Rita—does he kill her as a man, or as a dog? 'Cause either way, he could be out in public as the other form—or does Lisa do it? And they're like, "Uh, Lisa, you should've let me kill her because I would have more deniability 'cause I could do it as a dog." Anyway, they're on the run is the important thing, and the police are on the lookout for a woman with a dog, so they can only travel at night 'cause she's not a woman with a dog at night. She's a woman with a man. I call it: *They Live by Night*.
[Laughs.] Great.

01:06:13 Dan Host Uh...we learn that in Lisa's house, that she has a drawer just full of, uh, various actors' in the movie's headshots? Uh, that's odd.
[Elliott laughs.]

01:06:23 Elliott Host Uh—uh—so—
01:06:27 Stuart Host Is this when she tells Rita to get out of her life?
Yeah. I think she—she tells Rita to get out of her life. And she approaches Prince

[Elliott laughs.]

—uh, where she thinks—the—I think—is it around now where she suggests to Prince that...uh...that they need to have a baby together?

01:06:42 Elliott Host Yeah. It's at—Prince—Prince sings his song, his immortal song, "I will never make my goal"? As he wanders the town? Going *[singing]* "I will never make my goal!"

[Dan laughs.]

"I will never make my goal!" And then she says, "There's only one option. We have to have a child."

01:06:57 Stuart Host And—Prince is distraught by this, and Lisa doesn't understand why. She's like, "What—what could—what could be causing all this trouble? Do you not love me?" And of course the reason is because...he's a half-man, half-dog. Like...what do you...

01:07:08 Dan Host Mm-hm.

[Elliott laughs.]

01:07:09 Stuart Host What do you—
01:07:11 Crosstalk Crosstalk **Elliott:** It's just like, if you want a bouncing baby Warg, then yes.

Stuart: Mm-hm.

01:07:15 Stuart Host **Elliott:** Maybe we can do this. But...
Yeah. Uh...yeah—they—they deal with a bunch of other basic relationship bullshit. Lisa starts to be a little emotionally manipulative? And she, uh, she pressures, uh, she pressures Prince into going to a "work lunch," uh—

[Elliott laughs.]

Her boss is throwing a work lunch on his veranda—during the afternoon—yeah.

01:07:36 Elliott Host Oh, that's right. This is the owner of the store. The owner of the store who we have not met before.

01:07:38 Stuart Host No.
01:07:40 Elliott Host This is after—I just want to make—mention, there's like a little plot cul-de-sac as they're gonna to go together to see an exhibit of Chinese fossil statues?

01:07:46 Stuart Host Uh-huh.
01:07:47 Elliott Host But...no dogs allowed.

[Dan laughs.]

01:07:51 Stuart Host So...Prince is nervous about, uh, making any kind of plans during the afternoon, but Lisa's like, "No, it's gonna be—it's gonna be cloudy;" as soon as it's cloudy she commits—

[Elliott laughs.]

01:08:00	Crosstalk	Crosstalk	She pressures Prince into going with her— Elliott: <i>[Through laughter]</i> She's like—she—she—she's like, "It's gonna be cloudy with a chance of meatballs; so even if you turn into a dog you'll love it."
			Stuart: Mm-hm. It'll be happy.
01:08:08	Dan	Host	Dan: So two things: this is—this is apparently a new rule. I didn't know that this was a <u>sun</u> -based transformation and not a day-and-night-based transformation. But also—
01:08:14	Stuart	Host	Yeah, I think the pond explained that part. That if—if the sun is occluded by clouds—
01:08:19	Dan	Host	<i>[Elliott laughs.]</i> Yeah, but also, like, we see them at this luncheon and, uh, you know, it's <u>pretty</u> bright. It's one of these cloudy days that's, uh, achieved by throwing a—a filter over the camera.
01:08:28	Stuart	Host	Mm-hm.
01:08:30	Elliott	Host	Elliott: It's one of these cloudy days that's achieved by having the characters talk about how cloudy it is—
			Dan: <i>[Laughs.]</i> Yeah.
01:08:36	Stuart	Host	Elliott: —regardless of the surroundings. Which is—and what I love is that on this, uh, very cloudy day, they've decided to still, uh, "Just fuck it; let's eat outside." <i>[Laughs.]</i>
01:08:44	Elliott	Host	<i>[Elliott laughs.]</i> Yeah, next to the pool on the veranda.
01:08:44	Stuart	Host	Mm-hm.
01:08:45	Elliott	Host	Uh, this scene has maybe the best dialogue in the whole movie? Just the—the boss and his family talking? It is <u>so</u> obviously written by someone who is not familiar with, like, American idioms? Necessarily? Uh—
01:09:01	Stuart	Host	Mm-hm. He's—he's complaining—he's complaining about his kids, where, uh—
01:09:04	Elliott	Host	He's like—he's like, "My kids don't have any <u>interest</u> in running the stores!" And his daughter says, "I'm a <u>medical</u> doctor." <i>[Laughs.]</i> Uh—and—
01:09:12	Dan	Host	<i>[Dan and Stuart both laugh.]</i> Uh, it's great.
01:09:13	Elliott	Host	And uh—but he wants—but he wants to promote Lisa to <u>manager</u> . Right?
01:09:17	Stuart	Host	Yeah, he says, "I'm thinking about promoting <u>you</u> , and some of the other <u>guys</u> ." <i>[Laughs.]</i>
01:09:22	Stuart	Host	<i>[Elliott laughs.]</i> So he has this—he has this whole plan, uh, and she's obviously very excited about this 'cause this is a big promotion. Um, and lunch wraps up; Prince is sitting at a side table with the son of the manager, uh, and Lisa is walking around the other side of the pool, uh, you know, hashing out some of the details, I'm assuming, when, uh, the sun comes out and Prince immediately <i>[breaks off, laughing]</i> <u>immediately</u> Animorphs into a dog.

[Elliott laughs.]

Uh—*[breaks off, laughing]*—and—and the kid shouts, "Dad! Prince just became a dog!" *[Laughs.]*

01:09:58	Crosstalk	Crosstalk	<i>[Dan and Elliott laugh.]</i> Elliott: Uh, and Lisa <u>falls</u> in the pool, she's so—she's so horrified, and Prince saves her while being really verbally abusive, and that's— Dan: Yeah! Elliott: —when it has my other favorite line in the movie: "You pizza-face cinderblock!"
01:10:07	Elliott	Host	<i>[Dan and Stuart laugh.]</i> Which makes <u>no</u> sense.
01:10:10	Stuart	Host	The...now—do you think she was, in her head she's like "If I make a big enough scene, nobody's gonna notice" <i>[through laughter]</i> "that Prince just became a dog."
01:10:20	Elliott	Host	<i>[Elliott laughs.]</i> <i>[Through laughter]</i> They'll just remember this as the day Lisa fell in the pool, not the day Lisa's boyfriend turned into a dog. <i>[Laughs.]</i>
01:10:28	Stuart	Host	<i>[Dan laughs.]</i> Okay. So this scene wraps up as soon as the two of them climb out of the pool. We don't know actually if there's any fallout. Uh...we see them, like, kind of toying over the troubles of their relationship. Uh, they're playing with a chair in Lisa's house that is a giant <u>hand</u> , that I have not seen before?
01:10:45	Elliott	Host	<i>[Elliott laughs]</i> Yeah—it's—it's basically the chair that, uh, that—that Buster is sitting in in <i>Arrested Development</i> , right? That big hand chair?
01:10:49	Crosstalk	Crosstalk	Stuart and Dan: Yeah.
01:10:52	Stuart	Host	And, uh, this is when Prince explains that there's, uh, might be another option: to die and be reborn— <i>[breaks off, laughing]</i> <i>[Elliott laughs loudly]</i> Uh, which Lisa's not up for, for whatever reason. I dunno. What a wimp. He leaves her a "Dear John" note, and he runs off. Uh, it's written on green stationary or a green napkin. Uh, she—Lisa doesn't take it well. Uh, Prince runs and talks to the pond; he explains that, y'know, it's just not gonna work out. <i>[Elliott chuckles.]</i> Uh, he's tried everything he could <u>possibly</u> think of, and the pond's like, "What are you talking about? Why don't you guys just stay together?" And he's like, "Oh yeah!" <i>[Laughs.]</i> The pond's like, "You have to work out your problems." Uh-huh.
01:11:29	Elliott	Host	
01:11:31	Stuart	Host	

01:11:31 Elliott Host And it's like—at this point, the pond is just the—is just, Prince's, like, "Wilson," from *Home Improvement*?

01:11:37 Stuart Host Mm-hm.

