

Still Buffering 367: "Lost in Space" - Aimee Mann

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[theme music plays]

Raleigh: Hello, and welcome to Still Buffering: a cross-generational guide to the culture that made us. I am Raleigh Smirl.

Sydnee: I'm Sydnee McElroy.

Taylor: And I'm Taylor Smirl.

Sydnee: There's a pen perched precariously on the wires there. It could've clattered and disrupted our recording at any second.

Raleigh: It doesn't have a cap on.

Sydnee: I know. That's the kind of—

Raleigh: [crosstalk]

Sydnee: That's the—

Raleigh: That's upsetting.

Sydnee: That's the kind of chaos that reigns on this house. No pens have caps. A lot of markers don't have caps. I got—[laughs quietly] we went back to school shopping.

Raleigh: I love back to school shopping.

Sydnee: I know, I do too. Justin was out of town so Mom and I took the girls, and we had their little lists. The schools already sent out the lists of what they need, and so we went to target to get all of our back to school supplies. And I don't know why—why does it—okay.

On a side note, why does a kindergartner need four boxes of crayons?

Taylor: Oh, absolutely.

Sydnee: Four whole boxes?

Taylor: 'Cause you break 'em, you eat 'em, you trade 'em for stuff. That makes sense.

Sydnee: I had to get four boxes! And I had to get her—I got her a box of markers. And, like, we got all the school supplies, and it was all exciting. They got their new backpacks, their new lunchboxes. You know? Like, the whole thing. All very exciting.

And we got home and they packed them already, like, with the stuff that I assume that will go in some sort of cubby or something when they get—I assume that she's not going to walk around with a backpack full of four boxes of crayons every day.

Raleigh: Sure.

Sydnee: But she took it back to her room, and then got the box of new markers I got out. And, like, I came into her room, and they were laying everywhere. Caps off, mixed and matched.

And I was like, "No, Cooper! No!" [laughs quietly] "These are for school!"

And she was like, "Okay."

I was like, "No! Now we have to get—[laughs quietly] half of 'em have dried out! In a day!"

Raleigh: She craves chaos.

Taylor: [crosstalk]

[pause]

Sydnee: Yeah. It was interesting to see how their styles evolved for their backpacks.

Raleigh: Mm-hmm.

Taylor: Ohh, what were the backpacks this year?

Sydnee: So, Cooper went with—confronted with an entire row of every, you know, cartoon character, Disney character, everything, she went with Ariel from the new Little Mermaid movie. So both lun—

Taylor: Cool, cool.

Sydnee: Yeah, lunchbox and backpack with Ariel. Um, which she had told me that she didn't like mermaids as much anymore, so this was a surprise.

Raleigh: She's coming back around.

Sydnee: Yeah. And then Charlie looked at all these characters and she was like, "[sighs] I just think I'm too old for that?"

Raleigh: Oh my god.

Taylor: Ohh!

Raleigh: Oh no.

Sydnee: And I was like, "Well, what do we—do we just want a solid color?"

And at first she just had, like, this solid lavender one. Everything's purple right now.

Raleigh: Mm-hmm, everything's purple.

Sydnee: Because of Taylor Swift, everything's purple right now. And then she saw a pink JanSport—JanSport never dies—with strawberries all over it.

Raleigh: That's very cute.

Sydnee: And she was like, "Oh, never mind. I need the one with s—" so. She got a JanSport!

Taylor: Of course she—that makes so much sense, I feel like, for Charlie.

Sydnee: Yes.

Raleigh: Mm-hmm. The next step is a JanSport on wheels!

Taylor: [laughs] I was gonna say, JanSport will never die, because in every generation, JanSport children are born, and you raised one. [laughs]

Sydnee: I'm raising a JanSport child, I know. I did—and to top it off, we were walking through the aisle—'cause they have, like, the section over there at target with all the school supplies, so we were getting all the folders and the markers and the pencils and all this stuff. And, uh, they have a section of water bottles and thermoses, and Charlie was like, "[sighs] I have to get a new soup thermos." [laughs quietly]

And I was like, "What?"

She said, "Well, I'll be bringing soup every day again, so I should probably go ahead and get a new soup thermos. These come with spoons, with reusable, foldable spoons. I should get a new soup thermos."

[laughs] Like, "Oh my god." You're like, "How are you, like, 80 years old?!"

Taylor: I think the—the—why didn't JanSport capitalize on that and have a soup thermos that matches their backpacks?

Sydnee: You know if you want a JanSport, there's a decent chance you might want a soup thermos. C'mon.

Taylor: [laughs] Those circles, they are the s—it's just one circle, I think. [laughs quietly]

Sydnee: I mean, I love soup. You know me. I am a massive fan of soup. I'm a soup defender. If you ask me my favorite food, the answer is soup.

Taylor: Okay, but we don't actually—that's your reality, Syd. But those of us that have watched you eat soup know that you talk about how much you love soup, and then many soups you're like, "I don't know about that soup. Don't like that soup. Not that soup, though."

Sydnee: [laughs]

Raleigh: [laughs] It's very true.

Taylor: You have an idea of soup that has not yet lived up to the actuality of soup.

Sydnee: I also—I—okay. Part of the problem, too, is that I think—I never took soup to school and I never would've. And I wouldn't now. If I had to go to school tomorrow for some reason, if one of my nightmares came true and I actually was back in school, um...

Raleigh: Now, let's be real. Is that one of your nightmares?

Sydnee: Uh-huh.

Raleigh: Being in school?

Sydnee: Yeah? Not college, but the rest of it.

Raleigh: Okay.

Sydnee: [laughs]

Taylor: That's fair.

Sydnee: And, I mean, maybe part of this is because I sometimes ate lunch in the bathroom, and I wasn't gonna eat soup in the bathroom. But I think eating soup is more of a private activity. I don't wanna carry my soup out into the world with me and sit at a desk or somewhere out in public eating

my soup. 'Cause, like, it can sloppy. You can get real into the soup, and the soup could get everywhere.

Taylor: I'm trying to understand why you see more intimacy in soup consumption than like, say, a sandwich.

Raleigh: Yeah.

Sydnee: Well, I mean, sandwiches—I mean, you can make sure that you're sandwich isn't super sloppy, you know?

[pause]

Sydnee: Soup is wet. Like, it is a wet... food. [laughs quietly]

Raleigh: How are you eating soup?

Sydnee: [laughs]

Raleigh: How are you—how are you bad at it?

Sydnee: It's just—you know!

Taylor: Just—just no utensil involved, just from the nozzle, just trying to catch it, open mouth. Just...

Sydnee: [laughs]

Taylor: Lapping? Are you lapping your soup?

Sydnee: No? I just—I—

Raleigh: The little, like, guinea pig water bottle?

Sydnee: [crosstalk]

Taylor: Yeah, is that—[sipping noises]

Raleigh: [wheeze-laugh]

Taylor: Yeah?

Sydnee: I don't know... this is why—this is why I don't break for lunch anymore. It's too much stress.

Taylor: I think there is something Freudian going on here that I don't want to talk about. Raleigh, do you want to talk about it?

Raleigh: No...

Taylor: Great, okay. Let's move on from the soup. [laughs]

Sydnee: This is a—

Raleigh: I just have a—I just have an issue with the temperature of it all.

