

Still Buffering 370: "Princess Mononoke" (1997)

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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: Uh, well, we're all separate again.

Raleigh: Back to three squares on the Skype.

Sydnee: Not that anyone can see that, but...

Raleigh: Nope.

Taylor: I'm always—I'm always alone, so that's nothing new for me. I know that you all were together for the whole summer, so that was nice for you.

Raleigh: Well, normally at least I can't really see Taylor, and I don't think Taylor can really see me, 'cause I'm just kind of peeking in from the side of Sydnee's Skype.

Taylor: [laughs] That's true.

Raleigh: So at least now I can see everybody.

Taylor: I usually see Sydnee's face and Raleigh's beverage.

Raleigh: [laughs]

Taylor: So I can see your iced coffee but not you.

Raleigh: My iced coffee.

Sydnee: You know that it's Raleigh's beverage because it's usually got, like, a very attractive drinking vessel.

Taylor: Very aesthetically pleasing drinking vessel.

Raleigh: Thank you.

Sydnee: And a straw that is either made of, like, glass or metal or something.

Taylor: Yeah, yeah.

Raleigh: Speaking of aesthetically pleasing drinking vessels, can I tell you how sad I am? I packed up and left a week ago, and I only had about a day to pack everything up really, between us getting back from our family vacation and then moving. I thought I got everything, and then I went to make my coffee, and I had just bought myself a little glass that was—well, we'll talk about Renee Rapp next week. We'll Talk about that later. But she has a song called 23, and she made a mug that's a glass cup that says 23, blonde, and hot.

And I ordered one for myself because I was like, "This is perfect for my birthday. I'll have this to drink from. I'll take a very aesthetically pleasing picture with my iced coffee on my 23rd birthday. I'll be in class for 12 hours, but that's okay, 'cause I'll be able to take a picture with this cute little mug."

And I left it at home.

[pause]

Raleigh: I had all these plans! I had all these plans!

Sydnee: [simultaneously] You planned—wait, you had—

Raleigh: I had all these plans for that glass—

Taylor: What?!

Raleigh: —and it won't be here for my birthday.

Taylor: All these plans. You had a plan.

Raleigh: I had a plan.

Sydnee: Yeah, when you say "all these plans," you mean, "I'm going to drink out of it on my birthday and take a picture"?

Raleigh: I—listen. I have 12 hours of law school classes on my birthday. All I wanted was a little bit of joy. [laughs quietly] That's it!

Taylor: I mean, you still got some time to work with. Can you get it—Mom and Dad'll ship it to you.

Raleigh: That's true, if they ship it to me—but what if it breaks? It's glass.

Taylor: They—they—people ship glasses all the time.

Raleigh: That's true.

Sydnee: Do you have other glasses?

Raleigh: Not the same.

Taylor: Yeah, but not one that says that. Can you write those words...

Raleigh: [laughs]

Taylor: ... on a different glass? Can you—

Sydnee: Do you have Sharpies?

Taylor: Just Sharpie it.

Raleigh: I do have just regular glass cups. Maybe I should just write that on one.

Taylor: Yeah. Maybe on a t-shirt.

Raleigh: Yeah.

Taylor: I don't know, man.

Raleigh: Wear that to school.

Taylor: Yeah.

Raleigh: I think that would—I think that would go over well.

Sydnee: I could've sent you with one of my, um—I have a bunch of cups—we had a get together here—oh, man. It's been weeks ago. But I realized, like, there were people coming over. And I usually don't have, like—like, a try to stay away from a ton of, like, disposable plates and disposable cups, but sometimes if a bunch of people are coming over I think, like, "I'll buy a stack of cups 'cause, like, I don't want to clean everybody's glasses after this event."

And I hadn't done it, I hadn't gotten any cups. And so I dug through my cabinets, and I have a giant stack of reusable—these are not disposable—reusable plastic cups, for a guy who ran locally for county commissioner. [laughs quietly] And lost.

So at this party, everyone who attended this party was carrying around a plastic campaign cup for a guy who ran for county commissioner. So what I'm saying is, I have a ton of those. Would you like me to ship you some?

Raleigh: No.

Sydnee: He lost, but he's a nice guy.

Raleigh: [laughs]

Taylor: Uh... well, I think—Syd, if you're gonna go the trouble of shipping something from West Virginia to Raleigh, maybe just the cup.

Raleigh: Just the actual cup that I got.

Taylor: The one. Yeah, do that. [crosstalk]

Sydnee: Well, but this one's plastic so, like...

Taylor: Yeah, I don't think that's—

Sydnee: I don't even need to—

Raleigh: Syd—

Sydnee: I don't have to put, like, foam or newspaper or packing peanuts. It can just kind of rattle around in the box the whole time and it'll be fine.

Raleigh: But does that benefit outweigh—

Taylor: [simultaneously] I mean, I think Raleigh—

Raleigh: —that it says nothing I want on it?

Taylor: I don't think the problem here is that Raleigh does not have any cups. Or cannot achieve a cup by the time of her birthday. I think it's that she wants a specific cup.

Raleigh: I want this cup.

Taylor: But, you know, good—good try.

Raleigh: [laughs quietly]

Taylor: Good... good attempt.

Sydnee: Well, I do have a lot of—

Raleigh: You didn't quite nail the problem area. You got in the general vicinity.

Sydnee: I do have a lot of these cups, if anyone needs cups. They're great for parties!

Raleigh: You gotta have a party.

Sydnee: 'Cause I told everyone at the end, like, "[through laughter] And special gift, you can take home your cups!"

Raleigh: You should've used 'em at Charlie's birthday party and let all those little eight and nine-year-olds walk around with those cups. [laughs]

Sydnee: No, the great part about it is I did try to give 'em away at that party. I was like, "Please take these with you, because I got stuck with this giant stack of them and I don't want them all," and no one would take them. They all refused to take them. So I did indeed end up cleaning them all.

Raleigh: [crosstalk]

Sydnee: And, like, the whole time I'm thinking "I don't really want them, but it feels wasteful to throw them away," so... they're back in my cabinet.

Taylor: Well, you never know when you need a... a party cup, so there you go. You're set up. Set up with the party cup.

Sydnee: Instead of red solo cups we have Jim Morgan for county commissioner cups here. [laughs quietly]

Raleigh: I bet you some college student would love a free set of disposable plastic cups.

Sydnee: Well, they're not—I mean, they're not disposable. I mean—

Raleigh: Well, but they're disposable in the sense that you can get 'em disgusting, like a college student does, and it's okay.