01:11:38 Elliott Host Like—or Wilson from *Castaway*, for that matter!

[Dan laughs.]

01:11:40 Stuart Host Basic—basically a magical therapist that you don't have to pay.

01:11:44 Elliott Host Yeah. Oh, if only. But you do have to state your problems out loud in front of everybody at a park—public park at night.

01:11:50 Stuart Host Uh—I don't—I don't think the dog is speaking out loud. I could be wrong.

01:11:54 Elliott Host So you're saying this is a telepathic pond?

01:11:56 Stuart Host Yes.

01:11:57 Elliott Host Stuart, some things push my—my—

[Dan chuckles.]

—push—push my, uh, accepted disbelief too far. I can only suspend my disbelief so far. Magic pond with CGI glitter that turns men into dogs to teach 'em a lesson? Yes. Telepathic ponds? Uh, I no think so.

01:12:12 Stuart Host So the pond was the thing that turned him into a dog in the first place?

01:12:15 Crosstalk Crosstalk **Dan:** That is unclear.

01:12:17 Elliott Host **Elliott:** I mean no other explanation is given. I mean, it's—I mean—and you don't need an explanation! *Groundhog Day* doesn't have an explanation, right?

01:12:22 Dan Host Right.

01:12:22 Stuart Host No, I guess you're right. You're right.

01:12:23 Elliott Host Right? 'Cause they cut out that scene where his ex-girlfriend casts a voodoo curse on him.

01:12:25 Stuart Host Mm-hm.

01:12:27 Elliott Host So maybe this—and so maybe she saw *Groundhog Day* and she was like, "Well, if Harold Ramis can get away with it, I can get away with it."

01:12:33 Stuart Host Mm-hm. So, uh, Prince realizes that he was wrong; Lisa runs out looking for Prince; the two of them are running toward each other. Uh, Prince crosses the road without looking both ways, and unfortunately is hit and killed by a car.

01:12:48 Crosstalk Crosstalk **Elliott:** Now here's my question: when they—when they—when she buries him in a box, cause he's a dog—

Dan: Yup.

Elliott: At night does his body turn into a man's body and break through the box—

Dan: Oh.

Elliott: —and then like grow and shrink until he rots away forever?

01:12:58 Stuart Host Um, I mean, I feel like—I feel like the real shame—the almost cosmic shame—is that, when he is hit and killed, that he doesn't—he doesn't at least get the dignity to die as a man.

01:13:12 Crosstalk Crosstalk *[Someone laughs.]*
Elliott: Yeah. that's true—no, he stays a dog. He stays a—

01:13:15 Stuart Host
Stuart: He has to die as a dog. And also, like—
I would've—this scene would've been much less troubling if I saw
the actor who was playing, uh, Prince, uh, on the ground, covered
in blood, than a poor dog on the ground covered in blood. Like
[through laughter] I don't want to see that ever! *[Laughs.]*

01:13:29 Elliott Host
No, although the—although the dog does look like a dog who is
just taking a nap with some fake blood on his head.

01:13:34 Stuart Host
Mm-hm.

01:13:35 Elliott Host
He's not even playing dead. He's not even on his back with his
feet up in the air.

01:13:38 Crosstalk Crosstalk
Stuart: Yeah. Uh... *[laughs]* Okay. Now, guys—here's the—
here's the—here's the important point.

01:13:48 Stuart Host
Elliott: Now, Stuart is—are—are you—are *[breaks off, laughing]*
I—I don't—you gotta—you gotta prepare the audience for what's
comin' next.
So...it feels like the movie's over, but no, no, no! We get a new
title card. It says: *Years Later.*

[Elliott laughs.]

01:13:57 Elliott Host
How many? Oh, we'll find out.
[Laughs] Now you might be expecting two—like in the *Brats*
movie—three, four, maybe?

01:14:02 Stuart Host
Mm-hm.

01:14:03 Elliott Host
Oh, boy. Expand your idea of what “years later” can mean.

01:14:06 Stuart Host
So. We...uh, we have an exterior shot of Lisa's apartment. It says
“Apartment for Rent.” What has happened? We'll find out. Paula
arrives with a large family in tow, who we learn later are her
grandchildren.

[Elliott laughs.]

01:14:23 Elliott Host
Uh...

01:14:25 Stuart Host
And they're, like, adolescents.
They are—it is a shocking revelation because she—other than
dressing slightly more dowdy—she, uh, she just has a slight
greying to her hair.

01:14:35 Dan Host
[Elliott laughs.]
Yeah. As does Lisa. The—these elderly, apparently, women are
being designated just by: they sprayed some silver into their hair.

01:14:43 Crosstalk Crosstalk
Elliott: It's like—it's like when a kid plays an old person in a high
school play—

Dan: Yeah.

Elliott: —and they just put flour in their hair.

Dan: Yeah.

01:14:51 Stuart Host
Elliott: Like, that's what this is.
Uh, and—do they specify that it's been forty years?

01:14:55 Elliott Host I don't remember if they ever say the amount of time, but it must be something like that.

01:14:59 Stuart Host Uh, so...Paula and Lisa have—have not talked since their friend's breakup years ago. Uh, they catch up a little bit; obviously, uh, let bygones be bygones. They sit in a, uh, strangely-lit dark room where they're, uh, with heavy shadows and they, uh—Lisa has clearly revealed her, uh, her history and her relationship and all the magical properties of her relationships with—with Prince? And she's showing, uh—

01:15:30 Elliott Host She—she's showing—she's showing her a photo album, yeah, oh no. *[Inaudible.]*

01:15:32 Stuart Host Showing her the—the photo album of murder photos that we'd mentioned before. Uh...

01:15:36 Elliott Host *[Elliott laughs.]*
And—and the pictures of her with Prince as a man are on alternate pages with the pictures of her with Prince as a dog?
[Laughs.]

01:15:44 Stuart Host *[Dan laughs enthusiastically. All three of them continue laughing for some time.]*
Uh...so...they start to speculate now. Like, what are the rules? If he died then, perhaps he is reincarnated and she could just find him again! How many years has it been? Would it be in dog years or man years? There's all these possible options!

01:16:01 Elliott Host And Paula—has—said—Paula says, "No, his age would restart from the day he died. He'd be much younger than you." And—but she says that as if, like, well, that's common knowledge. Come on, Lisa. How do you not know that.

01:16:10 Stuart Host Uh-huh! But Lisa hadn't even considered that possibility! Her mind is blown!

01:16:16 Stuart Host Uh... *[laughs.]* We then have an—we have a new scene where a young man arrives at the apartment for rent.

01:16:22 Dan Host Yeah.

01:16:24 Stuart Host Uh...at first his face is obscured; who could this young man be with tousled hair?!

01:16:29 Dan Host *[Elliott laughs.]*
Although his hair is different in this scene.

01:16:31 Stuart Host His hair is different. Uh, because he's, I guess, a different kind of dog.

01:16:37 Dan Host *[Laughs.]* Yeah.

01:16:37 Stuart Host We find out—that is young—that is Prince! Prince has returned from the dead, and he is exactly the same age as he used to be, except his hair is different! And he has full memories of his life!

01:16:48 Stuart Host He explains that he has a successful career as—huh—you guessed it—a dog trainer!

01:16:53 Elliott Host *[Laughs.]* And he's like..."Did you put that notice in the paper that your apartment is for rent to catch my attention?" And she's like, "Yes." And it seems there would be a much more straightforward way to...try to contact somebody than to be like, "I'll put my apartment for rent and I'll just hope they show up."

01:17:09 Stuart Host Mm-hm.

01:17:09 Dan Host Well also, she's like, "Why didn't you find me earlier?" And he's—he basically is just like, "You don't wanna know." And the movie just handwaves it away.

01:17:17 Stuart Host *[Elliott laughs.]*
Uh...so they are, uh, they—they embrace. Magical dust falls from the sky; uh, they spin around in circles and they are getting married in her, I guess backyard?

01:17:34 Elliott Host But—but what happens to Prince’s hair? With the magical dust?

01:17:37 Stuart Host Prince’s hair—Prince’s hair gets old and grey, but then as they spin around, they both get young again? It’s very strange.

01:17:44 Dan Host *[Elliott laughs.]*
Yes.

01:17:46 Elliott Host *[Through laughter]* It doesn’t make any sense.

01:17:46 Stuart Host We have a scene of—

01:17:47 Dan Host Before they got young again, by the way, like when it just looked like he was gonna get old? I was very worried about his dog training, uh, uh, business, ‘cause I—

01:17:55 Stuart Host Yup.