Taylor: Wait, the temp—

Raleigh: I know that therm—thermoses—thermii? Thermos?

Taylor: Do both of you have to be weird about soup?

Raleigh: Well, no!

Sydnee: [laughs]

Raleigh: You put a soup in a thermos and you—it—it says, it advertises it's gonna keep your soup at soup temperature. But does it? No.

Taylor: What soup temperature is not a temperature? Soup can be cold.

Raleigh: No.

Taylor: Gazpacho.

Raleigh: Not soups I enjoy.

Sydnee: Well, but—but they're—

Rileigh: Soup that is meant to be hot.

Sydnee: Yes. The soup needs to be—

Rileigh: [simultaneously] You put it in a thermos.

Sydnee: —the temperature it is meant to be.

Rileigh: You put it in a thermos thinking it's going to be hot when you eat it. And then inevitably four hours later, it is not hot.

Taylor: What?!

Sydnee: Lukewarm chicken noodle soup is just fine.

Rileigh: No! Ugh.

Taylor: What kind of conduit do you think a thermos has to keep it, like, piping hot?

Rileigh: It doesn't! That's the problem with lunch soup! It doesn't have that! That's why you can't do lunch soup. [crosstalk]

Taylor: That's why you go—you—

Rileigh: It's never gonna be the temperature you want it to be unless it's gazpacho.

Sydnee: That's why the right lunch is for your mom to make some pizza rolls first thing in the morning, to just microwave you up some pizza rolls, and then wrap 'em in aluminum foil, and put 'em in your lunchbox. That's the right lunch. [laughs quietly]

Rileigh: I just had a sandwich. Like, some chips and, like, a vegetable, I think. Some snow peas. Perhaps some celery.

Taylor: [whispers] Wow.

Sydnee: Cooper picked a—

Raleigh: That was what I was rockin' with. [laughs quietly]

Sydnee: Cooper picked a bento box for her lunchbox.

Taylor: That sounds right.

Raleigh: I also got myself one. It has a little slot in top on the lid to put your fork in.

Sydnee: Yeah?

Taylor: Are you gonna become those people that make cute insta bento boxes? 'Cause you should. 'Cause those are amazing.

Sydnee: I have—so, I have, like, dabbled. I have done—

Taylor: Ooh!

Sydnee: 'Cause she had a ben—they both had—so they both are supposed to take a lunch and a snack, although I don't know—I assume I'll find out if the—do third graders have snack time? I don't know.

Raleigh: Is that when you age out of snack?

Sydnee: Second graders do. I don't know about third grade.

Taylor: I didn't. Yet.

Raleigh: [laughs] I still snack.

Taylor: Yeah. [laughs] I do a snack!

Sydnee: But they both had little teeny bento boxes for their snacks, and now I have a normal size—like, I can put a lot of stuff in it for snack time for Coop. And I had already sort of dabbled in, like, cutting the little vegetables and fruits into shapes and things like that, so...

Rileigh: You've gotta get those toothpicks that have, like, things on the top.

Sydnee: Yeah.

Taylor: Yeah. And you gotta cut the octopus hot dogs.

Rileigh: Uh-huh. Oh, she'd love those.

Taylor: Oh, those things are clutch.

Sydnee: She would like that.

Taylor: Yeah.

Sydnee: Unless she's—I don't know. Some days she's vegan now.

Taylor: You could do vegan hot dogs.

Sydnee: Oh, that's true. I could do that.

Taylor: Sometimes when I'm sad, I cut my vegan hot dog like an octopus, and eat it, alone, in my apartment. And I feel joy.

Rileigh: To be fair, Cooper also only has a very vague idea—

Taylor: [wheezes]

Sydnee: [simultaneously] Sure.

Rileigh: —of what meat is.

Taylor: It's good that we let that pass. Go ahead.

Sydnee: Yeah.

Taylor: [laughs]

Sydnee: No, I'm happy for you. I think that's good, Tey.

Raleigh: Yeah!

Taylor: Yeah, I do think that's, like—

Sydnee: Treat yourself.

Taylor: Her definition of vegan is like, maybe chicken sometimes.

Raleigh: Yeah. I was just remembering how, like, she doesn't... yeah. Like, chicken nuggets are really questionable for her.

Sydnee: Well, I tried to tell her, like, "You know you can't eat eggs."

And she said, "Eggs aren't meat."

And I said, "No, I know they're not meat. But they're from animals, so if you're vegan you can't eat 'em."

And she said, "Yeah you can."

And I said, "No, honey, I promise you you can't."

And she said, "Well, hard boiled?"

Raleigh: [laughs quietly]

Sydnee: And I said, "No. [laughs] I don't—" I said, "You know what? Listen."

Raleigh: The way you cook them doesn't change the makeup.

Sydnee: "I love you. Just eat the eggs. I don't—"

Raleigh: You're fine.

Sydnee: "We'll keep working on this. I'm not gonna... " and then I was trying to explain to her. She was like... oh, it was some sort of baked thing. And I was like, "See, for instance this is something Tey-Tey wouldn't eat 'cause it's—it's a—I know it doesn't look like it has eggs in it, but eggs are part of this."

And she was like, "What are you talking about? Like, there is no egg in this! Look at this baked thing."

Like, it was like a cake. Like, "There's no egg there! Look at it!"

Taylor: I mean, to be fair, that's not a great example, because Tey-Tey usually does go, "I don't see it. I don't see the eggs. It's just cake."

Sydnee: [laughs]

Raleigh: [laughs]

Taylor: I don't—I think 99% of my behavior is vegan, but I no longer call myself one, because there's that 1% where sometimes I'm like, "Mm, it's a scone. Don't need to ask questions. Eat the scone."

Raleigh: It's fine.

Taylor: Yeah.

Sydnee: I—you know, I made a vegan blackberry cobbler.

Taylor: Ooh. That sounds delightful.

Sydnee: Yeah. I, um—we picked a ton of blackberries over the weekend from the bramble next to our house. Isn't that wholesome? That's what my friend Amanda said.

Raleigh: It's very wholesome.

Sydnee: She said, "That's so wholesome of you and your children."

And I said, "I know." [laughs quietly] We picked blackberries, and then they were coming over and they're vegan, so we wanted to—I wanted a dessert everyone could enjoy.

Raleigh: Mm-hmm.

Sydnee: So. It was pretty good. I don't—it was—I'm not a great baker. But it was pretty good.

Raleigh: The blackberry saga continues, because I was at work today at the law firm I work at and get a text from Mom that says "Someone... " and you know the way Mom texts. "Someone come into our property and cut a giant section of my blackberry bush. What is my legal recourse?"

Sydnee: [laughs]

Raleigh: I was like, "Hm. Well, here's the thing. [laughs quietly] I don't know everything about every law ever. Let me just look up on Google West Virginia trespass."

And apparently because it's outside, even though it's on her property, because it's not in a structure, you have to post a sign for it to be trespass. You can't just say, like, you know, "That's mine, so you couldn't be there."

And I said, "Do you have a sign?"

Sydnee: Oh my god. Does she have a sign up yet?

Raleigh: And she said, "I don't have a sign yet!"

Sydnee: She's gonna put a sign up that says "These are Mary's blackberries. Don't pick 'em."

