

Clapcast 20: Will Smith's Elf Ears

Transcriber: Cy @vlasdygoth

ART: Hey Keith.

KEITH: Hello, how's it goin'?

ART: Good, how are you?

KEITH: I'm pretty good. I'm a little under the weather.

ART: Hmm.

KEITH: Again.

DRE: Have you been sick a lot this winter?

KEITH: Yeah, I have had- I got strep throat three out of three months from November to last month, and I-

DRE: Jeez.

KEITH: It's possible that I have it again, but it might just be tonsillitis, 'cause it doesn't hurt as much, but I definitely have like, strep-like symptoms?

ART: Cool.

DRE: *[cross]* That sucks.

KEITH: Yeah, it does. But yeah, I got it- I got it like, mid-November, then mid-December, then mid-January, and then it was like, February 20th, and I was like maybe I'm in the clear! And then the next day I was like... my uvula is swollen, and I can't swallow. But I'm not on antibiotics, and it seems to be getting better, so I'm not- it might be a viral- it might be a viral uh... tonsillitis infection instead of... but who knows. Not me.

SYLVIA: *[sarcastic]* Well, there's nothing better for a sore throat than talking for hours on end, so um.

DRE: Yeah.

KEITH: Yeah... I am gonna have some tea while we're talking. *[Sylvia laughs]* That should help.

SYLVIA: Yeah.

KEITH: How's everybody else?

SYLVIA: I'm tired, but I'm good.

DRE: Yeah.

SYLVIA: Like... I moved last week; I'm exhausted.

DRE: Oh, damn.

KEITH: How was the move?

SYLVIA: Um. So, for the most part everything's been really good, except... *[laughs]* my bed's already broken.

DRE: Oh no!

KEITH: Oh no...

SYLVIA: 'Cause I'm subletting. I'm taking over my sister's lease, and um, it just came with like, all the furniture that she had in it. And this bed wasn't made properly, I guess. 'Cause it's just like a bunch of plywood, and it's like— it basically sags in the middle now? It's a real...

KEITH: Oh no.

SYLVIA: It's a real fun time. But other than that.

KEITH: Does it— Is it your mattress or was the mattress already there?

SYLVIA: Uh, it's my sister's old one. Like, she got a new— 'cause she moved here from Germany, and now she's moving back to Germany to do her PhD, so she like, bought a buncha shit, and then was like, 'Well, I can't bring this with me.' So, I have a new bed.

KEITH: *[cross]* If— if the bed— if the way that it— I mean, y'know, I don't know if you've looked or checked, it, you might just have to like replace like, one or two wooden slats and it—

SYLVIA: So. Um. I did, my brother came down with like, the power drill and stuff, and we tried fixing it. Like we screwed everything in, like where it should be—

KEITH: *[cross]* Okay. There's been an attempt already.

SYLVIA: There's been an attempt, and literally like, that night I'm going to bed, and I just hear the wooden part- like, the wooden thing that's keeping the middle up clanging on the ground.

AUSTIN: *[cross]* Yikes!

SYLVIA: And— there it is, yeah.

KEITH: *[cross]* Yeah...

SYLVIA: So, that's—

AUSTIN: Not what you wanna see.

KEITH: Yeah.

SYLVIA: Yeah, it's not great, but it's...

AUSTIN: *[cross]* Or hear.

KEITH: Well, I mean, y'know, worst case scenario, you could put a mattress right on the floor.

SYLVIA: Yeah, that's kind of it like, I don't *need* the bed frame, I just prefer it.

KEITH: Yeah. It's a nice, I— I'll, it's a— from the times that I have had a mattress on the floor, it's a nice perspective shift.

SYLVIA: Yeah... I've done that a lot, is the thing.

KEITH: Okay. Oh, okay, yeah.

SYLVIA: So, y'know.

KEITH: Yeah.

ART: Jess and I had a long run with mattress on the floor. It was- it was a little... a little strenuous.

KEITH: It's good- it's sort of like a state that you let— it's like a place you like to go on vacation, but actually is a bad place to live?

ART: Sure, but if I went to a hotel, and they had a mattress on the floor, I would be mad.

KEITH: Really? What if that was like, this obvious aesthetic of the hotel.

ART: *[dubious]* Hmm...

AUSTIN: Your friend's place? Like, what?

ART: Yeah, too cheap to buy a mattress? Like that's not—

KEITH: No, like, weird- like, just a weird place where it's like, 'yeah this is the sort of place that would have a mattress on the floor.'

AUSTIN: Are you starting—

ART: *[cross]* I guess—

KEITH: *[cross]* I mean you just probably wouldn't book a— a night at that hotel, I guess.

AUSTIN: Right. Right, as long as it was upfront, as long as it was clear upfront—

KEITH: Right, yeah, yeah.

AUSTIN: I'd be fine with it.

KEITH: Like you go- you go on the hotel website. There's a room tour. The mattress is on the floor. That's weird, but it's tasteful, and it matches with the- I don't know. There's curtain— There's, y'know, only semi-opaque curtains hanging up everywhere seemingly at random? That makes sense. Curtains and mattresses on the floor.

AUSTIN: What a great hotel you're describing.

KEITH: And there's— but it's nice. It's like that, but it's nice. It's like, shitty, but it's— it's like staying at your friend's house, but it's like, nice friend's house.

[Sylvia laughs]

AUSTIN: I need to know more about your friends.

KEITH: *[laughs]* No, it's like a bad friend- it's like a bad friend, but if a professional did it, you know? Like, uh, yeah, it's like- it's like shitty... it's like fancy shitty.