Taylor: Yeah, just go down to, like, the frat row around Marshall and just hold them up and turn your head and they'll be gone.

Raleigh: They'll reuse 'em.

Sydnee: They will.

Raleigh: You won't wanna know how many times they're reusing them and how many people are drinking out of them, but they'll reuse them.

Taylor: Without washing them.

Raleigh: Without washing them.

Sydnee: And is that fun and quirky for young people? Like, you don't know who this candidate is or what they ran for, but isn't that kind of funny? We all have his campaign cups. Like, is that a fun, quirky thing?

[pause]

Raleigh: I can't say I've ever been in that situation before.

Sydnee: No.

Raleigh: But it could go either way.

Sydnee: Kind of like wearing old campaign buttons.

Raleigh: Uh-huh.

Sydnee: Is that a thing?

Raleigh: Except... different, 'cause that's a button. This is a vessel.

Sydnee: [laughs quietly]

Raleigh: This has a purpose. If you're wearing a button, there's a reason.

Taylor: I think the problem here, Syd, is that the people that get to decide if it's cool or not, it's not you.

Sydnee: Oh... well, there's—

Taylor: So you can't—yeah. Like, that's not—actually, none of us here, 'cause sorry Raleigh, you aged out of that.

Raleigh: That's true, I did.

Taylor: You aged out of being college cool.

Raleigh: Yeah...

Taylor: 'Cause I know—I understand the zeitgeist of what you're going for. It's like when we used to go to, like, the Salvation Army and get, you know, like, t-shirts that didn't make sense. We didn't know, like, to camp counselors to camps we don't know about, it would be funny to wear them.

Sydnee: Right. Right.

Taylor: But that's all part of the moment. You can't design those things. And old people definitely can't offer it.

Sydnee: But is that still—but is that still, like, a thing? Like, the idea of, like, going and getting things that were, like, quirky, 'cause you have no idea what they reference, and...

Raleigh: Is ironically wearing clothing still a thing? Is that what you're asking? [laughs] 'Cause I think people will always be wearing certain things.

Taylor: Yeah, but you know what?

Raleigh: For the irony of it all.

Taylor: I think the disturbing part is that the irony that used to be in style via, like, thrifting stuff, is now what is mass produced from, like, fast fashion. So yes, but also no. Because we've removed it from, like, you don't go to the source and get it. You get it from, like, a mass produced—like, it's a shirt that doesn't make sense... from Shein. And... you buy it for two dollars.

Sydnee: I gotcha.

Taylor: Yeah.

Raleigh: Yeah. I was scrolling through American Eagle, 'cause they put out their Halloween stuff and they have really cute, like, big oversized Halloween shirts with various, um, Halloween properties on them.

And they had one that was, like, an intentionally, like, faded, oversized, like, fringed-edged, like, Peanuts Halloween shirt. But it was, like, very intentionally styled to look like something that you would've found at, you know, like, a thrift store. Like something old and worn. Um, but that's just how you buy it.

Sydnee: You know, I had this moment where I found—I saw advertised to me—this has been a while ago. Okay, when I was young—you may remember this, Tey. When I was young, I had a Garfield nightshirt. It wasn't a nightgown, it was like one of these real big nightshirts.

Taylor: Yeah.

Sydnee: And it was Garfield, and it was for an Aries. And I don't remember exactly what Garfield was doing, but it was like a zodiac Garfield... nightshirt.

Taylor: Yeah.

Sydnee: Do you remember that I owned that?

Taylor: Yes, I think I remember that.

Sydnee: Okay. I don't have that anymore, of course. But I often wish I did. [laughs quietly] Because, you know, like, a Garfield Aries nightshirt... [laughs]

Raleigh: I can see, like, Urban Outfitters doing, like, a zodiac collection—

Sydnee: Right?

Raleigh: —and having, like, a Garfield, like, distressed or, like, 90's character, something, old tee for every sign. I could see that.

Taylor: Yeah.

Sydnee: So I would wear it if I could find it. Like, if I had at this moment I would wear it out in public, 'cause I think that's hilarious. I saw advertised to me the old Garfield zodiac shirts, except they weren't old. It was somebody, like, remaking them. And I had this, like... I guess it's like a ship of Theseus kind of question. Like, it's not the original shirt, but I did own the original shirt, and so if I got it and wore it—you know what I'm saying? Like... I know it's not the original shirt, but in essence it is the embodiment of the shirt that I did indeed own—

Raleigh: Is this the one you had?

Sydnee: No, I don't think—well, no, wait, wait, wait. That is it.

Rileigh: [simultaneously] They're selling that at Hot Topic right now.

Sydnee: Except—except it was a different color, the one that I had. Mine was pink. And it was big.

Rileigh: Okay. Well, they're selling them at Hot Topic. [wheezes]

Sydnee: See, that's the same image, that graphic on it, except it was, like, huge, like, oversized. And then the—'cause the shirt was oversized and the image was, like, the whole front of the shirt. You know what I mean?

Rileigh: Yeah. It has got a—it has a catchphrase on it.

Sydnee: Yeah.

Rileigh: I wonder what the one for all the other signs is.

Taylor: What is the—wait, what is the Aries catchphrase?

Rileigh: "An Aries never holds a grudge. They get even right away." And its Garfield holding a mallet behind his back. [laughs quietly]

Sydnee: Yeah, I had that shirt, except it was—like I said, it was not just a little graphic in the middle of, like, the chest of the shirt. It was the entire front of the shirt was Garfield like that.

Taylor: Do they have 'em all? What's the Virgo, what's the Capricorn?

Rileigh: They do. Capricorn, let's see. "Capricorns are ambitious, but not till noon."

Taylor: Uh, eh, yeah. [laughs quietly]

Sydnee: That's kind of accurate.

Taylor: Garfield gets me. Good, good.

Rileigh: Let's see. What has he got to say about Virgo? God, they have all of 'em.

"Industrious and meticulous, Virgos always do a good job and look good doing it." And look at that snazzy cat smiling in a mirror at himself on the front of it. I need that immediately! [laughs]

Taylor: It would be great. Syd, I think it's fine if you get one. I think it's fine if you get it. But you just—you know, anybody that says "Oh, that's cool. It's a cool shirt."

You've gotta then intricately explain to them that you had the shirt, and then you didn't have the shirt, and the—the whole Theseus thing. You gotta just go through the whole thing, and then you'll be cool.