Raleigh: When I said, "What's your sign gonna say?" She literally said, "These are my blackberries. Don't take them." [laughs]

Taylor: Why is her first concern the legal ramifications, and not someone came into your backyard, which is enclosed... where her brambles are, right?

Raleigh: Uh, well, no. They—

Sydnee: She has two different areas. There are those brambles that are growing, like, in the fence, but then there are ones that are growing outside the fence.

Taylor: Oh, okay. That was—

Raleigh: Like, all the way over in the side, like, by the woods.

Taylor: We got a bigger problem if somebody came all the way around, like, into the fence.

Sydnee: Yeah, yeah. That would be a bigger problem.

Taylor: I would be more afraid.

Raleigh: If there was a fence, that technically counts as, like, a delineation between your property and not your property.

Taylor: Yeah, no. Free range brambles are free range brambles.

Raleigh: Honestly, I didn't even know that was our property. I just thought it was, like, close enough, you know?

Sydnee: I didn't know if it was or not.

Raleigh: It's close.

Sydnee: I just told her—I mean, I wasn't gonna argue.

Raleigh: So anyways, if you see a sign that looks like, you know, the Shrek sign that's at the beginning of the movie that has a little cartoon Shrek that

says "Keep outta me swamp" or whatever? Like, if you see one that says, like, "Keep outta me blackberries... "

Sydnee: That's Mom.

Raleigh: There you go.

Taylor: Mary's berries only!

Raleigh: [laughs]

Sydnee: Well, I'm worried 'cause we have the blackberry thicket right next to our house, and uh, like, nobody was getting in there previously, 'cause it is dangerous.

Raleigh: They're gonna come steal 'em.

Sydnee: It's, like, several different varieties of blackberries and related, like, segmented berries. And... such. Anyway, they're all edible. But, um—

Taylor: You need to—go ahead, sorry.

Sydnee: Oh, I was gonna say, some of the vines are like something out of a nightmare. They're so, so huge and thick and, like, not just thorny. Like, giant spikes sticking off of them.

Taylor: Wow. You need to... harvest all those berries, and we should figure out a good recipe for Crème de Mûre, and you should make some blackberry liqueur.

Sydnee: I could—you know, I made—I tried to make a bramble, but I didn't have that liqueur, so instead I...

Taylor: You can muddle 'em and it works just fine.

Sydnee: Well, that's what I did. I muddled blackberries, and I didn't have a simple syrup either, so I muddled them with sugar?

Taylor: That kind of works.

Sydnee: And made, like, a blackberry syrup?

Taylor: Yeah.

Sydnee: And then I thought if I put that in, that replaced both of those ingredients?

Taylor: That will work if you get the quantity correct.

Sydnee: Yeah. It was a little—the o—you know what? I think it was all good up until—the recipe I read said you're supposed to pour it over crushed ice.

Taylor: Yeah?

Sydnee: And I felt like it made it very watery after that.

Taylor: Well, that's why you kind of—I mean, 'cause the original—like, a... this is a—this is perhaps a premise for a whole different podcast, talking about drink recipes.

Sydnee: Yes, I guess that's true.

Taylor: But you want some simple syrup and some—like, you usually have simple syrup and Crème de Mûre, which is two different sweeteners, 'cause then it thins it out and it's not too tart or too sweet.

Sydnee: Yeah. I just felt like as I drank it, it got watery.

Taylor: Yeah. But no, seriously, you should make some liqueur with all those berries before they go bad.

Sydnee: I'm getting in there. I'm gonna get 'em.

Taylor: Get into the thicket. Get into the bramble.

Raleigh: [crosstalk]

Sydnee: I was out there in, like, a pair of pants, and then another pair of shorts, and then my big high rain boots and a long-sleeved shirts. It was, like, 80—[wheezes]—88 degrees and I was, like, climbing around in the bushes.

Taylor: And nobody took a picture of that?

Sydnee: No, there's no picture of me. And, like, Mom had a rake and was raking the branches towards me, and I'm reaching over and trying to clip little bunches off into a bowl, and... I know, you missed all this. You were asleep.

Raleigh: That's what happens when you sleep past 9:30.

Sydnee: I know. This was, like, 9 AM we were out doing this.

Raleigh: I was gonna say, it was not—I do not sleep that late.

Taylor: You miss fun time in the bramble patch.

Raleigh: I gotta be honest, though. I love you, but I think even if I had been awake, if that had been the offer I was presented with, I don't know if I would've taken you up on that.

Sydnee: Yeah, I getcha.

Taylor: "Wouldst thou like to romp among the brambles?"

Raleigh: [laughs] I'm not a bramble girl.

Sydnee: "They are many sweet and juicy blackberries to be had."

Raleigh: I'd drink—I'd drink a bramble.

Taylor: "Such is life! There are thorns, but there are berries. You must beware of one... and chase the other."

Raleigh: I'm meant to walk among the thicket. [laughs quietly]

Sydnee: "You take the sharp with the sweet."

Taylor: [laughs]

Sydnee: [laughs] Anyway, that's not—

Raleigh: Anyways. [laughs quietly]

Sydnee: Let's talk about what we're talking about. [laughs] We've lost the plot, here.

Taylor: "Excellent bramble talk. Excellent bramble podcast!"

Raleigh: This is a top tier bramble podcast.

Taylor: "Wonderful bramble podcast!"

Sydnee: It really is a good—

Raleigh: Still Brambling.

Taylor: [laughs]

Sydnee: St—[laughs] that is what we're doing.

Raleigh: "Hi, I'm Raleigh Smirl. Welcome to Still Brambling, your cross-generational guide to... berries and thickets! [laughs]"

Sydnee: [laughs]

Taylor: Well, that's—that's what—you know what? When some of us are over 60 and some of us are over 40, maybe we'll re-investigate that.

Raleigh: [laughs]

Sydnee: Yeah. You know? That feels right.

Taylor: That's the next... next reinvention of Still Buff.

Raleigh: Still Brambling. [laughs]

Taylor: We just garden and... talk about it.

Sydnee: And eventually—and eventually soups and their rules. [laughs]

Taylor: Oh, that's... [crosstalk]

Raleigh: That's your thing.

Taylor: Yeah.

Raleigh: Sydnee's soup corner. [laughs]

Taylor: Sydnee's Soupery.

Raleigh: [laughs]

Sydnee: Oh, man. I do love soup.

Taylor: Alright.

Raleigh: But only some of 'em.

Taylor: Well, we're not talking—

Sydnee: Okay. Alright.

Raleigh: Yeah.

Taylor: Uh, I wanted you all to listen to my favorite Aimee Mann album, Lost in Space from 2002. Um... I don't—it's weird. This is one of those artists where usually I come to you with, like, "I've listened to all of these albums and I love all these songs off of them," But this is one of those artists

where—don't get me wrong, Aimee Mann has a ton of hits. She's incredibly talented. She's been at it for so long. She's amazing.

This album just, like, hit at a time when—I mean, it came out in 2002, but I didn't listen to it until I went away to college, and it was just the perfect, like... "I don't know what I'm doing and I'm a little confused," and I listened to this album on repeat so many times, so it's very special to me.