01:17:55 Dan Host —I figured that he would go back, try and, uh, take, you know, like, take his rightful place as the head of this business and they’d be like, “Get outta here, old man! You don’t own this business!” Anyway.

01:18:07 Crosstalk Crosstalk *[Elliott laughs.]*
Stuart: Yeah, I mean, ‘cause he looks so incredibly different.
[Laughs.]

Dan: That’s a—that was a little cul-de-sac, but.

01:18:12 Elliott Host **Elliott:** Yeah. Sure. Yeah.
And that—the dogs would be like, “You used to smell like young people things, but now you smell—smell like Gold Bond powder! And Metamucil!”

01:18:18 Stuart Host Mm-hm.

01:18:18 Elliott Host “Get outta here!”

01:18:18 Crosstalk Crosstalk **Dan:** Yeah.

01:18:20 Stuart Host **Stuart:** Yup.
Uh, because in the—forty years in the future, people will still be using those two products.

01:18:24 Elliott Host I mean...possibly! I—I also imagine that he turns old and he’s like, “What did you do to me?! You stole my life away!”

01:18:32 Stuart Host Uh-huh.
“I didn’t get to grow old! I—I died, remember? You’ve just stolen years off my life!” And Lisa’s like, “But now we can be together!” And he’s like “Get away from me, you old lady!” And runs away.

01:18:41 Stuart Host Mm-hm. Uh...

01:18:42 Elliott Host But no. They both get young again, right? As they’re getting married?

01:18:44 Stuart Host They—they—yeah. So we have a scene of them, like, in, uh, in like a backyard, uh, that is dressed up for a wedding. It—they spin around in circles as magic dust, uh, drops on their head, and they awkwardly kiss in a repetitive manner, and it looks kinda like a loading screen. Uh...

[Elliott laughs.]

01:19:00 Elliott Host And they—they—they smile at the camera like a couple of sinister vampires. *[Laughs.]*

01:19:06 Stuart Host *[Dan and Stuart laugh.]*
And then we get, of course, the—the end title card. So that was *Love on a Leash*, guys! Did I miss anything else?

01:19:11 Dan Host Well, there's—there's not “bloops,” per se, but there are, um, some things during the credits just showing the dog training, I guess. *[Laughs.]*

01:19:19 Stuart Host A—a brief moment of dog training. When I realize, oh, most of the times when there's no, uh, where the sound just cut out completely? They were just awkwardly editing out the dog training commands!

01:19:31 Crosstalk Crosstalk *[Laughs.]* They were directing the dog during those moments. Uh...this is a movie that, I feel like, we somehow only—even though we went through it in extreme detail, only scratched the surface of how strange and off-puttingly put together it is?

01:19:46 Stuart Host Uh-huh.

01:19:46 Elliott Host And how amateurishly made it is? Uh...

01:19:47 Stuart Host We barely talked about the—the symbolism of the green and pink color choices?

01:19:53 Elliott Host And how, between almost every scene, the transition shot is the same footage of ducks on the pond? No matter how far away we are from the pond at that moment—

01:20:02 Stuart Host Mm-hm.

01:20:02 Elliott Host That's just, like, how we transition from one scene to another is with those—that image of ducks?

01:20:05 Dan Host Yeah. It is baffling to me that this is available on Amazon Prime?

01:20:11 Stuart Host Mm-hm.

01:20:11 Dan Host Like, I know that they just, like, go out and get, like, as much content as they can to have this huge library? But—you know. Whatever small licensing fee was paid for *Love on a Leash*—

01:20:22 Stuart Host If—

01:20:23 Dan Host Is—it's just crazy that this is widely available to basically the whole world.

01:20:27 Stuart Host It—it feels like this movie was made partly as a scam? Uh...and that's why there's no sound—like, a scam intending to make a feature-length film that can be chopped up into smaller segments and used as the video, uh, background video for karaoke?

01:20:44 Elliott Host *[Dan laughs loudly. Elliott laughs.]*
Yeah, you know what? That's—that's what it feels like. It feels like a—a feature-length adaptation of a karaoke video. Yeah.

01:20:50 Dan Host Alright. So...I think we're in it already, but—is this a good-bad movie, a bad-bad movie, or a movie you kinda like? This is called Final Judgments!

01:20:58 Stuart Host Okay. Oh, wow. Uh...yeah, this is a good bad movie. Uh, it's totally crazy. *[Laughs.]*

01:21:03 Crosstalk Crosstalk **Elliott:** *[Laughs.]* Yeah, if—

01:21:06 Dan Host **Dan:** *[Laughs.]* Yeah, I—yeah, I agree.
I mean, you do have to, uh...suffer through some—some awkward scenes of attempted sexual assault, but they are very fast. The rest of it is so fuckin' weird that, uh, it's—it's worth checking out of you are into that kind of thing.

01:21:20	Elliott	Host	I would say <u>every</u> scene that touches on a hot-button issue or a traumatic thing is handled in such a strangely...ham-handed and, uh, unnatural way that hopefully it would, uh, <u>dull</u> the impact of them. 'Cause certainly, the characters seem to exist in a...a literally soundless void.
01:21:41	Dan	Host	Yes.
01:21:41	Elliott	Host	Where emotions make no sense, actions have little-to-no consequences— <i>[Dan laughs.]</i> And you are never more than a minute away from a dog singing a song about <u>nothing</u> .
01:21:50	Dan	Host	Yeah.
01:21:50	Stuart	Host	It's—yeah. It's, like, it's—it's a—can be a grueling journey if you were to take this on your own. <i>[Elliott laughs.]</i>
01:22:04	Music	Music	Like, I don't—I don't recommend <u>anyone</u> just sitting down and popping this in. Uh...but, yeah. I feel like it would be a fun party movie.
01:22:08	Promo	Clip	<i>[Up-tempo electric guitar.]</i> <i>[Rock guitar and drum.]</i>
			April Wolfe: Genre film fans, hear me—I know you're out there! Do <u>not</u> be ashamed of your love for gore, action, sci-fi, or fantasy! It's time to come out of the shadows! Because on <i>Switchblade Sisters</i> , we celebrate our love for genre films! I'm film critic April Wolfe. Each week I have a conversation with a different female filmmaker about their fave genre film, and we cover film craft, getting projects off the ground, working with actors, and our general love for genre movies. I've had <u>so</u> many great guests, like Heather Graham.
			Heather Graham: In the past, it's like <u>so</u> many films were made by men that the female point of view is not always respected, which is why all these stories haven't come out 'til now!
			April: <i>Jennifer's Body</i> director, Karyn Kusama.
			Karyn Kusama: I think there's a <u>lot</u> more fantasy and a lot more expectation projected onto a woman director.
			April: Comedian and actor, Kate Berlant.
			Kate Berlant: I mean, it sounds so cheesy to talk about it in yourself, like, "You just keep going! You're—you know, I'm just a vessel! Like, I—I just do it, you know! I don't think," but like, that <u>is</u> what it is.
			April: And many others! So check out <i>Switchblade Sisters</i> every Thursday on MaximumFun.org, or wherever you get your podcasts! <i>[Music fades out.]</i>

01:23:14	Promo	Clip	<p><i>[Strumming acoustic guitar.]</i></p> <p>Announcer: Hey! Thanks for coming.</p> <p>Three voices overlapping: Thank you. Thank you. Thanks.</p> <p>Announcer: These are <u>real</u> podcast listeners, not actors! We took the <u>identifying</u> marks off this podcast. Just... tell me your impressions.</p> <p>Speaker 1: It's really sexy.</p> <p>Speaker 2: My first thought is, like, Radiolab?</p> <p>Speaker 3: Definitely something popular.</p> <p>Speaker 1: Yeah. <u>Really</u> popular. A hit show.</p> <p>Speaker 2: But funny, too. Like, does Tina Fey have a podcast?</p>
01:23:38	Promo	Clip	<p>Speaker 3: <i>[Stifling laughter]</i> Or the Marx Brothers?</p> <p>Speaker 2: Yeah, is this podcast Radiolab, but hosted by the Marx Brothers?</p> <p>Speaker 1: And sexy? Like <i>Chaude</i>? It reminds me of <i>Chaude</i>.</p> <p>Speaker 3: <u>Exactly</u>. <i>[Stifling laughter.]</i> And they're <u>all</u> riding in a BMW?</p> <p>Announcer: Close! But not quite. Take a look behind <u>these</u> panels!</p> <p><i>[Sound of metal doors lifting.]</i></p> <p>All three listeners: <i>[Gasp!]</i></p> <p>Announcer: And then watch this rocket blast off into space!</p> <p><i>[Sound effect of rocket taking off.]</i></p> <p>Speaker 1: Whoa!</p> <p>Speaker 2: Oooh!</p>
01:24:01	Promo	Clip	<p><i>[Timer dings.]</i></p> <p>Announcer: And—there's the pies we made you!</p> <p><i>[Listeners make excited noises.]</i></p> <p>Announcer: Now. Let's show you the podcast!</p> <p><i>[Whooshing noise.]</i></p> <p>All three listeners: Ooooooh.</p> <p>Speaker 2: Wow! It was <i>Jordan, Jesse, Go!</i></p>

Speaker 1: *Jordan, Jesse, Go!?*

Announcer: Hold on! *[Sounds of metal things falling and clanging.]*

[Listeners make concerned noises.]