AUSTIN: This is how we got to Airbnb. This is just— *[Keith laughs]* A room full of people with a whiteboard!

KEITH: *[cross] [laughing]* "How to sell fancy shitty!"

ART: *[cross]* I think "fancy shitty" is the motto of...

AUSTIN: *[laughs]* Yeah, "Airbnb: Fancy shitty!"

KEITH: Fancy shitty...

[laughter]

AUSTIN: God... Alright. Should we time.is?

DRE: Sure.

SYLVIA: Oh, I gotta get that up.

DRE: Me too.

AUSTIN: No holiday today.

DRE and KEITH: Damn.

SYLVIA: Well, it's Twin Peaks day.

AUSTIN: I thought that was two days ago? I thought it was yesterday? That's today?

SYLVIA: I thought it was the 24th? Yeah, isn't it?

KEITH: What makes it Twin Peaks day?

SYLVIA: *[cross]* It's. That's when...

AUSTIN: *[cross]* Yeah, well... Uh huh.

SYLVIA: It's when Cooper's driving to— he says "February 24th, I'm entering the town of Twin Peaks" in the show Twin Peaks, and everyone likes it.

KEITH: Oh!

SYLVIA: Yeah.

AUSTIN: *[cross]* I thought— I thought the day was tied to— okay.

SYLVIA: Yeah, I- that's why I like the 24th way more.

AUSTIN: Yeah, that's better.

SYLVIA: 'Cause the 23rd is the anniversary of the girl's death.

KEITH: *[cross]* Oh, that's gruesome.

AUSTIN: *[cross]* Yeah, that's not great.

SYLVIA: *[cross]* And that's weird and fucked up.

AUSTIN: Yeah.

KEITH: Yeah.

AUSTIN: Inst— instead we celebrate the day this cop drove to town!

KEITH: Speaking of the—

SYLVIA: He's— he's got a funny recorder!

AUSTIN: He does have a funny recorder. I love Dale Cooper—

KEITH: *[cross]* He does have a— what a funny guy!

AUSTIN: Dale Cooper, the only good cop in America.

[Dre giggles, Sylvia sighs]

KEITH: Um. And it took- and it took a—

AUSTIN: Also, that's, wait, not true. I just remembered things about that series. Anyways, it's—

SYLVIA: *[cross]* Yeah, not true! Not true.

KEITH: *[cross]* Yeah. Yeah.

AUSTIN: *[cross]* Yeah...

KEITH: Speaking of Twin Peaks day which I didn't know existed, I watched the first episode of Riverdale. Which—

AUSTIN: For the first time?

KEITH: For the first time. I hadn't seen it,. I watched it for the first time.

AUSTIN: Oh boy. Welcome.

ART: The Twin Peaks of high school shows.

AUSTIN: It— *[laughs]*

KEITH: Yeah, yeah, I mean it's definite— the like—

AUSTIN: *[cross]* It wants to be!

SYLVIA: It's the Twin Peaks of wanting to be Twin Peaks.

KEITH: *[cross]* The like, the high level premise- the high level premise is the exact same thing.

AUSTIN: Yes.

KEITH: But, unlike Twin Peaks, which had a really intriguing ninety straight minutes of crying to start off the show— *[Austin laughs]* Um, it was just kind of okay.

AUSTIN: This one had ninety straight minutes of referencing Truman Capote! Because our characters have all been in literature classes!

KEITH: *[cross]* Yeah, yeah, there was a lot of yeah— I was, halfway through- I was like, 'I didn't realize I was playing episode one of Life is Strange.'

[laughter]

SYLVIA: Yeah...

ART: The Twin Peaks of shows that wanna be Twin Peaks is just so on the nose perfect, Sylvia¹ — *[laughter]* I just don't want this to get lost in the conversational back and forth here. Like if this gets pulled, I just wanna underline that. That was amazing. That was accurate and true.

AUSTIN: *[groans]* God. I haven't watched any season three yet, and I'm really mad at myself 'cause I understand that there is some- some roleplaying game stuff that happens.

¹ The name in the audio recording is no longer in use, hence the audio/transcript discrepancy.

DRE: Oh boy.

SYLVIA: Yeah! You'll get to see—

ART: *[cross]* That's a plot, yeah.

SYLVIA: You'll get to see where I stopped watching!

AUSTIN: Oh boy.

[Sylvia laughs]

KEITH: Jeez. I think, I think, I think we may have found where I stopped watching, but who knows.

AUSTIN: You should finish the first season. I think the first season...

KEITH: *[cross]* Okay.

ART: *[cross]* Yeah, no one's even started doing Jingle Jangle yet.

DRE: *[cross]* Oh god!

AUSTIN: Yeah, you have to wait until at least until at least you hear—

KEITH: *[cross]* *[incredulous]* Excuse me?

DRE: *[cross]* Yeah...

AUSTIN: Yeah, uh huh! You have to wait until you understand what Jingle Jangle is, which I think is the beginning of season two.

KEITH: *[cross]* Yeah, okay.

AUSTIN: Is when you first see someone doing Jingle Jangle.

DRE: Yeah.

SYLVIA: *[laughs]* Oh God.

KEITH: Is it— so it's a verb, or is it a noun?

AUSTIN: You know, I'm not gonna tell you. I'm not.

KEITH: Okay!

AUSTIN: You're gonna find out!

DRE: *[cross]* It's part of the experience.

AUSTIN: Yeah. Um. I think that the— I think that most of season one is- is extremely watchable and good and fun. I think the beginning and end of season two are really good. I really love the end of season two 'cause it just really fucking goes for it—

SYLVIA: *[cross]* Yeah.