Sydnee: Yeah. Um, you know what's funny? It falls into this weird, like—I had just started—well, I was a year—I guess my second year of college when this came out, so this really should've been, like, prime listening time for me.

Taylor: Yeah.

Sydnee: Um, but I don't—I feel like I had, like, mix tapes with Aimee Mann on it, and then I heard it around a lot at parties, but I couldn't have ever put any of the different songs on her different albums, like, onto the right album. You know what I mean? Like, I don't think I owned the CDs, but I know I had heard—as I was listening to these songs I was like, "Oh, I've heard that. Oh, okay. Oh yeah, I remember that song."

But, like, I know I didn't own this CD. I don't know if I osmosed it?

Taylor: I mean, I owned it and listened to it a lot, but that would've been... well, you were still around.

Sydnee: Yeah, I was around.

Taylor: Yeah.

Sydnee: [laughs quietly] I didn't move far. I moved ten minutes away.

Taylor: Well, also, like, I feel like I didn't get this till I went—maybe I had it before I went away to college. Maybe. But that's—I feel like that was the—maybe this is just everybody's experience with Aimee Mann. Whatever album comes out when you're at your loneliest, that's the album [wheezes] Aimee Mann album that you latch onto. Uh, this was mine.

Sydnee: It also—it's like, it's the music if you've ever set in a coffee shop, like, and not just gone to the counter and ordered coffee and left. If you've ever, like, ordered coffee and sat there, you've heard Aimee Mann. [laughs]

Taylor: Yeah, that's true. That's fairly true.

Raleigh: It does have those vibes. Um, I had never listened to Aimee Mann, I think, from what I can remember. Never intentionally, like, sought it out and listened to it, so this was my first real encounter. I very much enjoyed it.

Taylor: Oh, good.

Sydnee: Really?

Raleigh: Yeah, yeah.

Sydnee: That's interesting. I didn't realize. Uh, we—you know, we went on the, uh... the JoCo Cruise with Aimee Mann.

Taylor: Did you meet Aimee Mann?

Sydnee: I mean, s—like, I got to say hi. But, like, there's no reason for Aimee Mann to know who I am, of course. You know? So it was more just like—I didn't want to be weir—I didn't want to be weird and be like... "I'm such a huge fan," 'cause, like, everybody there is. You know? So, like, I just, like, was in a circle where she was talking and I was talking too, 'cause I was one of the performers too. And so I just got to say hi and, like, talk. I don't even remember—we were talking about, like, the food we were eating or something, and so I got to, like, have a casual convo. And then walk away and be like, "[shakily] Oh my god... that was Aimee Mann." [laughs] But, like, I don't know! It was not a good—you know. Again, it's like, I'm there to do a podcast, and she's probably like, "I have no idea who these podcast people are." [laughs quietly]

Taylor: Well.

Sydnee: Anyway, she was very nice.

Taylor: That's very cool, though.

Sydnee: She was very nice and very cool, and when I first saw her on the boat—and we're on a cruise ship—she was wearing a leather jacket. And I just thought, "That is so cool." Like, it's just so, like—

Raleigh: That is very cool.

Sydnee: My—my college, like, loving that kind of, like, girl music and, like, tough and sad and a lot of emotions, and then she's there and she was wearing that leather jacket. I was like, "Oh, yes! This is what I was hoping would happen!" [laughs]

[pause]

Taylor: Well, I mean, I think that's, like... she's—she's cool—like, I feel like that's always, like, a quality of Aimee Mann, right? Like, she's cool. [laughs]

Sydnee: Yes, yes! She is cool. But not in, like, a rude way. Not in like a—you know? Not in, like, a too cool for you way. She just is... cool.

Raleigh: Listening to it made me feel cool.

Sydnee: Did it?

Raleigh: I was in my car and I was like, "Ooh. I'm a cool girl."

Sydnee: Yeah?

Taylor: Well, and credence to her coolness, I think that probably one of the first places I saw her was on Buffy.

Raleigh: Oh!

Sydnee: Yeah. Yeah.

Taylor: She was one of the musical performers with the Bronze and I believe—and please correct me if I'm wrong, but I'm pretty sure she's the one that as they're leaving the Bronze she mentions not wanting to play vampire towns anymore.

Sydnee: [laughs] I think you're right! I think you're right.

Taylor: Right? Like she's the one that walks out and says that?

Sydnee: I think—

Raleigh: I didn't realize that.

Sydnee: I also—I'm—wasn't she also... neither of you are gonna know this. I think she was also on an episode of West Wing performing.

Taylor: Oh.

Sydnee: They were doing, like, a rock the vote episode.

Raleigh: Mm-hmm.

Sydnee: I'm pretty sure she was performing in that too.

Raleigh: I've never seen a West Wing.

Taylor: I have not either. I know that she did the soundtrack for Magnolia. I know she's—I mean, she's been... she's done all sorts of cool stuff. She's cool! That's the—[laughs] that's the agreement. She's done cool thing.

Sydnee: She did a song on Stephen Universe.

Taylor: Oh yeah?

Raleigh: I didn't know that.

Sydnee: Mm-hmm. That Independent Together?

Raleigh: Yeah!

Sydnee: That's her.

Raleigh: I didn't know that.

Sydnee: Mm-hmm.

Raleigh: Well, I guess you can kind of—you can hear that.

Sydnee: You can hear it if you think about it, yeah.

Raleigh: yeah.

Sydnee: Yeah, I know, I know! I was—[laughs quietly] I was thinking about that as I was looking up this album and I was like, "Hey!" [laughs quietly]

Raleigh: She has a very extensive catalog.

Sydnee: Mm-hmm.

Raleigh: I was like, "Man, there's a lot of music here."

Taylor: Well, she's also—I mean, she was somebody that split off and, um, produced her own music on her own record label too, so I think she's also one of those that kind of, uh, uh, pre-Taylor Swift she bought back her own tracks so she could release them on her own.

Raleigh: That's awesome.

Taylor: To release them from a, you know, big company's holdings. So definitely just, you know, a huge—huge discography. But I think something about *Lost in Space*—one, it's never called a concept album. She's never referred to it that way. I think it is. There was even a comic book attachment to it made by the comic book artist—he goes by the name Seth, but the illustrations are all done by this cartoonist. I think that's also why it hit for me, 'cause I was in cartooning school, and this album came out and it was a big deal 'cause it was a cartoonist that illustrated all the stuff. And I just feel

like you listen to the songs, and there's such, like, a... like, it's—so much of it is about, like, failed relationships, and maybe it's multiple relationships. I think there's elements that are, like, relationships with yourself, but it all seems to come from this place of, like, "I know what I'm doing isn't working. I'm not connecting to things, but I'm not willing to change anything."

And I think that kind of runs through a lot of these songs.

Sydnee: Mm-hmm.

Raleigh: Yeah.

Sydnee: Yeah, I can see that.

Raleigh: It, uh—you know, now that you say that, I was thinking as I was listening to it that it's like a—it's a relatively short album.

Taylor: Yeah.

Raleigh: So to say it's a concept album makes sense, 'cause it's more of, like, one cohesive—I mean 11 songs is, like, fairly short. Um, it's more of one cohesive thing instead of, like, a collection of just all the songs you write, you know, at a certain time of your life or whatever.