Sydnee: Yeah...

Taylor: That's—that's essential. You tell the whole story every time.

Sydnee: And then if I tell the whole story—

Rileigh: [simultaneously] This is my family Christmas present.

Sydnee: —I'm not cool, though, is the problem, right?

Taylor: No, no. Then you're really cool. It's extra cool, yeah.

Sydnee: I know you're messing with me now. See, I know that's not true. [laughs] I really—man, I wish I had that shirt.

Taylor: You could get it again. Don't—

Rileigh: This is what I'm getting anyone for Christmas. [laughs quietly]

Taylor: [laughs quietly] Just that.

Rileigh: I'm getting everyone their designated—I gotta see what they all say now.

Sydnee: Their Garfield zodiac sign.

Rileigh: Like, Charlie—can you see Charlie wearing a shirt that said "Leos are brave and loyal, kind and caring. Their generosity is exceeded only by the size of their credit card bills." [laughs quietly]

Sydnee: [laughs quietly] Well...

Rileigh: Did they write these in the '90s? Did they keep the same phrases on them?

Sydnee: Garfield did.

Rileigh: Because I'm looking at a few of them that I'm like, "This has to have stayed the same for the last 30 years."

Sydnee: Garfield wrote 'em.

Rileigh: Garfield wrote 'em.

Sydnee: Mm-hmm. Mondays. You know?

Rileigh: Let's see, Aquarius. "Aquarians fear little in life, except maybe running out of beverages." [laughs quietly]

Sydnee: [laughs quietly]

Rileigh: He's just hightailing it away with a water jug.

Sydnee: Why...?

Rileigh: Why...?

Sydnee: With a water jug?!

Taylor: Aqua. It's a water... for Aquarius.

Sydnee: Yeah. Yeah?

Raleigh: Yeah? Yeah?

Taylor: Yeah.

Sydnee: That's strange, 'cause the rest of them seem to be commenting on, like, characteristics commonly associated with the zodiac signs as opposed to a literal interpretation...

Raleigh: Of the name. [laughs]

Sydnee: Of the name and symbol.

Raleigh: Yeah. Yep.

Sydnee: That's odd.

Raleigh: Yeah. Oh, that'd be so good. What's Scorpio? Sorry, this is, like, our whole podcast now.

Taylor: No—I don't—mm, alright. [laughs quietly]

Raleigh: It's not. It's not. It's just I need to know which one I need to get for Justin. "Scorpios can resist temptation, but they'd rather not!"

Sydnee: [mocking noise]

Raleigh: And he's a scorpion! That's terrifying, honestly.

Sydnee: Oh god.

Raleigh: He's got, like... a stinger tail. Anyways, okay. That's enough of that. I've gotta save the links for those.

Sydnee: Well, now we know what we're getting for Christmas.

Raleigh: Yep. You're welcome. Um, that's not what we're talking about this week, though. I don't have a transition.

Sydnee: No. But the, um—I found that Garfield with the scorpion tail kind of scary, and I found many—I found creatures in the movie that we watched this week a little scary, Tey.

Taylor: Oh, I w—I—it took me a second to remember what I told you to watch 'cause I'm like, I'm pretty sure I didn't ask you watch anything scary. Okay. Not—not the reaction I would have thought to Princess Mononoke, but, uh—

Raleigh: Yeah.

Sydnee: No, I was just trying to make a connection.

Taylor: Oh, okay. I think it's a very lovely story. Uh, yeah. I, uh—I—

Sydnee: It is a lovely story. No, I agree.

Raleigh: Yeah.

Taylor: Um, I asked my sisters to watch Princess Mononoke, or Mononoke Hime. Um, which is a Studio Ghibli production from 1997. Um, it's one of the ones helmed by Miyazaki himself, and it's... to me it's one of—it's probably my second favorite... Miyazaki movie. And it's a beautiful story about—I mean, it's—you know, it's—it's kind of like the style of narrative that a lot of the Ghibli movies take on, where it's hard to really completely encapsulate in a sentence what the stories about.

You know, there's a young prince. He's cursed by this demon that he slaughters and he has to, you know, go in search of the cure. And he crosses paths with Princess Mononoke, who's this sort of—she's... the daughter of wolves, and protector of the forest, and she's at war with the humans that are trying to destroy the forest.

And, you know, you're sort of entrance to the story line is this young boy character, who's caught in the middle of all this. And it's just a beautiful story. It's got a lot of themes of environmentalism, and... I don't know, like, sort of what is the—the place of humanity in just—in the world. I don't know, it's one of my faves.

Sydnee: Yeah, no. I really enjoy it, and it is a beautiful story. I just also... by the way, when you say it's your second favorite, is *Howl's Moving Castle* your first?

Taylor: Yeah. It's hard for me to put anything above *Howl's Moving Castle*, even though I think probably that's, like—like, I think maybe the more epic narrative is *Princess Mononoke*. I think *Howl*, personal reasons, is my favorite. And *Spirited Away* is right up there too, but anyway.

Sydnee: I was just curious.

Raleigh: And *Howl's Moving Castle* has those eggs that look like that. And that bread and cheese.

Taylor: Yeah. Well, and I don't know. There's...

Raleigh: I love that.

Taylor: It's—I don't—yeah. I don't know if—you don't have to rank them. They're all epically beautiful movies. But yes.

Raleigh: Yeah.

Sydnee: Yeah. That was my theory.

Taylor: Yeah. Mononoke is probably just 'cause it's not—it's not the happiest movie. I think it's one of the heavier movies. And I think it's also... one that you don't really know who to root for, and there's a sadness in the—I think the—there's an adult element to it that is that there's really no one to root for or against. It's just a lot of... characters, locked in a really unfair battle with each other.

Sydney: Mm-hmm.

Raleigh: That's what I was gonna say and kind of ask you, is I feel like a lot of these other Miyazaki movies we've watched and talked about, like Howl's Moving Castle, um, you have—I mean, it's very much like—not—I don't want to say stereotypical narrative, but you have that same structure of, like, there's a good guy and an issue and, you know, a fight, and a plot, and a climax, and then a resolution.

Um, is this—I mean, 'cause this did feel more adult, and it felt more complicated and complex, all the characters and, like, things that were happening. But not in a way that, like, you couldn't understand. Like, not... not, you know, like... intelligible—do you know what I mean? Like, it was just like a lot more going on. It almost felt like a different... kind of Miyazaki movie, in a sense.