AUSTIN: It *really* goes *all* the way, but I think—

DRE: That's good to know.

AUSTIN: It has- it has... it has season two Twin Peaks down to a pat in that like, the middle of that season is just *really* hard to get through.

DRE: Yeah, that's where I am right now and it's- it's... it's rough.

KEITH: My—

AUSTIN: Yeah, dude there is some stuff.

SYLVIA: Yeah.

ART: Every moment of that show is more perfect than the one that came before it.

AUSTIN: Okay.

ART: And I refuse to engage in this slander campaign— *[laughter]* that you are all uh, embarking on here!

KEITH: I— My big thing with it right now is that it was- it was- the first episode was fine except that it really felt like I spent three hours watching it, it was only fifty minutes. I like—

AUSTIN: My trick was being on a plane—

ART: Cinematic, it's cinematic.

KEITH: Okay.

AUSTIN: *[groans]* Cinematic, yeah. No, being on a plane was great.

KEITH: *[laughs]* Three times I checked to be like— are we? Did it? Are we on the next episode yet?

AUSTIN: I saw—

KEITH: I actually like, paused it to be like, 'We're on— we must be halfway through the second episode,' and it was thirty-eight minutes through.

AUSTIN: I saw Battle Angel: Alita yesterday, and I did that, but in a movie theater where I was like, 'Is this a new movie? Did they— *[Keith and Sylvia laugh]* Is this the sequel? Did they just start playing the sequel to the first one? 'Cause it's just going!'

KEITH: Is that better than Riverdale?

AUSTIN: Mm, it's- Well, I mean I went to see it because someone described it as uh, the Riverdale of- of Blade Runner. *[laughs]* So?

SYLVIA: Oh, holy shit.

KEITH: Oh, so it is Riverdale-y.

AUSTIN: Uh huh! Oh it's— it is. You know what? I guess actually what they said was- it was- that's not exactly true. What they said was, 'it's what if- what if the CW made Blade Runner.'

KEITH: Oh, okay.

AUSTIN: Which is *extremely* true. It... it was... it...

ART: If any CW executives are listening to this, *do not* make a Blade Runner TV show.

DRE: Eh.

AUSTIN: Eh! Just keep—

ART: *[cross]* No!

AUSTIN: Just keep making stuff, is my thought. You know, what if it's bad! Okay.

KEITH: Here's my take: let's not make anything else.

AUSTIN: Ever. We're done?

DRE: Ever.

SYLVIA: *[cross]* Alright, episode over.

KEITH: *[cross]* We're all done.

AUSTIN: So, we're just- we can clap and then end it and send this to Ali?

KEITH: Well, but like, but— you know, I'll stop when you stop. Like I'll-

AUSTIN: I see.

KEITH: Like you— as long as we're all in—

AUSTIN: *[cross]* This is like, a mutually assured...

KEITH: We have to all be in agreement that we're all gonna stop.

AUSTIN: Nuclear disarmament.

KEITH: Yes.

AUSTIN: We're all gonna stop, but only once you stop.

KEITH: Yeah. All of us stop simul— none of us are gonna do anything else.

AUSTIN: God, we're never gonna unlock that Metal Gear Solid 5 secret ending. *[Keith laughs]*
We can't, 'cause if we— cause if we all succeeded, that would be a new thing, which we're not allowed to make new things anymore! So. *[sighs]*

ART: I have— I have one more Riverdale anecdote.

AUSTIN: Please.

ART: This is a very light spoiler, but I'm warning anyone who might listen to this down the road, and any of you who wanna bail. But there is a- there is an episode where they- they do this very heavy-handed noir homage?

AUSTIN: Just one?

SYLVIA: Which one?

AUSTIN: Yeah.

ART: Um. This one is particularly doing it.

AUSTIN: Is this season three?

ART: This is season three episode— You've heard this story. Um...

AUSTIN: Sure.

ART: Where they like, lean heavy on specific film references.

AUSTIN: Oh, I have heard this story.

SYLVIA: Oh! Yeah.

ART: And the- the episode closes with uh, I don't even remember who he says it to, but Jughead says "Face it, blank, it's Riverdale."

AUSTIN: Wait, I thought it was "Forget about it, blank."

ART: Oh, 'Forget about it, blank, it's Riverdale.' Yeah, they do the real line- the right line.

SYLVIA: *[groans]* I fuckin' saw that line on Twitter and I— ugh.

ART: And I... I finished the line, when- as soon as he did the first part, I did the second part, and Jess, who has never seen Chinatown, thought I was some sort of genius.

[laughter]

AUSTIN: That's really good!

ART: *[laughing]* The like— I had somehow intuited or stolen the end of this episode of Riverdale!

AUSTIN: You'd already seen it; you'd gone to a secret screener.

ART: Yeah, uh huh!

KEITH: I have also not seen Chinatown.

SYLVIA: I haven't either.

ART: Well, it ends with that line. Sorry I ruined two things for you. An episode of Riverdale and the movie.

AUSTIN: [*cross*] Eh. It ends, yeah, that's...

KEITH: That's okay. By the time I learned what Chinatown was, everyone already hated Roman Polanski and didn't wanna talk about his movies, so.

AUSTIN: Right, you—

SYLVIA: Yeah.

AUSTIN: Yes, yes.

ART: Yeah.

AUSTIN: That dude *sucks*.

ART: That dude does suck!

AUSTIN: Let it not go unsaid.

KEITH: Yeah.

AUSTIN: That motherfucker *sucks*. We should clap.