Sydnee: Well, and I think that used to be more important, too. The idea of the album having—like, one, albums—all albums used to be shorter, I feel like.

Taylor: Yeah.

Sydnee: And then two, like, because you were buying a piece of physical media, I think it was a lot more important that it be an entire—like, it be one idea, or similar—you know.

Raleigh: Well, popping in a CD, you're not shuffling it with, like, all the artist's other songs and, like, listening to whatever. Like, you're listening to this CD.

Sydnee: Right.

Rileigh: It's not like me putting on my Spotify of every Taylor ever and putting it on shuffle.

Sydnee: Yeah.

Taylor: Yeah. That is—

Sydnee: And you can't skip songs, and...

Taylor: You're creating a finite piece, and having songs that kind of bridge gaps was okay.

Sydnee: Mm-hmm.

Taylor: Sort of, like, went from one high point of emotion to a low point of emotion. Which I think this album has. You know, it kind of has songs that sort of transition into... like, really sad songs. And then something that's sort of in between into another sadder song, a more upbeat song. I think maybe because we've lost that album structure it's a bit more like, everything could be a single, maybe? [laughs]

Rileigh: Mm-hmm.

Sydnee: I think you're right, and I also wonder, like, as you listen—like, as I was listening through the album, which I had never listened to those songs in that order that I can remember, at least not—not, like, [unintelligible]—maybe it was playing at parties and stuff. I know Aimee Mann was playing. I am the right age for, like, me to have gone to cool college parties where Aimee Mann was playing, and people thought they were very cool. You know? Like, that is the—the right age that I am. But, uh, as I was listening through it and, like, going from song to song, I feel like the artist has the opportunity to kind of tell you more about themselves that way and, like, connect with you more than you can with just—I mean, certainly a single song can do that. But there's something about the whole album telling a story from the artist that you start to feel more connected to the artist and, like, you understand their perspective and view a little bit more, and... I don't know. I wonder if

that made it easier to create audiences? You know? Than it would be today. 'Cause you can really cultivate that sort of relationship with your audience through, like, the me—through an album, through the story.

I don't know.

Taylor: Well, and I don't even know... maybe this is, like, an idealistic view. Is it about creating a product that, like, connects? Or is it, like, it's an artist focusing on some specific themes that they're trying to work through, and that's inevitably, like, you know. Like if you work on a piece, be it, like, a book or a painting, you're gonna kind of have some ideas in your head that you're trying to work through, you're trying to exorcise something.

And that's like, if you're not just thinking, "Is this a product that will sell?" But rather, "What am I trying to do with this?"

And I'm not saying that modern artists can't—modern artists do that all the time. But I think having that ability to say, like, "This is one piece that I'm gonna put down and walk away from... " it's a little bit harder to do that when streaming comes to mind, where yeah, you release a quote-unquote "album," but really you could just release tracks. Like, there are artists now that just release hits, singles, and they don't have to ever really produce an "album," quote-unquote.

Raleigh: Yeah.

Sydnee: I don't know. I wonder. And, I mean, I don't—I guess then you're starting to get into, like, the nature of, is art about the thing that you've created and your own process of creating it? Or is it about the relationship you're having with the people who are going to [laughs quietly] watch, listen, view? You know? Like, I don't know. It's both, it's neither, it's all of that. It depends on who you ask.

Taylor: Yeah. Well, I don't... I don't think all—I'm not—like, I'm not so cynical to think art is just product now. Like, I think that—you know.

Sydnee: No, no.

Taylor: Like, some art is product, for sure. And sometimes I buy that product, and it's fine. I don't mind when art is product. I think this is a case where I think art is art. I think that—'cause this is one of her first that she did with her own label, too. And I think with the selection of Seth as the cartoonist to sort of design everything, that was her call, and then the songs on it, were some of them are. They kind of play... I don't want to say flat, but like, they don't... you kind of have ebbs and flows in the emotional [unintelligible] of the album. Like... so I don't think—like, the concept isn't, "Here's a big narrative I'm telling."

It's just, "I'm working through something in a way," and I think that that is artful.

Sydnee: Yeah.

Raleigh: Yeah. I usually don't—I will be honest. People usually give me crap for this, but I usually don't listen to albums, like, in order? I just, I'm not—I usually just put it on and I'm like, "I'll just listen." Like, you know, my listening is not going to be influenced by the order I listen to the songs. I'll just put it on and, you know.

Um, that is very much not the case for this album. I think it is one that is best served by listening in order, and usually I don't even notice things like that. But it does ebb and flow, and some things are flatter than others in, like, a very... almost subtle way when you're moving from one to the next, but it makes sense then when you've listened to all of it. Like, "Mm-hmm, yeah. This is meant to be told this way."

Sydnee: Yeah. No, I feel the same way. That's really interesting, though, that you don't necessarily do that. I wonder—I just wonder if you're indicative of your generation. [crosstalk]

Raleigh: That's what I was gonna say. I think it's a product of streaming music as opposed to putting in a CD and listening to it from start to finish, which I certainly did when I was like, you know, seven or eight years old. Not as much since.

Taylor: Even the design, 'cause we obviously still do have albums, CDs, I don't know. [laughs quietly] A unit of music comes out at a time, and I think now the formula is sort of put a hit up front, and a hit up front, and then give some of the medium songs to space to, like, exist, and then a hit, like, two thirds of the way down, so that people listen, maybe. Whereas it used to be, like, your hit wouldn't—I mean, the hits off this album are—not that they were necessarily hit-hits—well, there's some popular songs. Like, uh, Pavlov's Bell was big, Lost in Space.

Sydnee: Yeah, yeah, I remember. Mm-hmm.

Taylor: Um, The Moth did fairly well, but those were all—they're spaced out through the album. It's meant to have a flow.

Sydnee: Yeah. I remembered those. I think Today's the Day must've done well, 'cause that one I know I'd heard. I really liked It's Not, which I didn't remember, but I really liked that one.

Taylor: That's probably my favorite song. I mean, Invisible Ink and It's Not are probably my favorite songs, 'cause they're just so... sad. [laughs] They're so beautifully sad. And It's Not, that "I believe it's you that could make it better, but it's not," is just something so simple and sad to me. Especially, like, that I think the whole relationship encompasses, like—it's all about trying to find love in somebody else, and being disappointed and disillusioned and lost, and then you get to that point where there's the reality. Like... wherever I went to try to find an answer, I didn't find one. And I'm just... you know, lost, again.

But I know this. Like, I went in the wrong direction. Where do I go now? Who knows? [laughs quietly]

Sydnee: [laughs]

Raleigh: Yeah.

Sydnee: Well, I'm lost, still. That's the whole album, right?

Rileigh: Yeah. I always, um, am interested when albums are named after a song on the album. 'Cause, like, I mean, again in Taylor Swift world, like, half of them are named after a song, and half of them are just a name that, like, relates to the song—like, the album. Um, so I'm always curious when it's a song on the album, like, if that's going to be speaking to what's, like, my thesis of this album? What's, like, my favorite song, my most personal song, whatever? Like, the one I spent the most time on, and that's why it's the name of the album.

But I think you're right. I think just the name itself just being Lost, and then of course that song, as it stands, that is kind of like the focal point of the album.