Taylor: Oh, absolutely—absolutely. I think that's where the sort of, the more—and it is listed as, like, an adult animation.

Raleigh: Okay.

Taylor: And I think that's because there isn't, like, a good guy and a bad guy. Like, I—you might look on the surface and say, "Oh, Lady Eboshi is the bad guy," right? Like, she's the person who is mining all of the—making the weapons, and mining the ore and, like, you know, is the one who kind of starts off the narrative, in that it's her bullet that lodges in the boar that makes him turn into a demon, and that leads to Ashitaka getting the curse.

But when you see what she's doing, she's... you know, she's doing a lot of good things. She's trying to protect her people. She specifically has seeked

out, like—she's bought all the contract from, like, women that work at brothels around and, like, brought them in to give them some agency in their lives. And, like, you know, they make their own money, they are allowed their own freedom. She takes care of the lepers that she's brought in. And I think you could argue, like, is she taking care of them or is she exploiting them because no one else in society will hire them? So she's automatically got their allegiance.

And that's—even that is, like, a nuanced take. Like, she's ultimately providing them with a better quality of life, so she's not some big bad guy that's just like, "I want everyone to suffer, and I want to be the—the queen of Earth!"

No, she wants to rule things 'cause she thinks she can do a better job and take care of people better.

Sydnee: Mm-hmm. And, I mean, that's—if you—if the system is what you know, and so you're trying to play by the rules of the system and make it better and make it work better for everybody. I mean, like, that's not—there's a nobility in that. It's just different if you look at it in the broader context of, like, the environmental battle that's overarching, like, is this the way humanity should live? Is this the way that humans should provide for themselves and for each other, in this way that is inherently so destructive?

Well, coming from—you know, I think that that's a really important point to bring up. 'Cause, like, from some people's perspective you don't really have a choice. But you can make the world in which you're kind of forced to live better. I don't know. Isn't that its own morality.

Taylor: Well, and I—you know, and then, like, opposite that you could say Mononoke's the hero. Or not Mononoke, um, San. Um, the wolf child. But, I mean, her answer is just to slaughter people. Like, that is what she sees as a solution. "I'll just kill anybody that threatens—" and, I mean, one of the first sequences when we're introduced to her, she kills a bunch of—as we're introduced to them, kind of innocent villagers in Iron Town that are just trying to bring rice home, and she kills them. And there are a few survivors that Ashitaka rescues, but a lot of people do die.

And that's not—if that's your only answer is just to, you know, slaughter anyone who threatens your way of life, it's not—it's nuanced. It's not that there are good guys and bad guys. It's, again, like, they're just people trying to figure out how to live.

Sydnee: Well, and it's also, like, a commentary on if she is sort of a stand-in for nature, for the natural environment. Like, it is not good or evil. It is not life or death. It's all, you know? And it will take and give equally, and there is no morality to that, you know?

When an animal eats another animal it's not like a good thing or a bad thing. It just is what happens. And she is kind of that. You know? Destructive and a savior in equal measures.

Raleigh: Mm-hmm.

Sydnee: Um, I remember watching this movie with you a million years ago in Japanese class in high school.

Taylor: I was gonna say, I thought that's when we watched it first, yeah.

Sydnee: Which I was thinking about, like, we watched—that class was only 45 minutes long. And there's no way we started the movie as soon as we got in. Everybody had to get in, we had to take attendance, we had to get settled, we had to stop it a few minutes before class ended. I wonder how many classes it took us to watch the movie. [laughs quietly]

Taylor: Probably, like, three. [laughs quietly]

Sydnee: Right? We probably spent several classes just sitting and watching this movie.

Taylor: Uh, well, and in the original Japanese. Which I will say, like, it's—obviously the original Japanese is fantastic, but it does have a very talented English voice cast.

Raleigh: Yeah.

Taylor: Gillian Anderson is a highlight for me.

Sydnee: I know. I was reading through who everybody was.

Raleigh: Ohhh.

Sydnee: Like, I mean, and it was a—I remember it being a big deal, like, when it—like, in the US. Which back then was much more rare, to have any sort of, you know, animation that was more aimed at adults break into the US like that. And you've got Claire Danes, and Minnie Driver, and Gillian Anderson, and Billy Bob Thornton, and... who else? There's somebody else big deal that I'm forgetting. Anyway, like...

Raleigh: John DiMaggio. [laughs quietly]

Sydnee: [laughs quietly] Who is Ashitaka? Uh...

Taylor: Oh yeah. Um...

Sydnee: Um...

[pause]

Taylor: Billy Crudup?

Sydnee: Yeah.

Taylor: Crudup?

Sydnee: Exactly. So you have these, like, big actors who are... voicing this. Which, I mean, would be ki—like, was a thing. Miyazaki had other big English actors, like—or, you know, American actors doing English dubs. But, like, I don't know. I remember that it was a big deal and that a lot of people

who didn't typically watch anime were talking about it back then. Like, it broke into audiences that weren't, like, your usual anime fans.

Raleigh: Um, I had no idea all these people were the voices. I knew that John DiMaggio was because he's the voice of Jake on Adventure Time and I recognized that. I had no idea that was Claire Danes. I should've looked at that, 'cause several of them sounded familiar, but I just—I didn't even—I didn't even look.

Sydney: Mm-hmm.

Taylor: Yeah. Well, and it was Neil Gaiman that penned the English script for it. So.

Sydney: Yeah. I don't think I—yeah, I don't think I had realized that. I was reading more about it. I was reading about it and then I was trying to read about, like—I kind of assumed it was all based on, like, different myths or something, some mythology. And it was interesting to kind of read that, like, yes, loosely based, but also Miyazaki kind of just made up his own stuff for it, which is kind of cool, you know? I just assumed, like, that that was all part of some sort of Japanese folklore that I didn't know.

Taylor: Yeah. Well, and I think you could—you know, specifically—I mean a lot of Ghibli movies but specifically the Miyazaki-helmed ones, Nausicaa: Valley of the Wind is similar—there's a lot of overt environmentalism in his movies that it's kind of a point that he just comes back to again and again. This... this idea of, like, you know, awareness of the importance and the power of the Earth. But also this constant question, which—[laughs quietly] I love the comparisons, which—I don't think I've ever—I've never made you guys read or watch anything by Junji Ito, who is one of my favorite horror manga artists.