01:24:17	Promo	Clip	<p>Speaker 3: Oh my goodness. Announcer: <u>That</u>...was 514 JD Power & Associates Podcasting Awards!</p> <p>Speaker 2: That was really scary.</p> <p>Speaker 1: But...compelling!</p> <p>Speaker 3: I guess I should <u>definitely</u> subscribe to <i>Jordan, Jesse, Go!</i>.</p> <p>Announcer: Um...yeah. I'd say so.</p> <p>New announcer: <i>Jordan, Jesse, Go!</i>: a <u>real</u> podcast!</p> <p><i>[Guitar music fades out.]</i></p>
01:24:38	Dan	Promo	Alright, guys! Let's move on to our sponsors. <i>The Flop House</i> —
01:24:43	Stuart	Promo	Close the book on this <i>Love on a Leash!</i>
01:24:45	Dan	Promo	Yeah. <i>The Flop House</i> is brought to you in part by Arm & Hammer Cloud Control Cat Litter. You know what I love?
01:24:51	Stuart	Promo	Armie Hammer?
01:24:53	Dan	Promo	Armie Hammer? And also, my cat, Archie. He's, uh—
01:24:57	Elliott	Promo	Archie Hammer.
01:24:58	Dan	Promo	He's a delight. Stuart knows it. Uh...uh...Archie loves me, but <u>adores</u> Stuart. Whenever he comes over, Archie will—
01:25:06	Stuart	Promo	I mean—
01:25:06	Dan	Promo	Archie will...be all over him, pushing his face into Stuart's. Um—
01:25:11	Elliott	Promo	How did—how did this ad for cat litter turn into a passive-aggressive attack on Archie's preference for Stuart?
01:25:18	Dan	Promo	<i>[Dan and Stuart laugh.]</i> I would—I wouldn't say preference. He—I—I—he's <u>happy</u> to see Stuart. 'Cause Stuart's not around as much. I don't know. I—
01:25:24	Elliott	Promo	So is this an ad for <u>Stuart</u> , like you should get <u>Stuart</u> for your cats?
01:25:28	Dan	Promo	<i>[Laughs.]</i> I'm just talking—
01:25:28	Stuart	Promo	I mean, I don't think it's a bad idea.
01:25:30	Dan	Promo	<i>[Elliott laughs.]</i> I'm just talking about how lovable Archie is to set up the fact that, you know—
			<i>[Stuart laughs.]</i>
01:25:37	Elliott	Promo	—as lovable as Archie is—
01:25:38	Dan	Promo	But at night he turns into a man? <i>[Through laughter]</i> As lovable as Archie is, it's not, uh, a fun thing to clean up after him! To handle his poop, and, uh—

01:25:47	Stuart	Promo	His waste?
01:25:48	Dan	Promo	His, uh...congealed pee. <i>[Laughs.]</i>
			<i>[Elliott laughs.]</i>
01:25:53	Elliott	Promo	But that's why Arm & Hammer— Dan, I don't think you're cleaning it up fast enough. <i>[Laughs.]</i>
			<i>[Stuart laughs.]</i>
01:25:58	Dan	Promo	If it's <u>congealing</u> . I—that's what litter <u>does</u> . It, uh, you know, it clumps it up. Which is why Arm & Hammer created new Cloud Control Litter—no cloud of nasties here, just 100% dust free! Free of heavy perfumes, and helps reduce—reduce airborne dander from scooping. So what happens in the litterbox...stays in the litterbox.
01:26:16	Stuart	Promo	So does it—does it have a feature in there that, uh, when the cat is done using the box, it doesn't immediately run away screaming? <i>[Laughs.]</i>
			<i>[Elliott laughs quietly.]</i>
01:26:24	Dan	Promo	Is that a thing that cats do?
01:26:25	Stuart	Promo	Yeah, yeah, yeah! Cats, like, as soon as they finish they, like, <u>run</u> off and make—well, I mean my cats make—
01:26:29	Dan	Promo	<u>Screaming</u> ?
01:26:29	Stuart	Promo	Well my cats make—my cats are—my cats are very vocal.
01:26:31	Elliott	Promo	Yeah, 'cause they're ashamed of what they've done.
01:26:34	Dan	Promo	Okay. Well—
			<i>[Elliott laughs.]</i>
01:26:37	Elliott	Promo	Just to— <i>[breaks off, laughing.]</i> Just to finish this— Yeah, so—so it's more like, when someone yells, like, "Mail call!" On an army base, your—your cats just, like, "Poop here! Lord of the poop! Poop up!"
01:26:44	Dan	Promo	Just—just to finish this read. New Cloud Control Cat Litter by Arm & Hammer: More Power to You. Uh...so...should we do some plugs for ourselves?
01:26:56	Stuart	Promo	Yeah, why not?
01:26:57	Crosstalk	Crosstalk	Dan: Oh, wait, should we do—sorry—
			Stuart: Plugs—
			Dan: Jumbotrons! We've got some Jumbotrons! I forgot.
01:27:02	Elliott	Host	Elliott: Let's—let's do Jumbotrons, Dan.
01:27:03	Stuart	Host	I know you're sick and also you turn into a dog at night— Mm-hm.
01:27:05	Elliott	Host	—so you kind of forgot the Jumbotrons. Let's do Jumbotrons!
01:27:07	Dan	Host	Yeah he—okay.
01:27:09	Stuart	Host	<i>[Dramatic announcer voice]</i> Ohhh...kay! J-J-J-Jumbotrons!
01:27:12	Stuart	Promo	Did you ever wish there was a movie review podcast that reviewed insane roleplaying games from history? Instead of movies? No?! <i>[Laughs.]</i> Shoot. That's \$200 wasted. Jeff and John examine the oddities of RPG history, and somehow, get real personal about it too, on <i>System Mastery</i> . They've already

			reviewed more than 150 different games from the 70s to today, and new episodes come out every two weeks. So...check out the <i>System Mastery</i> podcast on iTunes, or Stitcher, or just visit SystemMasteryPodcast.com!
01:27:50	Elliott	Host	Sounds great.
01:27:51	Stuart	Host	If you're like <u>me</u> , a real RPG <u>freak</u> !
			<i>[Elliott laughs.]</i>
01:27:55	Elliott	Promo	Uh, <u>this</u> Jumbotron message is for Holly, the best mom in the world, and it's from Malissa—I hope I'm pronouncing that correctly—and the message is: “Hi, Mom! By the time you hear this, you'll be breast cancer-free! To celebrate your recovery, I got you a message from the peaches. I'm so thankful and so blessed to have a mother like you, and <u>so</u> happy you're healthy again. Hopefully Elliott <u>won't</u> sing a letter song, because I know you don't like them, even though I do. Love, your daughter Malissa.”
			Well I feel like now I <u>have</u> to not sing a letter song. It feels like it would be a—you know, I don't know. Guys? Or should I just go against, uh, what this person likes or doesn't like? Anyway. It doesn't matter. I'm gonna dish—
01:28:32	Stuart	Host	Oh. You're, uh, you're uh, you're asking <u>our</u> preferences? <i>[Laughs.]</i> On the song?
			<i>[Dan and Elliott both laugh.]</i>
01:28:35	Elliott	Host	Uh, good point. Good point. I shouldn't ask. Uh, Holly, I'm so glad you're healthy, too, and that's wonderful. What a nice message.
01:28:43	Crosstalk	Crosstalk	Dan: Uhmm...alright.
			Stuart: Two lovely messages. Time for plugs!
01:28:48	Dan	Host	Yep. Um, we've still got some live shows coming up. Elliott, why don't you tell us about those if you can?
01:28:52	Crosstalk	Crosstalk	Elliott: That's right! Yeah, we got—the <u>day</u> this episodes comes out, I believe—
			Stuart: Uh-huh.
			Elliott: —will be September 28 th , 2019.
01:28:59	Elliott	Host	We'll be in Buh-Buh-Buh-Boston, or technically, Buh-Buh-Buh-Brookline. At WBUR City Space, we're doing <u>two</u> shows—the 7 PM show, <i>Alita: Battle Angel</i> is sold out. But the 9:45 PM, <i>Godzilla: King of the Monsters</i> —I <u>think</u> we still have some tickets available. So! Come on down, September 28 th , come on down <u>tonight</u> if you're listening to this on the day of release—
01:29:19	Stuart	Host	Mm-hm.
01:29:19	Elliott	Host	—and hear us talk about the king of the monsters: that's right—Alita!
01:29:22	Stuart	Host	Mm-hm!
01:29:23	Elliott	Host	But also, Godzilla. Uh...on October 12 th , a few weeks later, we'll be in Los Angeles at the Regent Theater talking about <i>Dark Phoenix</i> . So, September 28 th —today!—try and come see our Boston late show.
01:29:35	Stuart	Host	Yep.
01:29:36	Elliott	Host	The early show is sold out. October 12 th , Los Angeles, come and see us talk. And those tickets are available at FlopHousePodcast.com/events. I will say for Boston? We do