Taylor: Well, and there's this beautiful overlay. 'Cause there are a couple songs that mention drug abuse and addiction. And, I mean, Pavlov's Bell is kind of in a sexy way, like, "This is how it goes." And High on Sunday 51. Like, there are other references that are more of like a bummer reference to drugs. But I think there's a parallel between, like, the addiction of a relationship and the addiction of a substance, and that realization that, like, this isn't the answer, but I don't know what is, that I think line up really beautifully.

And again, I don't know her necessary—her backstory to all this. But as a piece, that's what I take in. As an art piece. [laughs quietly]

Sydnee: I don't either. You know, it's interesting. I was thinking about that. I don't really know—I mean, the only extra information I have about her other than, like, the music that I had known since college, um, is that we were on that cruise together. [laughs quietly] And she was as cool as you would have hoped, but also very nice.

Uh, but, um, I don't feel like—like, when I think about the, like, female artists of the time, their music was always very, like, raw and full of, like, truth and emotional, and you got the sense that these were people who were speaking about, like, their life in a really honest way, and they were storytellers, and like, all of that.

But I also felt like I didn't know anything about them then, either. I don't remember ever knowing much of the backstory of any. Or, like, looking up or seeing—I mean, I don't know what I would've looked at. It was the early days of the internet. Maybe that's the difference.

But, like, it wouldn't—I never looked to see, like, "Oh, is that from some experience that they've had?" Or—you know? I mean, same with, like, Tori Amos, I would put in that category. I didn't go read anything about Tori Amos. I just loved her music. I to this day don't know anything about her other than how much I loved her mu—I mean, like, really!

Raleigh: [laughs]

Sydnee: It's weird. I mean, well, compare it to, like, you probably know a lot about Taylor Swift.

Raleigh: Uh—mm-hmm.

Sydnee: [laughs]

Raleigh: A bit.

Sydnee: There aren't a lot of artists that—I don't know. Maybe it's just the internet, though.

Raleigh: Yeah, I think it's a generational thing. I don't just experience someone by putting in an album. I experience them as, like, the perception and the person they are on the internet that is surrounding it.

Taylor: Well... I think that that gets into a discussion of, like... creator of things... I don't want to separate creator of things from artist. I think if you create something you're an artist. I think that the separation of, like, highbrow and low brow art is... stupid. If you make something, you did an art. Good job.

Raleigh: Mm-hmm.

Sydnee: Yeah.

Taylor: But I think that sometimes we worry so much to have what we interpret from a piece validated by an artist, like coughing of hunks—hump—hunks of themselves, that we don't understand that they already did that. Like, I—

Sydnee: Mm-hmm, that was the art.

Taylor: Yeah. I put some feelings—like, god, I mean, Tori Amos specifically. Like, I don't want to go into detail, but having known some things that went on in Tori Amos's life, I could've guessed that from some of her songs, some of her really painful songs, that she dealt with specific things.

Sydnee: Sure. I can—yes, I would've assumed, but I don't know.

Taylor: It was there in the song, and that's the thing that she gave us. And, like, why do we—when somebody gives you something that's so raw and so meaningful, do you need them to say, "Oh yeah, this is definitely about X, Y, and Z."

Or if that's what it—if you're somebody that's been through that and that's the thing that it makes you feel comforted about or seen over, I think that's the point of art. I don't think it's necessarily, like, "You and I had the exact same experience."

It's that you took something meaningful from the thing that I made. And even if it's not exactly a one-to-one. Like, I—again, like, I'm interpreting this album as being about addiction in a relationship with perhaps a person. I mean, I think like Guys Like Me I would assume—you know, there's kind of a... a disengaged man who's there but not really there.

Sydnee: Yeah.

Taylor: Perhaps he has other... things going on in his life that are pulling him away. I think that there is a narrative to this album. But, like, I can relate to that in different ways between addiction and relationships, and if she's like, "No, no, no. This whole album's about nothing! I made up these songs for fun."

That would be disappointing. But I don't need to know beyond that. [laughs]

Sydnee: Yeah, and I don't—I mean... it's hard, 'cause would it matter, really?

Taylor: Does it matter if a piece moves you to be told that you shouldn't have been moved by that piece? No, because I think it's beautiful when things move you.

Sydnee: Yeah, that's what I was gonna say. I don't know. But, I mean, I definitely think that's a shift. Because I was sitting here thinking about other, like, musical artists and stuff that I loved. And like, I guess there are some that I know a little bit more about their life. I mean, we all knew that Jewel lived in a van because there were so many news articles about [laughs] the fact that she lived in a van for a while. You know?

I mean, like, there were a lot—I love Weezer, and there were lots of articles about Rivers because he was into some kind of unusual stuff, and so people—

Taylor: He locked himself in a closet for... some time, I know. [laughs quietly]

Sydnee: Yeah. Like, he lived in an apartment with no furniture intentionally, like, so he could sleep on the floor. Like, I don't know. There was some stuff there that people were like, "Well, I gotta write an article in People about this."

You know what I mean? Like... but generally speaking... I don't—and I kind of like some of the... I don't know. Maybe that's a shift, too.

The mystery, I always thought that—and, I mean, even seeing her in person. There was this mystery around Aimee Mann. Like, I don't know how you make these. You tell these stories, and they're sad and they really move me, and you're so good at it, and you're so cool, and you're just...

But, like, kind of mysterious, too. Like, you have this power to create things, and I don't know. I don't have it. So for me it's all like, "Wow, that's amazing."

Taylor: Well, you create things, Syd. You create a lot of things.

Sydnee: Not like Aimee Mann.

Taylor: No. But—

Sydnee: I don't—but I think we want people to be more relatable, now. Right? I don't...

Taylor: Well... no, there's this weird need to say, like, "No, I need to know that you meant this so I can feel things." It's like, "No, no, no. You can feel things without my assurance."

Because I can only say this as somebody that does make things. My desire in making things is sometimes to be able to put something on a wall... and work through some feelings and some pain and some confusion, and walk away from it. And if people get it, they get it. But the moment they start coming up to you and demanding an explanation it's like, "Oh, that thing that I didn't want to talk about, to the extent that I developed an entire set of skills to talk about it in a way that was not direct? You would like me to talk about now? Oh, great! Great! Why did I learn to paint!"

Sydnee: I get that.

Raleigh: I think there's also, like, a—I think there's a happy medium. 'Cause I was thinking about, like, what you said, "You know a lot about Taylor Swift."

I do, in a way that, like, almost makes it so that I see a lot of people—like, she has albums that she's specifically said "These are fictional stories. I made up characters, I put them to music, this is all fictional."

There are some that are very obviously real. But people still listen to ones where she's, like, "Please listen to me. This is a fictional album full of

fictional stories." And they try to, like, force things they know about her life onto them.

Like, "No, I know she said it's fake, but really it's about this, and really it's about that."

And I think, like, there's a happy medium of there's—it enhances a piece sometimes when you know something about someone where you're like, "Ah, I see where they were coming from on this," especially if it's something you can relate to.

Like, "Mm-hmm, that made me feel that way too." But also I think if you go too far and you know too much, then it's like, can you then separate just listening to this art from all of, like, the immensely personal details you know about this person?