Um, and there's this comparison that I constantly see in, like, meme form of him, and his comics are super scary, right? But he's, like, the happiest, most jovial, upbeat dude in public. And then compared to Miyazaki, who his movies are like this, they're beautiful and they're colorful and they're lush. And then he is just the darkest, like, most, like... "Anime was a mistake,"

like, "Everything I've done has done nothing." Like, he's like the heaviest, darkest dude. [laughs]

Sydnee: Really?

Taylor: Like, but I think that—I don't know. It kind of makes sense when you really look at a lot of the stories he's telling where it's like, is this a hopeful ending to the movie? I don't know. Is there really a hopeful message here, or is it—I mean, twice in the movie there's that statement made. Like... life is a curse. Like, this is—to be born is a curse. Like, this is—living now is just—and that's even something in the commentary that he mentioned that he felt like children were being born, uh, unblessed in this world that we live in, because of everything that the—everything that's going on in the world. The destruction of the world, that children aren't born blessed anymore, and he felt the need to make a movie about that.

But it's not like, "Here's a solution." It's just like, "This is the die that's cast. We're destroying the world in order to live, but that's gonna make it hard for us to live."

Sydnee: Well, I mean, it's a very poignant message. I can see where it—you know, I wonder, like, if you think about sort of the kind of—what I would perceive as more of the Gen Z kind of outlook on things, which is like, "Boy, you guys really destroyed everything. Now what the heck are we supposed to do?" [laughs quietly]

Taylor: Yeah.

Sydnee: I don't know. Raleigh, would you say that's fair?

Raleigh: Yeah.

Sydnee: Um...

Raleigh: Yeah.

Sydnee: This seems like the kind of movie that would have, like, another renaissance among them. Because, you know, even at the end... yes, the forest is coming back to life, but it is very—like, they make note that, like, this is not the same. It is not—it doesn't belong to the forest god. It is not the same forest.

Taylor: Well, and I mean, there's a—you know, the whole idea that when the forest god dies that the animals will become just simple animals. They'll become just... food for slaughter. And this is set back in time, so the idea is sort of like, that's why, like, animals have lost their ability to, you know—their spiritual self, because we killed off their gods, and this is where we are.

Like, it is heavy. It's like, now all of those animal creatures that you interact with in the whole movie are now just, quote-unquote, "dumb animals," you know. It's... it is. It's a—it is. And the end is, "We're gonna rebuild Iron Town. You go take care of the forest. Maybe this will come to a head again."

Sydnee: Yeah. Well, I mean.

Raleigh: I feel like there are a lot of other—I mean, obviously, I feel like environmentalism is, like, the... the thing, you know? That is running throughout the whole movie. Are there any other, like, social commentary moments that are in it that, like, were intended to be about other important issues? 'Cause I feel like there's a lot going on, and I felt like—'cause I thought I had watched this movie before. I don't think I have, 'cause I don't remember watching it. So I feel like there was a lot going on that I need to watch it, like, another couple times to fully be able to grasp and appreciate, like, everything that's being said. I feel like there was a lot, um, to unpack that potentially could've been, you know... layered.

Sydnee: I don't know, Tey. I feel like you'd be the better person. I mean, I know—

Raleigh: Maybe there's not. I just—you know, I feel like there is a—I feel like there is a lot that's happening, and there are—I don't know.

Taylor: I mean, I think that any time—like, Miyazaki is well known for his women protagonists. Like, that is a whole concept he has that if you want to have a story be sort of, like, revolutionary, you should have a girl be the center of it. And that's such a departure from so many male writers and directors, and I think this one's the most interesting.

'Cause again, you've got Eboshi, who's not evil. And specifically I think that she buys out, like, the women from the brothels to give them some autonomy and some freedom in their lives. And they even talk about, like, you know, she's the first person that says, "Oh, if we kill the forest spirit, then San will be free." The young girl that was raised by the wolves. She'll be a human, but she'll be free.

Like, I do think that there is a secondary narrative about just, like... I don't know. It's not necessarily a feminist narrative. I think it's just actual women with agency, which is unique in movies today, but definitely, you know, a decade ago.

Sydnee: I'm reading about all of the themes that are supposed to be in this movie.

Taylor: Yeah, there are definitely other themes. Uh...

Raleigh: I just feel like movies like this—and, I mean, the other Miyazaki movies we've talked about as well are such good vehicles for talking about things like that, because it's so bright, and beautiful to watch, and interesting. You've got these complex characters and all this stuff going on and all this history, and Syd, like you said, a little bit of, like, mythology vibes going on. But also is an easy way to deliver, like, actual discussion about real things going on.

Sydnee: Yeah, and that's what—some of it we've already talked about. They talk about, like, the idea of preserving the natural world versus progress and innovation. And then how does that kind of run into people who are trying to, um, like, provide for the whole society versus kind of, um, individualism. Like, San would represent somebody who is, like, laser

focused on a very specific ideal, and target, and goal. And other people will, you know, fall victim, like, kind of in the wake of that. Right?

Raleigh: Mm-hmm.

Sydnee: But it is not to provide for anyone else. As opposed to Lady Eboshi who is very much, like, trying—you know, it's about everyone coming together, a communal society where everybody could be a part of something.

Taylor: Well, and even that—like, I think, 'cause that's what—I don't know [unintelligible]. I think I'm looking at the same kind of list. Like, the whole good and evil thing, which is so common in fantasy, and the fact that it doesn't exist, that there is a non-duality in this, that's important. Because it's not pointing the finger as "this is the answer" or "that is the answer." That both things can be destructive.

It really all comes back to the Force, right? You need light and dark in balance. You need both things in balance, that having... you know, Lady Eboshi can excuse all of her actions, even if they're destructive to her environment, by saying "I am doing the best for my people."

And San can excuse all of her actions by saying, "I'm doing the best for the Earth."

When there's never a moment where you think, is there a way we both can exist? Is the only answer one of us is good and one of us is evil? Which I think is, again, very nuanced theme for what a lot of people could read as a kid's movie.

Raleigh: Yeah.

Sydnee: And I think—wasn't it rated, like, PG-13 when it came to the US?

Taylor: I think, yeah, PG-13.

Sydnee: Yeah.

Taylor: But there's a lot of arms being popped off. [laughs]

Sydnee: Yeah.

Raleigh: Yeah.

Sydnee: Yeah.

Taylor: There's a lot of—I guess there's—I was surprised. I forgot that happened. I was like, "Oh! Oh, he shoots that person's arms off! And that person's head off!" [laughs quietly]

Sydnee: Yeah.