SYLVIA: Right!

AUSTIN: Uh, five after? Is that, are people...

SYLVIA: Sure.

ART: Sure.

AUSTIN: Are people there? I wanna give people time.

[*clap*]

KEITH: My time.is was having a really tough minute there. Between- between uh... fifty-five and the turn of the minute, every second was coming in at a different interval.

AUSTIN: Oh boy.

DRE: Oh jeez!

KEITH: *[laughing]* It's— it figured itself out, but it was like—

AUSTIN: *[cross]* It got there.

KEITH: It skipped a second, and then it did two seconds really fast, and then it did a normal second... five seconds in a row of like, bad time.is?

AUSTIN: Right. Yeah, that's a tough one.

KEITH: But it- it worked itself out. Time always...

AUSTIN: Time always works.

KEITH: Turns out time keeps happening whether time.is works or not.

AUSTIN: Yeah.

KEITH: "Begin each day with optimism, and end each day with forgiveness."

AUSTIN: Oh. Yeah.

KEITH: "Happiness in life begins and ends in your heart."

AUSTIN: Hm. I see. Good to know.

KEITH: Thanks, Doe.

[transition music]

[13:21]

SYLVIA: Roll20 is really not being nice to me today.

DRE: No.

ALI: *[cross]* Aw!

KEITH: *[cross]* Oh, really?

SYLVIA: It's just not like, loading right now. I'm wondering if it's my computer.

DRE: *[cross]* I was having the same problem earlier.

SYLVIA: Yeah...

DRE: So, it's not just you.

SYLVIA: Hey, did you guys see the Genie for the new Aladdin movie?

DRE: Yeah!

ALI: I *did*.

KEITH: No.

SYLVIA: It's real quick.

DRE: It's not great.

SYLVIA: It's— it's... somethin'.

ART: What? Who?

SYLVIA: They did it—

KEITH: *[cross]* Oh.

SYLVIA: There was a teaser during the Grammys for the Will Smith as the Genie Aladdin movie?

ALI: Uh huh.

SYLVIA: Um, live action one, and he does— it doesn't look great!

KEITH: *[cross]* Why is Will Smith the Genie?

JANINE: *[cross]* It sure is a blue Will Smith.

JACK: I'm watching it— I'm watching it now. Okay.

ALI: Oh, it's animated? You can see a movie? 'Cause I've only seen screenshots, and it's... okay right now.

JACK: *[cross]* They're like riding- they're riding through the desert. They've got like, flaming torches. Oh, there's a skull, and there's a cave in the shape of a lion's face. There's Jafar...

KEITH: Yeah.

ART: You've seen the movie Aladdin before, right?

JACK: No, I never have! He's going in the cave—

ART: Oh.

ALI: *[cross]* Oh. It's a good one.

JACK: *[cross]* He's down in the cave. It's all caught light... He's got a monkey on his shoulder....

AUSTIN: *[cross]* Oh, are we watching the— are we watching it? Are we watching it?

JACK: Yeah, what's in there?

AUSTIN: *[cross]* I was gonna make sure we watched this.

KEITH: *[cross]* Yeah, we're watching it.

[Sylvia laughs]

JACK: It's a beautiful city. There's elephants... Here's a lady. There's a tiger. They're holding hands—

KEITH: Oh no....

JACK: Now it's a kind of an Indiana Jones situation... *[excitedly]* and the title, Aladdin! And he's rubbing the lamp... smoke *pouring* out, *billowing* out. Uh, cut to black... *[deflated]* Oh, Will Smith is here. *[Ali giggles]* And there's the end. No, I'm not into it.

[laughter]

KEITH: No, no, this is... yeah.

ALI: *[cross]* Yeah...

JACK: *[cross]* He just looks like blue Will Smith!

AUSTIN: It's blue Will Smith!

ALI: Yeah...

KEITH: It's blue Will Smith, but like, wr— but also like, not right.

JANINE: His— his head's not big enough, 'cause he's a human. Like, he's a human person? Um... *[cross]* So, he's never gonna look like Genie.

KEITH: *[cross]* So, to me it looks like they superimposed— They cut out his face, superimposed it on the CG—

ART: Oh, *no!*

DRE: *[cross]* Yeah.

JANINE: *[cross]* Yeah. Yes.

ALI: Yeah...

DRE: It's definitely not his body.

KEITH: *[cross]* No, no—

ALI: *[cross]* Yeah...

JANINE: *[cross]* No, this is like, fully like, almost on the way to avatar situation of like, they just—

KEITH: Sorry, no.

JANINE: They put his— they projected his face on there.

KEITH: I know it's not his body, but I also don't think it's his head! I think that they've just taken his face and put it on a CG head.

JANINE: You don't think Will Smith has elf ears and a giant top ponytail?

[Austin giggles]

JACK: I'm watching this clip again and again.

KEITH: Well, I don't think they— I don't think they altered his head to have those things. I think they just made a fully CG head—

ALI: *[cross] [sighs]* Oh boy.

JANINE: Yeah.

KEITH: With just eyes, nose, and lips put on it.

AUSTIN: Is Gilbert Gottfried not in this?

JANINE: I don't even buy that that's his right forehead ratio.

DRE: How does— That is a good question. Who's been— who's doing Iago?

KEITH: *[cross]* That is a really good question.

SYLVIA: I would not be shocked if Iago does not speak in this.

AUSTIN: Fuck that!

JANINE: Didn't...

KEITH: Right? Yeah.

SYLVIA: I- Yeah, I know.