PowerPoints before each show; I will have two new presentations, one for each show. So if you want to see two new ones for Boston that I will probably never do again, because they are incredibly Boston-specific—

01:29:58 Stuart Host Uh-huh.
01:29:59 Elliott Host —come to both shows.
01:29:59 Dan Host Oh, and Elliott, I know you were worried about this, uh—on the last episode you said we’ll probably be signing before each show; we haven’t confirmed with the venue that that’s okay because of the tight schedule? But if it does happen, it will be before each show.

01:30:15 Elliott Host Yeah. So just—uh—get—give yourself a little bit of time in case we’re signing merchandise. We, uh, we’ll hopefully have time to do that. But yeah, I didn’t want to make any promises that I couldn’t keep. I didn’t want to write any checks my body couldn’t cash.

01:30:27 Crosstalk Crosstalk **Stuart:** Mm-hm.

Dan: With that body?

Stuart: Uh-huh.

Dan: I don’t think there are any checks it couldn’t cash, Elliott.

Stuart: Oh, wow!

01:30:34 Stuart Host **Elliott:** I mean...big checks, ‘cause it’s a very small body. Wow, Dan’s really, uh...Dan’s really bigging us up today! He’s talking about my, uh, my—my cat magic, and your, uh, your bod!

01:30:43 Elliott Host My body magic! Yeah!
01:30:43 Stuart Host Mm-hm.
01:30:45 Dan Host Uh—
01:30:45 Elliott Host Oh, did I tell you guys about my new—my self-help book, *Body Magic*?

01:30:47 Stuart Host No! What’s it about?
01:30:49 Elliott Host Well, a lot of us forget that we’re not just a person—we’re also a body!

01:30:52 Stuart Host Uh-huh.
01:30:53 Elliott Host And inside every body is magic! So—
01:30:55 Stuart Host Oh, no kidding!
01:30:57 Elliott Host It’s all about unlocking the magic inside you. For instance, Dan, what would you tell me? What would you—if I said, “Dan, there’s magic inside ya,” What would you say?

01:31:05 Dan Host Uh...I would say, “Get that—get that shit outta me, man!”
01:31:09 Crosstalk Crosstalk **Stuart:** Oh, that’s a weird view.

Dan: It’s like—*[through laughter]* it’s like—you know, I feel like *[laughs]* I feel like—get a knife and cut me open. Get it out. *[Laughs.]* No, I don’t want that in there. Who knows what it’s doing?

Elliott: That’s not the reaction I was hoping for for my—from the people that I’m wanting to sell the book to. I was hoping more of an excitement—excitement and celebration that there’s magic inside you. *[Laughs.]* Okay. Maybe I shouldn’t release the book. Uh—let’s just—let’s just move on to the next segment, then.

I've—I've gotta talk to the publisher. I think we made a big mistake. *[Laughs.]*

[Dan chuckles.]

01:31:30 Dan Host
01:31:31 Crosstalk Crosstalk

So the next segment is “Letters From Listeners.”
Stuart: I mean, that's—you just took uh, you know, a tar—like a small sample of your target audience and got a negative response; I feel like you could—

Dan: Yeah. You—I—

01:31:41 Elliott Host

Stuart: —you could spread that around a little more.
I don't know—well, Stuart—what would you say if I said you have magic inside your body?

01:31:43 Stuart Host

I'd go “Ahh! Get it out of me!”

[Dan and Elliott both laugh.]

01:31:47 Elliott Host

Okay. This is not good. So far, 100% in my poll *[through laughter]* said “Don't let the magic in them.” Oh, boy. *[Laughs.]*

01:31:52 Dan Host

Uh, so moving on to “Letters from Listeners.” First letter we have received—

01:31:57 Stuart Host

Uh-huh.

01:31:58 Dan Host

—is from Tucker, last name withheld.

01:32:01 Stuart Host

Carlson must die?

01:32:02 Dan Host

“My question for you is”—

01:32:05 Elliott Host

Uh, wait.

01:32:06 Crosstalk Crosstalk

[Stuart laughing throughout.]

Dan: Tucker—no, it's not Carlson. Tucker Carlson is the—Fox guy—uh.

Elliott: Tucker—Tucker Carlson is the—I mean, I would prefer if he was not on television, but I would not like to wish death on anybody. Uh, you're thinking of—uh, is it—Tucker—what was that movie? Uh...

01:32:17 Dan^ Host

Oh. Uh—John Tucker Must Die? Is that it?

01:32:20 Elliott Host

No, I don't think—no, that's John Dies At The End, that I think you're thinking of. Hold on, let me look this up.

01:32:22 Dan Host

Uh—

01:32:23 Stuart Host

Let's just—let's just—let's just assume that my booze-addled brain has messed this one up. And hopefully, I've not gotten us into legal trouble!

01:32:30 Elliott Host

I just—*[laughs.]* I just wanna say that Stuart is not, uh, in any way, uh, John—it was John Tucker Must Die! You're right, Dan.

01:32:37 Dan Host

[Cheering.] Woo-woo! Air horns!

01:32:38 Elliott Host

Uh, Stuart is not in any way advocating the death of somebody he disagrees with politically...I assume?

01:32:43 Stuart Host

[Laughs.] No, I am not advocating that. Well, yeah. I'm not advocating that at all. No. I—I just—clearly messed up movie titles. *[Laughs.]*

[Dan and Elliott laugh.]

01:32:50 Crosstalk Crosstalk

Dan: Alright. Well, anyway, uh...Tucker Last-Name-Withheld—maybe—Tucker Carlson? Who knows?

Elliott: So why—why was it that John Tucker had to die? I don't understand.

01:32:58 Stuart Host Yeah, Dan. What happened in the movie?
01:32:59 Dan Host He was—he was dating three women at the same time, um, and they all found out.

01:33:04 Elliott Host Oh, so you're saying Archie Andrews is just one woman away from having to die.

01:33:08 Dan Host That's true. Yeah. Uh...: "Good day, Peaches! My question for you is this: What are the Peaches' desert island discs? In other words, if the Floppers got *Castaway'd*, which three albums would they hope to find in a FedEx box washed up on shore? Or if Dan decides that would take too long, which one album would you listen to with an anthropomorphized volleyball?" Uh, and also, he's a—uh, he has a P.S. here for...Mmmelliatallca?

01:33:36 Stuart Host Mm-hm.
01:33:38 Dan Host "And other metalheads of the house." I mean, I would go to Stu first, but I guess both of you. "I want to recommend a solid thrash record made by Australia's premier weirdos, King Gizzard and the Lizard Wizard"—

01:33:49 Crosstalk Crosstalk **Stuart:** Mm-hm.

Elliott: I love any name that rhymes that much!

Dan: —"titled *Infest the Rats*—" [*Laughs.*] "Titled *Infest the Rats Nest*."

01:33:55 Dan Host "Half despair over the inevitable environmental calamities to come; half narrative about some Earthlings who get exiled to Venus; one whole buncha catchy thrash tunes." But um...

01:34:06 Stuart Host Uh-huh.
01:34:08 Dan Host That's just a side recommendation.
01:34:09 Stuart Host Yeah. Yeah. I didn't know we were at recommendations already.
01:34:11 Dan Host Well, I mean...
01:34:12 Stuart Host Okay, Dan, what are your desert island [*dramatic voice*] duh-duh-duh-discs? Pick three! Or die.

01:34:18 Crosstalk Crosstalk **Dan:** Uh...uh, *Abbey Road*? My favorite of the Beatles' albums and a nostalgic favorite 'cause we listened to it in college a lot.