Taylor: Lot of bloodshed.

Sydnee: Yeah, it's—it's violent. And, I mean, I would still contend that, like, I think the, um... what's the name of the boar demon in the beginning?

Taylor: Oh yeah, with all the squiggles?

Sydnee: Yeah.

Taylor: Yeah, that's terrifying.

Sydnee: It's terrifying.

Raleigh: It is.

Sydnee: It's a terrifying creature. Um, I think that the forest god is kind of scary in the full nightwalker form.

Taylor: Well, I think it's actually scary when it's just got the vaguely human face, too. It's just a deer, but then it looks at you and it's like, "Heyyy."
[laughs]

Sydnee: With the red face, yeah.

Raleigh: Yeah.

Sydnee: Yeah.

Raleigh: That's intense. [laughs]

Sydnee: Well, and I mean, these aren't supposed to be—that's why I was kind of interested in the mythology. And a lot of, like—and again, these aren't, like, direct corollaries to any one, like, god or mythological creature or something like that. Like, they're inspired by. Like, I guess there were certain demons that did have, like, these sort of black worms on them kind of thing. You know what I mean? Like, so there were—these are themes, but not exactly the same.

But, like, the common thing with all these spirits is that, like, they're not good or evil, so they can—they—seeing them doesn't—like, they can be dangerous.

Taylor: Yeah.

Sydnee: They can kill you. But they could also, just, I don't know, be like the cute little—what are the cute little things called? The tree spirits?

Taylor: Oh, the, uh... oh, gosh. The... it starts with a K. Uh...

Sydnee: Uh...

Taylor: Kodama, kodama.

Sydnee: Yes, the kodama.

Taylor: Oh, I love the kodama. I don't—

Sydnee: They're cute, but they're a little—I mean, like, if I saw them in real life I'd be creeped out, I think.

Taylor: Oh, but when they turn around and they got those little butts! You can't be scared of that.

Raleigh: Yeah.

Taylor: They got those little butts!

Sydnee: I—listen. The butts aren't—

Raleigh: Their little butts!

Sydnee: The—their little butts are cute. But their eyes are, like... just off—

Taylor: You've got two little kodamas that run around your house. What are you talking about? [laughs]

Raleigh: That's true. [laughs]

Sydnee: It's the off—it's the way that they're offset and slightly different sizes. It's—what's that thing called when you have the fear—tryp—trypo...

Taylor: Oh, of a bunch of holes? Yeah, okay.

Sydnee: A bunch of holes, a bunch of unevenly spaced holes. [laughs quietly]

Taylor: Usually the holes are evenly spaced, in whatever—

Raleigh: [simultaneously] I was gonna say.

Taylor: —that fear. But yeah, I get what you're saying.

Sydnee: That fear. A bunch of holes.

Raleigh: Yeah. Yeah.

Taylor: Uh...

Sydnee: I think their eyes set that off in me a little bit.

Taylor: I guess so. They're so cute.

Sydnee: Just a little.

Raleigh: They're very cute.

Sydnee: They're all cute. But imagine them in, like—in the flesh, in your bedroom at night, and then tell me they're cute.

Raleigh: Well, why do we have to put 'em in my bedroom at night?

Sydnee: [laughs]

Taylor: And, see, I—I have, like, a dozen little kodamas in my bedroom I bought that just stand around. So I don't—you're asking the wrong person.
[laughs]

Raleigh: Yeah. That's a leading question.

Taylor: They glow in the dark!

Raleigh: You're just setting up a scary—setting up a scary atmosphere there.

Sydnee: They—they glow in the dark?

Taylor: Well, they're, like—they're, like, two inches high, but yeah. I... they just—

Sydnee: That's worse.

Taylor: —stand around my bedroom, and glow at night.

Sydnee: I've seen Puppet Master. I know what little things can do. [laughs quietly]

Taylor: No, no, no, no. They're sweet.

Raleigh: Your kids would love them.

Sydnee: [laughs quietly]

Taylor: Yeah, I was gonna say. 'Cause at first I was like, "Oh, I bet this is a movie that Sydnee could watch with her kids." And then the very first arrow that took of somebody's arm just like, "Ope. Nope. Forgot that part. No, no." Cooper would like it, but shouldn't watch it. [laughs quietly]

Raleigh: Cooper would like that.

Sydnee: I think it's a little too intense for 'em yet. I mean, I do think—now, I will say, Justin and Charlie were working their way through all the Miyazaki movies.

Taylor: Oh, okay.

Sydnee: Um, and Cooper had watched at them a little bit. She has—you know, she wasn't really completely focused on. Some of 'em she would kind of get into. I feel like Kiki's Delivery Service she got kinda into.

Taylor: Oh, sure.

Sydnee: But, like, not all of them. But they had not made it to this one yet, and so—which I'm kind of glad. I think I will tell Justin, like, I don't know. Charlie's a little sensitive to violence still, and especially, like, characters getting killed.

Taylor: Yeah. There's a lot of death.

Raleigh: Mm-hmm.

Sydnee: Yeah. She asks me that any time we're about to, like, watch anything. Like, "Does anyone die in this?" So... I don't know.

Raleigh: To be fair, Syd, you ask that too.

Taylor: Yeah.

Raleigh: [laughs quietly]

Sydnee: Yeah... okay.

Raleigh: [laughs]

Sydnee: Cooper asks it in a hopeful way. "Does anybody in this?"

Raleigh: "Is anyone gonna die? Their blood?"

Sydnee: "Will somebody be bloody?"

Raleigh: Oh, she'd love that. Maybe you should just show her that clip for now. Like, "Hey, Cooper. Watch this."

Sydnee: [laughs] "Check this out."

Raleigh: She'd be into that.

Taylor: But it's—it—

Sydnee: It kind of reminds me of Cooper, the part where San has the blood all over her mouth.

Taylor: Uh-huh.

Raleigh: Mm-hmm.

Sydnee: Yeah.

Taylor: Well, that's what I was, like, talk about a princess that Cooper would dig. [laughs] Like...

Raleigh: Yeah.

Taylor: She's a princess, but by that, it's like she's—she's princess of the... dangerous wolf spirits of the forest, and she sucks blood, and murders people. [laughs]

Sydnee: Um, is that a popular cosplay?

Taylor: Uh, I—yeah.

Sydnee: I feel like it would be.