JANINE: Didn't Gilbert Gottfried have a, - have a moment where he was super racist and then became kinda persona non grata? Didn't that happen?

AUSTIN: Did that happen?

KEITH: He made fun of— he made fun of the tsunami that hit Japan.

AUSTIN: Yikes!

ALI: Yeah.

JACK: Whoa!

JANINE: Yeah...

SYLVIA: Oh, wow.

KEITH: And he got fired as the Aflac duck.

JACK: Why does—

AUSTIN: *[laughs]* Wait! Excuse me?

[Jack laughs]

KEITH: He was the Aflac duck?

AUSTIN: That motherfucker just says 'Aflac!'

ALI: Yeah.

KEITH: *[cross]* Yeah, he- well, he was the Aflac duck.

JANINE: *[cross]* Yeah, but he says it like, in a way.

KEITH: And he got fired because he made fun of the...

AUSTIN: If you got a wav file you don't— that's it! That's all you need!

JACK: Oh my god, that's an actual thing!

ALI: I think... yeah.

ART: *[cross]* Aflac does seventy-five percent of its business in Japan!

AUSTIN: He was the Aflac duck for *eleven years!*

ALI: Wow...

KEITH: Yeah.

JANINE: Yeah!

JACK: So, what does this—

KEITH: That's a gig.

JACK: What does this duck do?

AUSTIN: He was the voice of Clippy!

JANINE: *[cross]* Says Aflac.

ALI: *[cross]* Saunters onto scenes and— what?

AUSTIN: He was the voice of Clippy!

JANINE: Clippy had a voice?

ALI: Clippy had a voice?

JANINE: Are you— are you sure that's for real Clippy and not like- like, in some sort of weird movie? Like a proto-Emoji Movie Clippy?

DRE: Yeah...

ALI: Oh...

AUSTIN: No! In two—

ALI: Oh, like a Clippy parody.

AUSTIN: In 2001, he was Clippy!

DRE: Uh, there is no listed role for Iago in Aladdin 2019, so I assume that Iago does not talk.

ALI: Wow...

JACK: The Will Smith Genie looks like the Morrowind god Vivec. I've decided this.

AUSTIN: Yes, a hundred percent!

KEITH: Here's the thing: You cannot- you cannot comedically carry all of Aladdin on Will Smith Genie's back.

JACK: No.

ALI: No.

KEITH: You have to have a funny Iago!

JACK: Iago's the bird, right?

JANINE: What about the monkey?

KEITH: Iago's the bird.

JANINE: Abu?

AUSTIN: Abu?

ALI: The— Abu never talked.

KEITH: *[cross]* Abu, but Abu never talks.

JANINE: No, I know, but the monkey's funny. Like it has a vest and a hat.

JACK: That's...

ALI: Right. And you have to assume Aladdin will be charming.

KEITH: But this is now the only- the only comedic relief that happens onscreen happens when Aladdin is onscreen.

AUSTIN: I don't like Jafar's voice in this.

JANINE: Hey, wait a minute... why was that monkey in the desert?

KEITH: *[cross]* There's a lot to not like about Aladdin just conceptually.

AUSTIN: It's...

JACK: Why is there what in the desert?

JANINE: A— monkeys need trees, but the monkey was in the desert.

JACK: Maybe he came from an oasis or something.

ALI: Yeah...

DRE: Mhm? That's...

ART: *[cross]* There's a—

ALI: *[cross]* Aladdin's really poor, but they hang out, y'know? They're kinda in it together.

ART: There's a role as Jafar's right hand man and head of the palace guards, and maybe the Iago material is just going on to this human person?

AUSTIN: *[cross]* Fuck off.

ALI: *[cross]* *[disappointed]* Oh, what?

SYLVIA: *[cross]* What?

AUSTIN: It was— "In the episode of the Aladdin TV series, 'Seems Like Old Crimes,' it is revealed that long before the events of the first film, Abu originally worked for a travelling circus of thieves, consisting of himself, a duo named Minos and Fatima, and Aziz. Abu served as the group's pickpocket and actually met Aladdin after making an attempt to steal his money. After an adventure together, the two eventually became friends." So, he was a circus monkey, yeah.

JANINE: Aw, that's fun.

AUSTIN: Agreed! He also got turned into an elephant.

JANINE: Adaire should get a monkey.

AUSTIN: That one time.

KEITH: These— I— I don't wanna be the like, 'this whole genre is bad' guy—

AUSTIN: Yes.

KEITH: 'Cause I don't want to, but the re— live action remakes of these classic animated movies are just not very good!

ALI: *[cross]* They're not good. The Beauty and the Beast one was not an improvement.

JANINE: *[cross]* I don't think anyone— I don't think that's a controversial stance.

KEITH: I know, but I just don't wanna—

ALI: Yeah...

KEITH: I just don't wanna have to be like, this genre is beneath me.

AUSTIN: So here's a question. These have actually been going for like, quite some time, and we just haven't talked about it.

KEITH: *[cross]* Yeah.

AUSTIN: Did they get worse?

KEITH: No, I think they got more—

ART: No.

KEITH: They started happening more often.

AUSTIN: Well, so here's the thing is I just went to the wiki—

ALI: Yeah.

AUSTIN: Okay yeah, there was a big gap. I went to the wiki for live- for list of Disney live action remakes of animated films. The first one is the Jungle Book, which is '94. Then...

JANINE: I don't— Oh, wait, there was a live action—

AUSTIN: Yes. In—

KEITH: But then they did another one and then actually—

JANINE: *[cross]* Oh...