Stuart: Uh-huh. Yup. Yup. Uh-huh. Yup.

Dan: Uh...*Speak*—

01:34:29 Dan Host **Elliott:** Yeah, that's when it came out, right?
Okay. Shut up. Uh, I'm not that old.

[*Elliott laughs.*]

Speaking In Tongues, by Talking Heads; um...it's, you know, it's hits front—front to back. A lot of people like a little nervier, earlier stuff, but...I—I feel like this is a, kind of, a good balance between like the nervy stuff and like, the, sort of, world beat stuff that came later. Like, the funkier, uh, stuff.

01:34:52 **Stuart**[^] Host Mm-hm.
01:34:53 Dan Host And, uh...*Fox Confessor Brings the Flood* by Neko Case, who started out kind of as an old country person and then just became...undefinable and wonderful and weird and, uh, she's got such a beautiful voice. I love it. Those are mine.

01:35:08	Stuart	Host	Uh-huh. Elliott?
01:35:11	Crosstalk	Crosstalk	Elliott: Uh, I think I would wanna have <i>Judas Priest Unleashed in the East</i> —
01:35:16	Elliott	Host	Stuart: Uh-huh. Their <u>kind</u> of live album. There's a lot of extra studio stuff added, which has some of my favorite versions of some of their songs. Then I think I'd go to the "Hm, I have a Judas thing on there; I guess I have to have a <u>Jesus</u> thing on there"—that's right, the original album of <i>Jesus Christ Superstar</i> , <u>not</u> the Broadway cast album. The original concept album before it was a stage show. And then I think maybe, uh...a recording of the, uh, radio series of <i>The Hitchhiker's Guide to the Galaxy</i> ? The first one?
01:35:42	Stuart	Host	That sounds great! Those all are technically discs! Uh...I don't know. I'd probably, uh, let's say I'll do, uh... <i>Those Once Loyal</i> by Bolt Thrower? Uh, for obvious reasons. Uh— <i>[Dan laughs. Stuart and Elliott join in.]</i> I'd do...uh, I don't know. <i>Awaken the Guardian</i> by Fates Warning. Once again, 'cause, uh, that's a really awesome album of tunes? And then finally, <i>Hysteria</i> by Def Leppard! An album that's back-to-back <u>bangers</u> , baby! <i>[Laughs.]</i> <i>[Dan and Elliott laugh.]</i>
01:36:16	Elliott	Host	That's a lot of alliteration. You must really love it!
01:36:19	Stuart	Host	Oh, yeah!
01:36:21	Dan	Host	Alright. Well this, uh...next letter is from Aaron, last name withheld.
01:36:24	Stuart	Host	Mm-hm.
01:36:25	Dan	Host	<i>[Coughs.]</i> Pardon me. Who writes: "Dearest Peaches, I just came upon some startling news that shook my entire world."
01:36:31	Stuart	Host	Mm-hm.
01:36:33	Dan	Host	"While watching a YouTube video, they made a passing joke about a band from <i>Star Wars</i> called 'The Jizz Wailers.' After—"
01:36:40	Elliott	Host	Well, hold on. The band is called "Figrin D'an and the Modal Nodes," and they <u>are</u> Jizz Wailers. Yes.
01:36:45	Dan	Host	Yeah.
01:36:46	Stuart	Host	<i>[Unimpressed voice]</i> Cool. <i>[Laughs.]</i> <i>[Elliott laughs.]</i>
01:36:48	Dan	Host	Um...yeah. Uh, "beloved characters such as Max Rebo and Figrin D'an use 'jizz boxes' to partake in 'jizz.'"
01:36:57	Stuart	Host	Uh-huh.
01:36:59	Dan	Host	"Have you ever learned something about a movie—whether it be lore choice—lore choices, or even real, like"—Uh, sorry. "Lore choices."
01:37:06	Stuart	Host	Uh-huh.
01:37:06	Dan	Host	"Or even real-life facts that change your view on a movie that you enjoy. And also, how do I go on in life, knowing this <u>terrible</u> piece of trivia? Yours truly, Aaron <i>[Last Name Withheld]</i> "
01:37:17	Stuart	Host	Uh, well...with that kind of trivia, you could just, like, I dunno, be on a podcast and make references to it? <i>[Laughs.]</i> Because, uh...it's a way to say "jizz" a lot?
01:37:26	Elliott	Host	Which is one of the most popular musical styles in the universe. Yes.

01:37:30	Stuart	Host	Mm-hm. Um, uh, I don't know. Like...I remember watching, uh, I—I saw the, uh, the movie <i>Serenity</i> ? <i>[Laughs.]</i> Uh, <u>not</u> the one for the podcast, but the, uh, the one based on the <i>Firefly</i> TV show. I saw that, uh, in the theater, uh, long before I ever actually watched the TV show. So then going back and watching the TV show made me like the, uh, like the movie more. Is that—that's kind of like a lore choice. It's, uh, like, I had, uh, context for what—for the events of the movie and I liked the movie more. And it made me feel bad when, uh—something bad happened to—happens to one specific character?
01:38:08	Dan	Host	Uh, okay.
01:38:09	Stuart	Host	That's how you don't spoil something.
			<i>[Elliott laughs.]</i>
01:38:12	Dan	Host	Uh...I'm dubious about that fitting into the category that this guy, uh—
01:38:18	Stuart	Host	Oh, uh. Cool.
01:38:19	Elliott	Host	Uh-oh, it's time for a <u>new</u> segment called “Dan McCoy: Letter Judge.”
			<i>[Dan laughs.]</i>
01:38:24	Dan	Host	But I'll move along.
01:38:24	Elliott	Host	Will Letter Judge Dan McCoy allow it? <i>[Singing]</i> Bum-bum-bump! On the stand, the Honorable Dan McCoy. The guy who <u>chooses</u> the letters, and send them to us too late for us to really think about them much ahead of time. <i>[Singing]</i> Bum-bum- <u>bum</u> -bump. The defendant: Stuart Wellington. He's just trying to answer the question. A question that—my apologies to the letter writer—was not <u>super</u> clear to me.
			<i>[Dan laughs.]</i>
			<i>[Singing]</i> Bum-bum- <u>bum</u> -bump. Making the noises: Elliot Kalan, a guy who likes to talk and hear himself talk, even though his voice is—objectively—annoying. How will Judge Dan McCoy rule? The only way to find out is to listen, on <i>Judge Dan McCoy: Letter Judge</i> . <i>[Singing]</i> Bum-bum- <u>bummmm</u> ! Bump-buh-da-duh-dah-dum!
01:38:59	Crosstalk	Crosstalk	Stuart: <i>[New Jersey-style accent]</i> So, uh...So, uh—your—your Honor. Your Honor. Do you think I, uh, I answered that question correctly?
			Elliott: So, Dan— <i>[Laughs.]</i>
			Dan: <i>[Through laughter]</i> I—I—I'm gonna have to rule that—
			Stuart: Oh, why you making a face? Do you not like my accent choice?
			<i>[Elliott laughs.]</i>
01:39:14	Dan	Host	Well, I don't know why you're playing yourself, but you added an accent.
01:39:18	Stuart	Host	Oh, 'cause I'm Li'l Stuart Wellington!
01:39:21	Dan	Host	<i>[Through laughter]</i> Um...that doesn't—you just repeated your name. I don't think that was a justification.
01:39:24	Stuart	Host	<i>[Through laughter]</i> No, I added a “little” in front!