Taylor: Yeah, I feel like that's one of the enduring ones. Like, however old the movie is, you will always see a San. Like, that's about the only character you see regularly, but you'll see a San at most anime conventions.

Sydnee: I feel like that would be the most, like, immediately recognizable of the characters. Yeah. But, I mean, like, aside from, like, the—the—I do find some of the spirits and demons a little scary. Um... it is—like, I mean, I think all the Miyazaki movies. They're just—it's so beautiful to look at. Like, you could turn the sound off and just look at it, and be entranced by it.

Taylor: Yeah. Absolutely. But then I do think it's also—like, I think Miyazaki is an artist that is so burdened by his need... like, it's funny you mention Kiki's Delivery Service. He's talked about how after he made that movie—he didn't think he could make another movie like that, just looking at the world the way it was.

That kind of the idea, like, if I have an audience and I have the ability to make people watch what I do, I should do something important with it. And there's always that sense of, like, I'm trying to say something bigger, and not easy to say. And I think this is an example of that, you know.

'Cause [unintelligible] like, look. Look at the—look at, like, literally what—the world we're living in, where we've got... cities burning down, and un—you know, unrepentant climate change and natural disasters, and, uh, I—it's something we've known about for decades, and have done nothing about. And... it's—that's out of balance.

It's a very—it seems like almost banal to make the point about environmentalism at this point, but it's only because it's been ignored so much, not because it's not an important thing to say, even today.

Raleigh: Yeah. I feel like there always is an extra little layer of, like, sadness, watching these movies from almost 30 years ago and talking about these things, 'cause part of you is like, your immediately instinct is, "Oh, well, this is still—this still works in today."

But then you think, "Oh no, it still works in today. Nothing has changed. Everything is worse."

Taylor: Yeah.

Raleigh: Um... yeah.

Sydney: Yeah. Kind of like watching Fern Gully.

Taylor: Well, like, you know... if at the end of the movie Eboshi had died and the whole civilization was wrecked and it was like, "Ha ha! The forest wins!" And Ashitaka went and lived in the forest with the wolves. Like, that's not an answer, right? Like, we'll feel good about that for a minute, 'cause they were probably the good guys, and the bad guys lost. And okay, good. But the realistic part is like, well, where—where does humanity go? Where do all the people that lived in that village go? They just... the innocents.

And I think that that's—that shows his level of thinking. Where it's like, no, it's that there has to be a way to figure—balance has to be the goal. That that requires both sides working together, but balance has to be—it's the only way that we get through this.

Sydnee: Right.

Raleigh: Yeah.

Sydnee: No, and I mean, I think it's important to embrace that complexity, 'cause I do think people tend to simplify the argument. Um, even on, like, the side that I would put myself on which is, you know, on the environmental side. It's still not that simple, right? Like, we've got a lot of people who need the basic means of survival, and we can't just say, like, "Well, let's focus all our energy on, you know... just this one problem." People are hungry.

Raleigh: Mm-hmm.

Sydnee: I don't know. It's still very, um, enjoyable overall, though. Like, it doesn't bum me out, strangely. As much as what we're all talking about is a big bummer, the movie doesn't bum—you know what I mean?

Taylor: [laughs] Oh, I'm sorry. [laughs]

Sydnee: Well, you know what I mean. Like, what we're saying is the truth. Like, things haven't changed, really. And what's scarier about that is, at some point... it won't be relevant anymore. Because it'll be too late. And...

Taylor: Well, depending on what climate scientists you talk to, they could answer that question with "We're already past that point."

Sydnee: That maybe it's already there.

Taylor: [sighs] Yeah.

Sydnee: I know, and so, like... and that's all a big bummer. But, like, I don't find the movie—the movie didn't bum me out.

Raleigh: While you're watching it you're not thinking that. It's more of like a sitting here in reflection upon the things that you think about it. But you're not, like, overcome with existential sadness.

Sydnee: I know.

Taylor: Right.

Raleigh: Panic.

Sydnee: I—

Taylor: 'Cause it is—it is still—even though it's dealing—you pull back and you look at the themes, and it's dealing with big ideas. The story is deeply human, because each character is given time to see just what it... where do they come from? What are their goals? And every character, if you put yourself in their shoes, you can relate to. You could understand where each person is coming from. So it's really just... it's less about themes and ideals and more about human conflict.

Sydnee: Mm-hmm. And it is still—it provides you with this sort of... hope, I think.

Taylor: Yeah. 'Cause the people that power the big, evil Iron city are kind, and sweet, and lovable. And, you know, that's true where—you know, whenever you look at—if you were to talk about, like, on a national scale, like, these are the enemies, and these are the good guys, like, if you look at the people that live there, they're generally just nice people just trying to provide for themselves. It's only the big ideas that they get swept up in that cause pain.

Raleigh: Yeah.

Sydnee: Yes, I can attest to that very strongly, here in West Virginia.
[laughs quietly]

Taylor: Yeah.

Raleigh: That's a good point.

Sydnee: Well, I'm really glad that you had us watch it again, Tey, 'cause I really enjoyed it. I guess we didn't ask, was there anything—other than everything we've talked about, obviously it's a great movie for a million reasons, but why specifically?

Taylor: Um... I think it really does come down to the fact that it is rare to see a movie—and not everything that's animated is for kids, but I think especially when it came out and how young I saw it, you know, it was still in the age of "this is meant for kids." Uh, and I think presenting children with the idea that there aren't heroes, bad guys, and victims, and those are the three things you can be. [laughs quietly]

You can be a bad guy, you can be a good guy, or you can be a victim. Like, presenting nuance into all three of those identities is so important for, like... adulthood. Like, we all need to look at people that way. And it's really important to have movies that are accessible to younger audiences that have those ideas.

'Cause so much of what we feed kids is so—is way more simple than we should give them credit for. Like, kids can be—Syd, you know, I mean, you have them.

Sydnee: Mm-hmm.

Taylor: Kids are deep. Kids are nuanced. Kids can understand hard-to-understand topics. And I really just appreciated that this was one of those first movies that ever made me go, "Oh, man. I don't know who to root for. 'Cause the bad guy has points, and the good guy's not that good, and this dude in the middle is my narrator and he doesn't know what he's doing! He's

trying to save these people, he's trying to save these people. He doesn't know what he's doing! He's just running around in the middle."

And that's—

Sydnee: And he's got a snake arm.

Taylor: [laughs] Well, yeah. I mean, that's cool.