DRE: *[cross]* Oh, and then after that—

ALI: *[cross]* And then there was a—

AUSTIN: *[cross]* Wait, wait, wait— I'm gonna do the list! I'm gonna do the list! I want us to think about these—

KEITH: *[cross]* Okay, okay.

ALI: *[cross]* Yeah, 'cause they were- okay.

AUSTIN: As holistically as we can as a- as an ongoing process.

JACK: *[cross]* Okay.

ALI: *[cross]* Okay.

AUSTIN: Jungle Book, which I *do* not remember, at all, and then since been re-remade, I believe, right? There's been another...

KEITH: Twice.

JANINE: *[cross]* Yeah, there was a recent one.

AUSTIN: Right, so—

KEITH: *[cross]* There's two more remakes of that, yeah, in the last like, five years.

AUSTIN: 101 Dalmatians, there was the hundred—

JANINE: *[cross]* That's what I was thinking of.

AUSTIN: 101 Dalmatians—

ALI: Oh, that one was okay!

AUSTIN: And 102 Dalmatians, and that is the one that has Glenn Close as... uh.

ALI: Yeah.

JANINE: *[cross]* Yeah, yeah.

AUSTIN: *[cross]* Cruella de Vil, right? Then there's the Alice in Wonderland—

ALI: And then-

AUSTIN: *[cross]* There's a huge gap, because it's like— two thous— it's '94, '96, 2000. Then, 2010 for Alice in Wonderland.

KEITH: Mhm.

AUSTIN: Which is the one that I did not see and did not want to see.

KEITH: Bad. Bad, bad, bad.

SYLVIA: Oh, it's *bad*. It's very bad.

DRE: *[cross]* Yeah, it's a Tim Burton movie, so I assume it's bad.

AUSTIN: *[cross]* The Tim Burton one, yeah. Then—

ALI: Oh, right.

AUSTIN: Then the one that I most want to see, the Sorcerer's Apprentice— *[laughs]*

JACK: *[cross]* Whoa!

AUSTIN: Which is a Jerry Bruckheimer film.

[Sylvia laughs]

JACK: Whoa, whoa, whoa.

AUSTIN: Starring Nicolas Cage.

SYLVIA: *[cross]* Oh my god!

AUSTIN: And it's made with the National Treasure team.

JANINE: *[cross]* Oh, right.

DRE: *[cross]* Oh, I remember that!

ALI: *[cross]* Oh!

KEITH: *[cross]* Oh, that sounds really good.

SYLVIA: *[cross]* Yeah.

AUSTIN: Alfred Molina is in it. It's like- it's like uh, Nicolas Cage is- is the Yen Sid character, basically? Uh, he's not named Yen Sid unfortunately but- but yeah. Um.

SYLVIA: Put Nicolas Cage in things more.

KEITH: *[cross]* That is like what something so ill conceived that it's... *[Austin laughs]* really cool?

AUSTIN: It's really good, yeah! Then there's the Maleficent film, which I also didn't see, but is... Angelina Jolie and...

ALI: Oh, that one was okay, actually!

JANINE: Yeah I really- I still wanna see that one.

ALI: *[cross]* Yeah, that was worth seeing.

AUSTIN: *[cross]* Yeah, it's a good, Maleficent fuckin' rules, right? So like, what're you gonna do? Um... Is it?

ART: It's a little rough. I'm gonna say it's a little rough.

ALI: Well yeah, they tried to like, rewrite it to make her more sympathetic. There were parts- I mean, it was okay.

AUSTIN: *[cross]* Is it like, they like Wicked a whole bunch basically?

SYLVIA: Yeah.

ALI: Yeah...

ART: It's um...

ALI: Can I just— Okay, go on.

AUSTIN: There's only a few more.

ART: Well there's— There's just- there's a lot of big battle scenes in it, and I just didn't think that the movie called for them?

ALI: *[cross]* Oh, yeah. Well—

AUSTIN: Was Cinderella basically the same thing? Or was that actually just a romantic comedy? Like- like the Kenneth Branagh—

ART: Didn't see it.

JANINE: Lot of big battle scenes in... Cinderella.

ALI: Can— while we're on Cinderella, this is what I wanna sidebar—

AUSTIN: *[cross]* Yeah.

ALI: Because you skipped a major one, 1997 the Cinderella with Brandy? That's not on that list?

AUSTIN: That's not a Disney movie.

JANINE: Yeah, I think that's—

ALI: *[cross]* Oh, okay.

JANINE: That was just like them acting on the fairytale which itself can't be considered...

AUSTIN: *[cross]* Yeah.

ALI: *[cross]* Oh...

KEITH: *[cross]* That's the other thing is that this is- this is only like, the Disney ones—

DRE: *[cross]* Which would also be those.

AUSTIN: *[cross]* Yes.

KEITH: And there's plenty more, like the 2018 Mowgli.

AUSTIN: Wait! Wait, wait, wait, wait, wait, wait!

ALI: Oh.

AUSTIN: Nope, this *is* a Disney one.

ALI: *[cross]* 'Cause I thought...

AUSTIN: It's produced by Walt Disney *Television*, and so it's not in this list of feature films.

JANINE: Oh...

ALI: *[laughs]* Okay!

AUSTIN: Yes, yes.

ALI: Okay, okay. Okay! Okay!

DRE: But like, those Snow White movies with uh... Oh god, what's her name?

AUSTIN: *[cross]* Right, so that's my question. Yeah, are the Snow White movies not this?

DRE: Those aren't Disney movies, I'm *pretty* sure.

ART: *[cross]* Yeah, I don't think so either.