01:39:25	Elliott	Host	Objection! I object! That's right, it's me—Phoenix Wright. <i>[Laughs.]</i>
			<i>[Dan and Stuart laugh.]</i>
01:39:29	Stuart	Host	Oh, wow. Oh, wow!
01:39:30	Elliott	Host	The famous fictional character. And I'm objecting!
01:39:33	Stuart	Host	I hope he's, uh, I hope he's representing me!
01:39:34	Elliott	Host	I'm gonna have to represent Stuart on this one. Your Honor, I object! You are clearly biased in this case! Instead, I'm gonna take this all the way to the highest court in the land—literally! It's time for <i>Marijuana Court</i> , starring: Judge Dan McCoy—Dan, you have to get high for this part.
01:39:48	Crosstalk	Crosstalk	Dan: Done. I will—Yeah. Um, I'm gonna move along 'cause I'm sick and I want to have this—this terror end. Um—
			Elliott: So do you wanna— <i>[breaks off, laughing]</i>
01:39:58	Elliott	Host	Okay. Well, I did not have a great answer for that question anyway. But did you, Dan?
01:40:01	Dan	Host	Uh—no, well, I would say that the—the closest I can think of is when I learned—when I learned that something bad happened on set? It will affect my—
01:40:11	Elliott	Host	Yeah.
01:40:12	Dan	Host	—like, like <i>Death Proof</i> , for instance, is a movie that a lot of people rank as Quentin Tarantino's worst, but I—I actually have a lot of fondness for it, as like, this weird...hangout movie that turns into this, like, deconstruction of a horror movie? But um...but to learn that, like, Uma Thurman almost died because of negligence on the set is not great?
01:40:34	Crosstalk	Crosstalk	Stuart: Of a previous movie.
			Elliott: Well, especially—yeah, especially strange that she almost died on the set of <i>Death Proof</i> , since she's not in the film.
01:40:41	Dan	Host	Oh, shit! What am I thinking of?
01:40:42	Crosstalk	Crosstalk	Stuart: <i>Kill Bill</i> .
			Elliott: You're thinking of <i>Kill Bill</i> .
			Dan: <i>Kill Bill</i> .
			Elliott: A Quentin Tarantino movie starring Uma Thurman.
			Dan: You know, 'cause—'cause they're <u>car</u> movies. That's why, like, I associated them in my head, but that—that's not—
			Elliott: No, I understand. I get it.
			Stuart: Well—but—I think in a way, like, I think in a way the idea of him following up a movie where he almost killed an actress due to his negligence—
			Dan: Yeah. Thank you for saving me.
01:40:57	Stuart	Host	Uh...He then—he <u>then</u> makes a movie about a guy with a, uh, car where the person could <u>never</u> be injured if he's driving it properly, uh, then killing people with that car is—yeah, and then—
01:41:08	Crosstalk	Crosstalk	Dan: It's weird.

01:41:10 Stuart Host **Elliott:** Well—
01:41:12 Dan Host —he also puts his, uh, he puts Zoe—is it Zoe Belle?
01:41:14 Stuart Host Yeah.
01:41:19 Dan Host In...grave danger in one of the—one of the craziest car chases in
01:41:20 Elliott Host movie history.
01:41:37 Dan Host Yeah. Alright. Well—that—that—
01:41:41 Stuart Host And—and—but then also talks a lot about how, “Well, we used
01:41:41 Dan Host real stunts; we used real cars” to—to—it’s like he’s daring fate?
It’s like a *Final Destination* thing, where it’s like, “Mmm, Tony
Todd, you were too much of a—a wimp to kill Uma Thurman on
the set of my last movie; will you kill Zoe Belle in this one? Hmm!”
01:41:57 Crosstalk Crosstalk Yeah. Alright, so—since my brain obviously failed me there, I’m
just gonna switch over to—
01:42:03 Dan Host We—we helped!
01:42:13 Stuart Host —to *Twilight Zone: The Movie*, where people actually did die, and
01:42:13 Elliott Host uh, that was available—I enjoyed it much as a kid because it was
on HBO constantly, but then I learned about that and I’m like,
well, uh...maybe I’ll just skip to the...better segments. *[Laughs.]*
And, uh...ignore the rest of them.
01:42:59 Stuart Host **Elliott:** And then—and then—
01:43:08 Crosstalk Crosstalk **Stuart:** And uh—I—I mean, and that also like, colors my feelings
towards all John Landis movies. *[Laughs.]*
01:43:14 Dan Host Yeah. Uh—uh—uh, very talented, uh...comedy director, but I—
yeah. He’s—he’s obviously...not a great person, to say the least.
01:43:20 Stuart Host Yeah.
01:43:26 Elliott Host So the, uh—yet it—it hurts it whenever I’m—when, I mean,
especially loving old movies as I do. There’s—everyone has a—
a—like, there’s—it’s hard to find someone who is involved in
anything that doesn’t have something negative in their
background, even if it’s just learning, like, what a right-wing,
uh...pro, uh—blacklist person Barbara Stanwyck was? Or
something like that? You know, there are all these—all these
actors and actresses and filmmakers that I see their movies and
I’m like, “Delightful!” And then I learn, behind the scenes, I’m like,
“Oh, well they—they were on the wrong side of that one. Hoo
boy. Okay. Wow. Ooh. Yikes. *[Sharp intake of breath.]* Ah! Hoo!
Shh! Wow! Oh boy! Well. Swew! *[Whistles.]* Okay. Wow. Gonna
have to—okay. Well, forget—oop-em—ah—well—can I—okay.
So—that’s—alright. Great. Ooh. Eesh. Ow. Hoo. Ha. Hee. Hoo.
Ha. Hee. Hoo.” *[Continues this pattern through next several lines
of dialogue.]*
01:43:32 Stuart Host I think, uh...I think Elliott—Elliott broke down. You might want to
reboot him. *[Laughs.]*
[Dan laughs.]
01:43:38 Crosstalk Crosstalk Yup. Yup. He’s—he’s too hot. There’s uh...his processor is just,
oh. It’s way too hot.
01:43:44 Crosstalk Crosstalk **Dan:** Now he’s just doing, like, the background noises from,
uh...“Cell Block Tango” in *Chicago*.
[Dan and Stuart laugh.]
Elliott: “Ee! Ah. Ooh. Ah. Ooh. Ow. Ee! Hi! Kk! Ooh! Kk! Byew!”

Dan: Alright—enough. *[Through laughter.]* Enough of this! Alright.

[Elliott laughs.]

01:43:19 Dan Host Uh...so then this last letter's from Ray, last name withheld, who says: "Hello, gentlemen! So I was mindlessly watching *The Sorcerer's Apprentice* the other night, and I came to the scene where Nicholas Cage delivers the line: 'So unless you'—"

01:43:34 Stuart Host I thought you—I thought you—I thought you said, *The Sorcerer's A Princess?* And I'm like, "What a much better movie that would have been!" *[Laughs.]*

01:43:41 Dan Host Yeah.

01:43:41 Dan Host *[Elliott laughs.]*
Uh..."I came to the scene where Nicolas Cage delivers the line: 'So unless you want them to turn you into a pig who just loooves physics,' and I thought that was the best line in this whole bad movie. It got me thinking—what's your favorite line or delivery—no, Elliott, I am not referring to a postal scene—in a otherwise bad movie?"

01:44:01 Elliott Host He's got me! He's got me! I love plays on words! Except when Dan's tweeting them!

01:44:06 Dan Host *Army of Darkness* is arguably a bad movie—I will argue with you—uh, only worth watching for the multitude of Ash-isms. Thanks, Ray *[Last Name Withheld]*.

01:44:15 Crosstalk Crosstalk **Stuart:** Was it, uh...was it in that *Red Riding Hood* movie where Gary Oldman has that line delivery where he's just like, "No." When it's like, somebody's asked if he can touch a sword?

01:44:25 Stuart Host **Elliott:** That was the best.
He's like..."No."

01:44:27 Dan Host *[All laugh.]*
Gary Oldman also, uh...in, uh, *The Professional*, when he's, like, "Get me everyone!" or whatever the line is. Like—

01:44:34 Stuart Host Yeah, yeah, yeah. Where he, like, goes full, uh F. Murray Abraham in it?

01:44:39 Dan Host This is not a bad movie, but for me, like, in terms of line delivery, one of my favorite line deliveries that we've, uh, we've referenced on the show before is from *Romancing the Stone*. Where at the end, uh, one of the bad guys goes, *[melodramatic voice]* "Joan Wilder? You—and your sister—can go!"

01:45:03 Elliott Host *[Elliott laughs.]*
And it's so funny. *[Laughs.]* That's the one—
It's—it's hard, cuz—I—there are so many line deliveries from things where...I am like, "Ah, that was amazing!" And then I go back and re-watch the moment? I'm like, "Oh, that's not that—it's actually not that exciting." There's, uh, so I don't wanna pick one and then...go back and look at it again and be like, "Oh, well that—I really built that up in my mind."

01:45:21 Dan Host Yeah.

01:45:21 Elliott Host So let's just say—you mentioned Nicolas Cage in *Sorcerer's Apprentice*. I'm gonna say, whenever Nicolas Cage is in a bad movie, I love every line that he delivers.

01:45:27 Dan Host Yeah. Alright, well, uh, that letter may have ended in a whimper, but don't worry! We have one more segment on the show. And that...is recommendations! Of movies that you should watch, probably instead of *Love on a Leash*, unless you are a bad movie fan, in which case—why not watch both? Uh...Stuart. Do you have a recommendation?