Sydnee: It's interesting 'cause, like, I think a perfect example of that is, like, you look at Lemonade. I think Beyoncé's Lemonade—

Raleigh: Oh, yeah.

Sydnee: —is... like—

Raleigh: I thought you meant a band called Lemonade, and I'm like, "Who do—" yeah.

Sydnee: No, like, that album.

Raleigh: Yeah, yeah.

Sydnee: She was very up front about what it was about.

Raleigh: Right.

Sydnee: And then you listen to the album. And you don't get, like—

Raleigh: [simultaneously] And then that's what it's about now.

Sydnee: —gory details. You know what I mean?

Raleigh: Yeah.

Sydnee: Like, you don't have to go read, like, a hundred articles about—like, you know what it's about. The whole story is in the album. It unfolds through the album, like the entire arc. You get it. Some of it's literal, but a lot of it isn't exactly literal. You know? And... I do think knowing the backstory, knowing what it's about, enhanced my experience of that album.

Raleigh: Yeah.

Taylor: I think there's nuance there only in the respect that I think somebody in the position like Beyoncé would be expected to not... reveal too much about what she went through. And I think it was very powerful. I think her being open about what the album was about was part of her statement. I think that... that's why it—it's true, 'cause I think that was her choice. I think that was her creative choice to be confrontational about, "Yeah, [laughs] you know what this is about? I was cheated on, and I'm mad! And this is what we're gonna talk about."

'Cause how many women in her position would not be allowed, would not be given the space to speak about that?

Sydnee: Mm-hmm.

Taylor: Whereas, I mean, I feel like—you know, speaking of Taylor Swift, as just such a gay in so many ways person, I am so bothered by how many people want to pick apart Taylor Swift's sexuality.

Raleigh: Yeah.

Taylor: I don't think it's cool.

Raleigh: That's what I mean, yeah.

Taylor: I think, like, why is she not given respect as an artist that some of her songs, yeah, she writes from other people's perspectives? You know,

Aimee Mann has a song called Guys Like Me. Does that mean, like, "Maybe Aimee Mann—Aimee Mann's a trans man! Her last name is Mann, I'm putting the pieces together!"

Sydnee: [laughs]

Taylor: No!

Sydnee: It was right there all along.

Taylor: She's just writing a song!

Raleigh: I was just thinking about that. Yes! I was thinking about that song exactly. Because Taylor Swift has a song on Folklore that is from the perspective of a teenage boy, and it's to a girl named Betty. And everyone heard this song and immediately was like, "Mmm. She's gay. It's about a girl named Betty and she's singing it."

Like, no! She says in the song it's from the perspective of a boy. Let her do that. It's from someone else's perspective. Also, if she's not talking about it, let's just... let her live. And all artists. If they don't want to talk about something, just let 'em not talk about it.

Sydnee: Exactly. They shouldn't have to talk about it if they don't want to. It's up to them. And I think it's refreshing. 'Cause man, nothing bothers me more than when an artist will cover another artist's song and they're a different gender and [crosstalk].

Taylor: [simultaneously] They change the pronouns!

Raleigh: Yeah.

Sydnee: The flipped pronouns. That just make—like, who ca—oh, you can't!

Raleigh: Oh, Taylor Swift do that. She covered Drops of Jupiter—

Taylor: His name was [[Noah?]]

Raleigh: —in concert.

Taylor: "[singing] I had a dream about him." [laughs]

Sydnee: [laughs]

Taylor: Did she? Did Taylor Swift do that?

Raleigh: She covered Drops of Jupiter in her Speak Now world tour and she changed the pronouns. To be fair, that was, like, 2010, so.

Taylor: Well, that's—she probably—well... I—I mean, I just, for forever—like, she gives so much good music.

Sydnee: It's so weird, flipped.

Taylor: I think it's okay that—you know what? If you relate to a song and you're like, "I see myself in this. It makes me feel something, or it makes me feel better about something," that's the beauty of art.

Raleigh: That's all that matters.

Taylor: It allows us to do that.

Raleigh: Yeah.

Sydnee: Mm-hmm.

Taylor: And ev—like, sometimes, you know, someone can be—it's funny, you mentioned Drops of Jupiter. That song is not about a romantic partner. That song is about the singer's mother. So you don't need to change the pronouns on that song, 'cause it's about the guy's mother! But because we hear it and we interpret it as "Oh, it's about a breakup." That's okay. If you hear that and you hear, "This reminds me of a breakup I went through. This reminds me of somebody I lost."

That's okay. You're feeling things. And in some varying type of way, you are relating to the artist, even though the subject he was thinking of was his

mother. You're still sharing that bond. It's still a song about loss. We don't—sometimes they details ruin it. That non-specificity specificity that makes pop music good.

Sydnee: Yeah.

Taylor: Once we start needing to know, "Wait, am I allowed to enjoy this song? Is this song bisexual? I need to know." You don't need to know! It's okay! [laughs]

Sydnee: [laughs]

Raleigh: Yeah.

Sydnee: This is—could you please give me the list of bisexual songs?

Raleigh: Please?

Taylor: There are none. It's bisexual erasure.

Raleigh: [crosstalk] the one that's the bi—the bi anthem. That's one.

Sydnee: There is one called that?

Raleigh: Yes.

Sydnee: There's—we have an anthem and I didn't know? [laughs quietly]

Raleigh: Yeah. It's there.

Sydnee: I don't even know my own anthem.

Taylor: Don't get me wrong. It's fine to not su—when artists come out as awful people and you're like, "Nah, they—I liked something. I don't support this." Well, that's fine. That's different. I just mean, you don't—sometimes people put things out there because they don't want to talk about it. They found a way to talk about it, and it's with poetry, or art, or music, and that's fine.

Sydnee: Mm-hmm.

Rileigh: Well, and I think that's why, just to wrap up about actual Aimee Mann, that's why I enjoy when you all bring music so much is because oftentimes I haven't listened to it, or really especially don't know anything about the people, even if I've heard their songs. So I'm listening to it not just as someone who hasn't heard the music, but someone who knows nothing about the person singing it. And I try not to look anything up about them until after, because you're listening to it and you just kind of apply your own meaning to it. And I did that with this whole album listening to it. It was just, what does this make me think of? And what does it make me feel? Having no knowledge of anything about her whatsoever. Which is kind of fun.

Sydnee: Mm-hmm. Well, she's very cool, if you've looked at pictures.

Taylor: [laughs]

Rileigh: Very cool.

Taylor: She is very cool.

Sydnee: She's got—her style is—

Rileigh: Just really cool.

Sydnee: It's a really—she's really cool.

Taylor: I could believe—if someone was like, "Oh, you know what? Aimee Mann? Actually, that's an angel that fell to Earth and is meant to be us hard and cold but true lessons about life."

I'd be like, "Yeah, that makes sense. Yeah."

Sydnee: Mm-hmm.

Rileigh: Yep.

Sydnee: Yep.

Taylor: That's—that's what that looks like.

Sydnee: That is. That is her vibe. And of course she did, you know, have a podcast on our network.

Taylor: What?!

Sydnee: Mm-hmm. I don't believe that they release episodes anymore, but her and Ted Leo had [crosstalk].

Taylor: Her and Ted Leo?!

Sydnee: Mm-hmm. The Art of Process.