ALI: *[cross]* 'Cause I'm just saying if—

DRE: *[cross]* 'Cause Snow White and the Huntsman is like, her and like, the dude who plays Thor like, killing people.

JANINE: Right.

ALI: Oh, *right*. Yeah.

ART: And they don't use any of the dwarf names, which Disney definitely would've.

AUSTIN: Oh, interesting, interesting, interesting.

ALI: Okay, yeah.

ART: 'Cause Disney does own Happy, Sleepy, Dopey, Doc, et cetera.

JANINE: *[cross]* Yeah.

AUSTIN: Right. I can't believe the sequel to that movie is the Huntsman: Winter's War. Fuck off. Ugh.

KEITH: That Cinderella was Kenneth Branagh?

AUSTIN: Yeah! And yes, Ali, the Cinderella, the '97 Cinderella TV movie is Whitney Houston, Brandy, Jason Alexander, Whoopi Goldberg. What a great cast this is! Unbel—

DRE: *[cross]* That's a hell of a cast!

JANINE: *[cross]* Mhm!

ART: *[cross]* Jason Alexander?

ALI: *[cross]* Yeah, I think if we're talking quality over time, 1997 topped it. So yeah, you're right!

AUSTIN: *[cross]* Yeah. You know what? You're not wrong. You're not fuckin' wrong, and I'm like, mad that it's not listed in the... list of Disney live action remakes.

ALI: *[cross]* Yeah.

AUSTIN: Um... it's just like, straight up is not.

ART: Wait, could— could I have a brief aside?

AUSTIN: Yes.

ART: Did everyone else know that this Aladdin is directed by Guy Ritchie?

SYLVIA: I *just* saw that.

AUSTIN: *[cross]* Oh my god.

ALI: *[cross]* No?

SYLVIA: And it's making my head spin.

AUSTIN: *[cross]* But I mean like, that is all of these have someone who's like, a big deal involved, right?

JANINE: Yeah...

KEITH: Yeah.

AUSTIN: Like, the 2016 Jungle Book is John Favreau, again, right? Like...

KEITH: Yeah. And that's— the only thing worse than that is his podcast.

AUSTIN: Oh my— *[groans]* Had it up to here with you! *[Keith laughs]* Um. Beauty and the Beast— or, Alice 2, Alice: Through the Looking Glass, then Beauty and the Beast, then Christopher Robin, which I didn't see at all, but also that's- Is that a direct... translation? That's not like a weird...

JANINE: See, I would- I would make this case about Maleficent even, where it's like—

AUSTIN: *[cross]* Right.

JANINE: I don't know if that counts as a remake to me, even though it is a live action version of a movie that they have done animated. It's like a...

ALI: *[cross]* Yeah, it's was completely redone.

DRE: *[cross]* Yeah...

SYLVIA: *[cross]* I... think—

KEITH: *[cross]* I— I think that, but I think that's part of why they have such a low reputation is that they take the property and instead of like, just doing a straight remake, they also like, do a weird side story that no one was asking for and also is bad.

DRE: *[cross]* Yeah.

AUSTIN: Right.

DRE: Well, 'cause Christopher Robin is like, Hook-esque. Right?

KEITH: Yeah.

DRE: Like, it's supposed to be like—

ALI: *[cross]* Oh, yeah.

ART: *[cross]* Hook is really sad.

KEITH: *[cross]* Yeah. But worse, 'cause Hook is, I think I remember being fine when I was ten, or whatever.

SYLVIA: I think it's like a sequel, yeah.

AUSTIN: Right.

JANINE: Is Hook on this list?

AUSTIN: Hook is *not* on this list.

KEITH: No, it's not.

JANINE: 'Cause, see, I think it's— if—

ART: *[cross]* Not Disney.

JANINE: If Maleficent counts— Oh, is it not Disney?

ART: I think it's Amber. I think it's a Spielberg movie.

AUSTIN: *Ohhh*, you're right, it is. It is. It is. It is.

JANINE: *[cross]* Ohhh...

ALI: Yeah...

AUSTIN: I'm now looking at—

KEITH: There needs to be a more comprehensive list of this.

AUSTIN: This is the thing, 'cause like—

ALI: *[cross]* Can I—

AUSTIN: There is like a Geppetto Disney TV movie, right? Like... that- that's one.

JANINE: There was just a straight up live action Pinnochio, wasn't there?

AUSTIN: Sure, that sounds like a thing that could exist.

DRE: Oh...

ART: But that also might not have been Disney...

AUSTIN: Right, this is the thing.

ART: These are, uh, yeah.

DRE: Is Disney doing the live action Dumbo?

AUSTIN: Yes. So, that's the thing is, coming up is where this really takes off.

DRE: *[cross]* Okay, yeah.

ART: *[cross]* Dumbo is— yeah.

AUSTIN: Because it's Dumbo this March- *this* March. Aladdin *this* May. Lion King *this* July. Lady and the Tramp *this* October.

DRE: *[cross]* God...

AUSTIN: It's four of them *this* year.

KEITH: Yeah. Yeah.

JANINE: I haven't heard *anything* about that Lady and the Tramp one.

AUSTIN: Me neither, I bet that gets pushed.

KEITH: Same.

ALI: Yeah...

ART: Well, they got too much stuff to push now!

AUSTIN: Right, right, right.

JANINE: Jeez.

ART: You'll see an ad for it in front of Lion King.

SYLVIA: Also, they got that Cruella de Vil origin story movie in the works, too.

AUSTIN: That's true, you're not— that's not a lie.

ALI: *[cross]* Oh, do they?

ART: *[cross]* For real?

AUSTIN: Cruella, yeah, TBA.