01:45:52 Stuart Host I do! Uh...I am going to recommend a movie that is, I think, just wrapping up its limited theatrical run, but it also just popped up on the streaming service Shudder? Uh, I'm recommending the movie, uh, whose English title is *Tigers Are Not Afraid*; it's a Spanish-language movie shot in Mexico, I believe? Um, and it's a bit of a, like a dark fairy tale with horror elements about—it follows a group of, uh, street children who have been orphaned by the, like, drug war? And the human trafficking? Uh, that seems to plague their city.

01:46:59 Elliott Host And...uh, the children have, like, kind of a...a...like a rich, uh...like, internal fantasy that tries to cover up some of the horrors that they experience; um, and...yeah. It's just—it's a lot of fun. The performances of these children are great. Um, it's scary at times; it's—yeah. It's—it's a—I found it to be a really affecting, uh, short little movie, uh, check it out! If you can.

01:48:37 Dan Host Uh, I finally got to see a movie that I'd wanted to see for a long time, which is *Paris is Burning*. Uh, the documentary from 1990 by—directed by Jenny Livingston. It's about the, uh, ball scene of the late 80s in New York? Kind of underground ball scene that the...mostly gay, mostly non-white, uh, community would...throw on to kind of...perform different roles in a—in semi-public. In front—in—in public in the community in order to like, win different competitions and as a way of expressing different fantasies of...uh, being part of the larger culture that they had been shut out of?

01:48:40 Stuart Host And...they do a really good job of like...just bringing you into this scene and introducing you to a bunch of the important people in it. And also using that as a lens to show you how...kind of screwed up the mainstream white, straight culture of the 1980s—and I assume today!—still is.

[Dan laughs.]

01:48:37 Dan Host And its emphasis—its—its—overt, kind of, emphasis on...money and fame and fashion and surface? At the expense of...really understanding people underneath that surface? And...the tensions that...these—that the performers involved in the ball scene have to put up with in being—wanting to be a part of that larger world and yet being shut out of it and trying to recreate it. And I just thought it was really fantastic. And very, uh...you know.

01:48:37 Dan Host Just powerful and brilliant and emotional. And—just one of these movies from, like, “Oh, I should've watched this a long time ago. But—I'm glad I'm finally seeing it now!” It's on Netflix right now! So that's *Paris is Burning*.

01:48:40 Stuart Host Uh...I'm gonna recommend a movie from 1942.

01:48:40 Stuart Host Whaaat?

01:48:41 Dan Host It's directed by Henri-Georges Clouzot, who, uh, his—his most famous movies are *Diabolique* and *Wages of Fear*. And this is actually his first movie; the American title would be *The Murderer Lives at Number 21*. And, uh, if you have the Criterion—

01:48:57 Elliott Host What's the French title, Dan?

01:48:59 Dan Host Uh...*L'Assassin Habite au 21*. Vingt—vingt uh—vingt-et-un, I guess, would be the—

01:49:07 Stuart Host I'd be nervous that that title would bury the lead in the mystery, but that's okay.

01:49:10 Dan Host *[Elliott laughs.]*
Uh—*[laughs.]* And, uh...

01:49:13 Elliott Host Or spoil it!

01:49:14 Dan Host *[Elliott and Stuart laugh.]*
If you have the Criterion streaming channel, it's available on that.

[Stuart says something inaudible; Elliott laughs.]

And, uh, it is a...there's a serial killer in—in—I—in Paris? And he is baffling the police. He leaves a calling card at all of his murders, and a tip leads, uh...the inspector on the case to realize where the killer lives, but not who the killer is, 'cause it's a boarding house. And so he moves in there to try—undercover to try and figure it out, and also his...um...his opera singer girlfriend wants to figure it out as well to get, uh, publicity for herself? And it's, um...kind of a combination of a...a thriller and an Agatha Christie sort of chamber mystery. But it's also very, very funny. It's like—it's got a light touch, and Clouzot is sort of...he's looked—people call him "The French Hitchcock," and...that is...very accurate while also being reductive 'cause he's, uh, such a great director on his own. But if you like, kind of, the lighter, zippier Hitchcock thrillers, this is in that vein. And it's only 84 minutes! So why not check it out? That's my recommendation!
Dan McCoy.

01:50:29 Crosstalk Crosstalk **Stuart:** Three movies recommended.

Elliott: We did it, guys! We recommended three movies!

Stuart: Now what do we do on this podcast, guys?

01:50:36 Dan Host Uh...and now, having fulfilled our compact with you, the listener—

01:50:40 Stuart Host Mm-hm.

01:50:40 Dan Host We've prepared a sign-off by saying—why not check out, uh, the other great podcasts over at MaximumFun.org?

01:50:47 Stuart Host Uh-huh.

01:50:48 Dan Host Uh, it's a great network. Got a lotta great shows. There's, like, 30-something shows now? On the network?

01:50:55 Stuart Host That's some shows!

01:50:56 Elliott Host They did the—they made a TV show about the network called *30-Something*.

[Dan laughs faintly.]

01:50:59 Stuart Host Mm-hm.

01:51:00 Dan Host And uh...tweet about us; review us on iTunes—

01:51:04 Stuart Host Uh-huh.

01:51:04	Dan	Host	Grab people in the streets and force ‘em to listen to us. Probably <u>don’t</u> do that last one.
01:51:09	Stuart	Host	Yeah! Come to our live shows, uh...if you are a Max Fun donor, uh, you can expect in the coming weeks, a new installment of our <i>Flop Tales</i> Bonus Content where I make these dudes play, uh—and our friend Zhubin—play role-playing games with me!
01:51:27	Dan	Host	And thanks again to Jordan, who does, uh, most of the, uh, engineering and editing for the show these days?
01:51:35	Elliott	Host	Jordan Kawuling.
01:51:35	Dan	Host	Yep.
01:51:36	Elliott	Host	She has the last name.
01:51:37	Stuart	Host	Mm-hm.
01:51:38	Dan	Host	Well I—you know, I—okay. I never know how much people, like, <u>want</u> to be revealed on a thing or not? I guess I could ask her.
01:51:45	Stuart	Host	I mean—and you can put it out there and then...she can just edit it out. <i>[Laughs.]</i>
01:51:48	Dan	Host	That’s true.
			<i>[Elliott laughs wildly.]</i>
01:51:51	Dan	Host	Jordan: you’re in control!
01:51:54	Elliott	Host	I’ve been working with Jordan on another donor’s, uh...special thing, uh with John Hodgman. Uh, we’ve been working on a podcast called <i>I, Podius</i> in which John Hodgman and I are watching and reviewing—
01:52:05	Stuart	Host	Using the potty?
01:52:05	Elliott	Host	—every episode of—yeah, we’re using the potty together. <i>[Laughs.]</i> And it’s—we were—and talk to each other while we’re doing it; reviewing each episode of <i>I, Claudius</i> , and that should be available sometime in the fall, I guess?
01:52:15	Dan	Host	Dan: Hmm.
			Stuart: Mm-hm. It’s fall now! Uh—so—
			Elliott: Uh, well sometime later in the fall, then. <i>[Laughs.]</i> Maybe the winter.
01:52:21	Stuart	Host	Uh...yeah, this has been <u>fun</u> , guys! Thanks for doing the show!
01:52:24	Dan	Host	Okay! Well...so many episodes in, we still don’t know how to end it. So I’m just gonna say—
01:52:29	Stuart	Host	On a high note!
			<i>[Elliott laughs.]</i>
01:52:30	Dan	Host	Uh...thanks for listening! For <i>The Flop House</i> , I’ve been Dan McCoy.
01:52:35	Stuart	Host	Hey! I’m Stuart Wellington!
01:52:38	Elliott	Host	And hey, it’s Elliott Kalan! Saying—hey everybody! Go out there are rediscover the magic inside <u>you</u> .
			<i>[Dan laughs.]</i>
01:52:45	Stuart	Host	No, get it out of me! Ahhhhh! Brah brah brah browww!
			<i>[Elliott laughs faintly.]</i>
01:52:50	Dan	Host	The end.
01:52:51	Music	Music	“ <i>Flop House</i> Theme Music” plays and continues through dialogue.
01:52:56	Crosstalk	Crosstalk	Dan: Okay.

Elliott: You're like Shakespeare! Except for the quality.

Dan: Mm-hm. Yeah.

Elliott: And the acclaim.

Dan: Uh...okay. That's, uh—

Elliott: But he's also dead! So you're also not like Shakespeare in that way.

Stuart: Mm-hm. *[Laughs.]*

01:53:07 Stuart Host

Do we got any more? Uh...let's, uh, turn it to the audience! Is there any ways that Dan is not like Shakespeare?

01:53:15 Elliott Host

Write into: How Dan Is Not Like Shakespeare, care of *The Flop House*, 123 Fake Street, America, New York, USA, 10099 USA
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