Raleigh: [through laughter] Snake arm.

Taylor: Love that. Like... but, you know, it was one of the first ones that ever made my brain go, like, "Maybe there's not just good and bad. Maybe everybody has a reason for doing the things they do."

Raleigh: Yeah.

Sydnee: The other category that you can be is, um, naked tree spirit. You forgot about that.

Taylor: Oh, well I didn't—I didn't know that was a—

Sydnee: [laughs]

Taylor: —I mean, that's—that's—never mind. Forget all this. How do I sign up for that?

Raleigh: Yeah. [laughs]

Sydnee: Yeah. That's the box. When you check "other," you're checking "naked tree spirit."

Taylor: I really did feel like—'cause, I mean, I love the kodamas, and when they start falling from the sky and dying, that's the saddest part in the movie for me. Everything else that's going on is so much action, but they're just falling all around, and it's so sad.

And I have to believe that it was a test audience situation, that last—the last thing you see on the screen is one little kodama, like, walking back up. Like, "Do-do-do. I'm alive again."

Like, somebody said "Hey. We have to—we have to include this. [through laughter] We have to show people."

Sydnee: "You can't kill 'em all!" [laughs]

Taylor: You cannot have the adorable, cute thing die off and not let the audience know that they're coming back. [laughs]

Sydnee: [laughs]

Raleigh: That's so true.

Taylor: It's like the little puffballs in Spirited Away. Like, I don't know. Miyazaki movies are really good, Ghibli movies in general, at having, like, a cute little thing that you're like, "Oh, that cute little thing." That cute little thing that there's millions of. [laughs]

Raleigh: And that cute little thing can't die.

Taylor: Yeah!

Sydnee: No. Don't let that thing die.

Taylor: Nope. [laughs]

Raleigh: No.

Sydnee: Well, thank you, Tey. I really enjoyed it.

Raleigh: Yeah.

Taylor: Well, thank you for watching.

Raleigh: Like I said, I thought I had seen it before, but this was my first time seeing it that I can remember, so I really enjoyed it.

Taylor: Well.

Sydnee: Um, Raleigh, I think you already alluded to it, but what's next?

Raleigh: I did. It was unintentional. Um, I want to talk about Renee Rapp's new album. It's her first album that she's ever put out, and it's called Snow Angel. It just came out last week. So.

Sydnee: Alright.

Raleigh: We'll talk about that.

Sydnee: We will listen to that for next week. In the meantime, I—I watched the movie on a DVD, which is a piece of physical media that we still own. [laughs quietly] Here in this house. But I'm assuming you can find—[laughs]

Raleigh: I think I found it on Max.

Taylor: Oh, that's how you watched Princess Mononoke?

Sydnee: Uh-huh.

Taylor: Oh, wow.

Raleigh: I didn't know you still had a DVD of it.

Taylor: Yeah.

Sydnee: We—Justin got all the Miyazaki movies in this big, giant, fancy collection when him and Charlie started watching them.

Taylor: You know what? That's not a bad idea, actually. Because I know you watched it on Max, and that's what I watched it on, but Max is about to take off Over the Garden Wall. If you haven't—

Raleigh: [sighs] I saw that. Aww...

Taylor: Like, fall—everybody watches it in the fall.

Sydnee: Yeah!

Raleigh: Yeah.

Taylor: And if you don't have it on a physical media, it's gone.

Raleigh: [simultaneously] It's just gone.

Taylor: This is this lost media thing that streamers, you know—one of those things that the strike that's still going on is about, because they take media off so they don't have to pay residuals anymore. And this is creating media that artists and creators put years and years of their life into, just disappears with no way to access it. So it's good that you have those DVDs, and by the by, everybody should get a physical copy of Over the Garden Wall or figure out a way to jolly roger that stuff.

Raleigh: I've gotta order that.

Taylor: Yeah.

Sydnee: [singing] Potatoes and molasses.

Taylor: [laughs]

Raleigh: Oh, now I want to rewatch it.

Taylor: Like, every fall I watch it at the start of September! And, like, eat something with pumpkin in it. That's—that's, like—I don't—why? Why would you take that away?

Sydnee: Well, there you go.

Raleigh: That's so sad, yeah.

Sydnee: Go—go purchase a DVD. [laughs]

Taylor: Seriously!

Raleigh: I don't own even a way to play DVDs [crosstalk].

Taylor: It's okay. You can fi—you can always figure that out. Just get the media before they take it from you forever.

Sydnee: Oh my god, Blockbuster's coming back.

Raleigh: [simultaneously] Gotta get a DVD player.

Taylor: [laughs] I—honestly? Only it's gonna be like a hipster Blockbuster. It's gonna be, like, a... you know. It's like a trendy, cool thing with a guy with a funny hat at the counter.

Raleigh: That's true.

Sydnee: They'll sell you boba in there.

Taylor: [wheezes]

Raleigh: They will.

Taylor: [laughs] Boba.

Sydnee: I think that's cool now. [laughs]

Taylor: Yeah, boba's always cool.

Raleigh: Boba's cool.

Sydnee: Um... thank you all. You should really watch Princess Mononoke if you haven't. You really should. Um... and go to Maximum Fun and check out all the great shows at Maximumfun.org that you would enjoy, and you can email us 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 Taylor Smirl.

Raleigh: I am still buffering...

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

[theme music plays]

Sydnee: I wonder what else a hipster Blockbuster would have, other than boba.

Taylor: Uh...

Sydnee: Music would be cool.

Raleigh: Fruit Stripe gum.

Taylor: Growlers.

Raleigh: Yeah.

Sydnee: That's—

Raleigh: And... brunch.

Sydnee: And brunch.

Raleigh: [laughs]

Taylor: Oh, man! Wait, you could actually do this if you actually had, like, a restaurant that also rented movies, and showed really cool, like, old film series on VHS.

Sydnee: TM, TM, TM, TM!

Raleigh: TM, TM! [laughs]

Sydnee: [laughs]

Taylor: Right? Like ima—like, literally. Like, the walls are lined with VHSs and that's your aesthetic, and then it's... rent—

Sydnee: Alright, don't still this. We TM'ed it.

Raleigh: Oh my gosh, it's ours, now. You can't take it.

Taylor: [laughs] Okay.

Raleigh: [laughs]

[music plays]

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Lisa: And I'm Lisa Hanawalt.

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Lisa: That's so weird. All that stuff.

Emily: [laughs]

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[music and ad end]

[chord]

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