Raleigh: I didn't know that.

Taylor: That's awesome!

Sydnee: Mm-hmm. Yeah. You can still listen to that. I mean, I don't—like I said, I don't think they're releasing episodes anymore, but they're still out there.

Taylor: That's very cool.

Sydnee: Yeah, if you want to check those out. Um, yeah, he was on the cruise too. I know.

Taylor: Ted Leo's great.

Sydnee: Incredibly cool people.

Raleigh: Yeah.

Taylor: Yeah.

Sydnee: I did a podcast about medical history. [laughs quietly]

Taylor: Well, that's cool. Hey, you're incredibly cool people too, Syd!

Sydnee: [laughs]

Taylor: That's—

Raleigh: We do a podcast about brambles.

Sydnee: Hmm!

Raleigh: This has been Still Brambling.

Taylor: "Come into the brambles of Still Brambling!"

Raleigh: [laughs]

Sydnee: Anyway, I enjoyed that. I'm glad that you had us listen to it, Tey.

Raleigh: Yes, thank you, Tey.

Taylor: Yeah, no, it's good.

Raleigh: That was enjoyable.

Taylor: It's a good [crosstalk].

Sydnee: I listened to it with Charlie and Cooper and they liked it too.

Taylor: Really? That's surprising.

Sydnee: Yeah. They—Charlie finally said, like, "Can we listen to something that's a little more upbeat?"

Raleigh: [muffled laughter]

Taylor: That's fair. That's fair.

Sydnee: Um, but Cooper was digging it.

Raleigh: Yeah, she would.

Sydnee: Yeah.

Taylor: No, this is one of my fa—it's one of my favorite albums, one I can listen to it from start to finish. And if I'm feeling sort of melancholy about something—I don't know. 'Cause there's something that, like, it's sad, but it doesn't dip into the sadness too much. I feel like there's an awareness, there's a maturity to it, and I think that's also a staple of Aimee Mann's music. It is—it has a maturity and an intelligence to it that, uh, just kind of helps you through something and out the other end, which is what that—back to that design of a good album, I think that's what a good album, what a good art piece does. Is it brings you in to some hard feelings, but also shows you a way out. And I think she's a master of that.

Raleigh: Absolutely.

Sydnee: I agree. I would highly recommend it if anybody hasn't listened to Aimee Mann.

Raleigh: Yeah.

Sydnee: Please treat yourself. I hear Spotify is a place you can get it, too.
[laughs quietly]

Taylor: [laughs]

Sydnee: And you don't have to ask me where I got my music. You know, and you're gonna criticize me for it.

Taylor: [laughs loudly]

Raleigh: And don't listen to Sydnee if she tells you have to listen to ads and you can't skip songs on Spotify.

Taylor: But this is also one of those places where I'd say there's a beautiful vinyl, and there's also—there's a really cool—maybe—I think the final and the CD, there's a whole extended comic that the cartoonist Seth made to go along with it that you can get in a jacket. Um, so there's some beautiful art pieces that this album was made along with. If you're a fan—if you listen to it and you like it, seek that out, 'cause it's cool.

Sydnee: Alright. Well, thank you, Tey.

Raleigh: Yeah.

Taylor: Thank you.

Sydnee: Raleigh?

Raleigh: Yes?

Sydnee: You're next.

Raleigh: Um, yes. To continue with not talking about strick—stricken?

Sydnee: Struck.

Raleigh: Struck media. Um, I—

Taylor: Strooked.

Raleigh: I have more music to share. It's not Taylor Swift. Um, it's by an artist called Noah Kahan I think is how you say his last name. It's K-A-H-A-N. Um, it's an album called Stick Season, in parentheses, (We'll All Be Here Forever). It's the extended version that just came out this year, so.

Sydnee: Alright.

Raleigh: Yeah.

Sydnee: I will check that out.

Taylor: Cool.

Sydnee: I have never heard of this music, so.

Raleigh: I—wow. Well.

Sydnee: I'm 40. [laughs]

Raleigh: It's on—where, there are a couple that have—

Sydnee: I'm very old. [laughs]

Raleigh: There are a couple, like, little clips that have blown up really big on TikTok that I feel like everyone's heard. Maybe you will you remember when you've listened to them.

Sydnee: You know what? Maybe when I'm listening to them I'll go, "Ah, I've heard this song on TikTok. Yeah."

Raleigh: Alright.

Sydnee: Alright, we'll check that out for next time. Um, in the meantime, thank you, listeners. Please listen to Aimee Mann. You will not regret it. Lost in Space or any of her works.

Um, you should go to Maximumfun.org and check out all the great shows that you can listen to there. You can email us, too, at stillbuffering@maximumfun.org, and thank you to The Nouvellas for our theme song, Baby You Change Your Mind.

Raleigh: This has been your cross-generational guide to the culture that made us. I'm Raleigh Smirl.

Sydnee: I'm Sydnee McElroy.

Taylor: And I'm Teylor Smirl.

Raleigh: I am still buffering...

Sydnee and Teylor: And I... am... too.

[theme music plays]

Sydnee: For a second I was waiting for you to say my name with me. I was paused, and then I remembered we don't do that part together, 'cause that would be weird.

Raleigh: You have different names.

Teylor: I'm—I'm not Sydnee McElroy.

Sydnee: I know. We have different names, so it was weird.

Teylor: [crosstalk] we have different names.

Raleigh: Anyways.

Sydnee: [sighs] I spent too many ti—too much time in the brambles.

Raleigh: Too many times in the brambles.

Teylor: I just like that when I was home and everyone was giving me berries they were like, "They're bramble berries, bramble berries!"

I'm like, "Oh, bramble berries? What an interesting type of berry. Uh, it's a blackberry."

Sydnee: It's just a blackberry.

Raleigh: It's a blackberry.

Sydnee: Mom calls them bramble berries too. I don't know. They're just blackberries.

Raleigh: They're on the brambles.

Taylor: I think it's cute. I like it. But... it's just a—it's a blackberry.

Sydnee and Rileigh: It's a blackberry.

Sydnee: Yeah.

[animal noises]

Carrie: Oh, Ross! Hey, hey!

Ross: Yeah.

Carrie: Oh, I'm glad I found you in line!

Ross: These clouds are really freaking me out.

Carrie: I hate having to stand in line and boy, what a line.

Ross: These giraffes do not smell good.

Carrie: No they do not, and they have such short necks.

Ross: But I'm here, and we need to get on this ark.

Carrie: We gotta get on the ark. It is about to rain. God is about to destroy humanity.

[water sounds]

Carrie: Hey! Oh, sorry, sorry, sorry. Are you Noah?

Ross: Yeah, I know we look like humans, but we're actually—

Carrie: [simultaneously] Yes, totally.

Ross: —we're podcasters.

Carrie: We are podcasters, so it's different.

Ross: Have you heard of Oh No Ross and Carrie?

Carrie: We investigate spirituality, claims of the paranormal, stuff like that.

Ross: And you have a boat and say the world's gonna end, so seemed like something for us to check out.

Carrie: We would love to be on the boat.

Ross: We came two by two.

Carrie: What do you think?

[music plays]

Ross: Oh No Ross and Carrie, available on Maximumfun.org.

[music and ad end]

[chord]

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