ALI: An *origin* story?

AUSTIN: Uh huh! Maleficent 2—

SYLVIA: Yeah!

ALI: She's *evil*!

AUSTIN: Yeah, uh huh, Maleficent 2 is—

SYLVIA: Yeah, she kills dogs.

ALI: Her origin story is the song that they play in the beginning of that movie!

AUSTIN: You also have Mulan.

ALI: It's—

JANINE: Maybe she's evil 'cause there was a much more evil dog at some point in her life.

[Ali scoffs]

AUSTIN: Oh, true. Mulan is 2020, Maleficent 2 is 2020, then Cruella, then Pinocchio. Then the Hunchback of Notre Dame— Notre Dame, uh, then Lilo and Stitch, then the Little Mermaid!

ART: Wh— Lilo and Stitch?

SYLVIA: *No.*

ART: Fuck off!

SYLVIA: *[cross]* They can't!

KEITH: *[cross]* Yeah, it's really— It's really a pit of...

ALI: *[cross]* What?

DRE: I feel like... Mulan is the only one of those that like, sounds like, yeah okay, maybe.

AUSTIN: Mulan makes sense! Mulan comes— there's all, there's that... Yeah.

JACK: It has humans in it!

AUSTIN: A lot of them! Mostly.

DRE: Yeah.

KEITH: But, but—

JACK: That's, y'know.

KEITH: I... Ah...

DRE: But you also like, don't need to. Like, there's... yeah.

KEITH: But I also like- the thing that a lot of these movies had... was like, a really great soundtrack that people liked when they were kids and then continued liking forever. And these don't have those! There's not gonna be any of those songs in any of these movies.

AUSTIN: Did Beauty and the Beast not have those songs? Was that not a musical?

JACK: Wait—

JANINE: *[cross]* Beauty and the Beast had Be Our Guest.

ART: *[cross]* Beauty and the Beast had all the songs.

JANINE: Like, Beauty and the Beast has a lot of good songs.

AUSTIN: No, no, no, no, I mean the movie, the- the live action.

JANINE: *[cross]* Oh.

ART: *[cross]* Live action Beauty and the Beast had all of the songs.

ALI: They- they did um...

DRE: They did that. They did that, and they did the, the Beauty and the Beast song. The Tale as Old as Time.

ALI: Yeah, the one where they dance, yeah.

ART: They did all of them! They did uh, the...

AUSTIN: *[cross]* Okay!

ALI: Did they do something more?

KEITH: *[cross]* I haven't seen that one, jeez!

ART: Yeah.

[laughter]

KEITH: Everybody's hopping to defend Beauty and the Beast!

DRE: *[cross]* Oh, I'm not defending, I'm just saying it's there.

ART: *[cross]* Hermione sings all of the songs.

JANINE: Also, to the point about Mulan having mostly human characters, I think it has as many, with the exception of Genie, has as many nonhuman versus human characters as Aladdin, because Mulan has the... cricket and the dragon?

DRE: She's got Mushu, yeah.

ALI: Yeah.

SYLVIA: The cricket...

JACK: I haven't seen Mulan, either.

ART: It depends how you count the tiger in Aladdin.

SYLVIA: Mulan's alright.

AUSTIN: That doesn't talk.

JANINE: *[cross]* Oh right, the tiger, I forgot about that...

AUSTIN: The tiger doesn't talk, neither does Apu.

JANINE: Yeah....

AUSTIN: Abu.

ART: Yeah, there's the cricket.

AUSTIN: *[cross]* Okay, well then you're fine.

JANINE: *[cross]* Yeah, the cricket— well then, we still have the dragon, but they still—

AUSTIN: Also, also Aladdin has the carpet.

JANINE: There's still two talking animals.

ALI: Right.

ART: Carpets aren't animals, Austin.

[Janine laughs]

SYLVIA: They could've previously been... Too dark?

DRE: Jeez.

SYLVIA: *[laughs]* We were talking about Cruella, it's in my head!

AUSTIN: That's fair.

ART: So, are we... wrapped here? Is that what we're gonna do?

AUSTIN: *[cross]* We have to finish setting a—

ALI: *[cross]* Yeah, I'm gonna eat dinner...

AUSTIN: *[cross]* Yeah, me too, I just got bad— mediocre barbeque 'cause I was inspired by Keith getting mediocre barbecue yesterday.

KEITH: My bad mediocre barbecue, yeah.

JACK: Man, Salt and Bone...

AUSTIN: *[cross]* I know, I'm so mad they're gone now.

KEITH: *[cross]* They didn't even sell pork belly.

ALI: I know... Oh, god.

AUSTIN: Um, I also got pork belly, we'll talk about it. Uh—

KEITH: My place didn't even have pork belly. On the menu.

AUSTIN: Other group is staying home? Other group is staying home.

ALI: Yeah, if Fero's going out, I don't even have to, so. Yeah.

JACK: So it's, Hella, me, and Adaire?

AUSTIN: Yes.

[transition music]

[28:00]

JACK: Uh, I've got a lot of- of wood on the fire that has been very noisy this evening? But I think my mic is far enough away that- that it won't be a problem.

JANINE: That's a nice kinda noise to have, though.

JACK: Ah, you would say that if you hadn't been so magnificently scolded by Ali years ago about it. *[laughs]* Yes. You— You were so... you were so... correctly and- and- and intensely... I think your exact words were "Why would anybody record a podcast next to an open fire."

[laughter]

JANINE: Ohhh.

ALI: I— 'cause—

JANINE: Oh, dear.

ALI: I joined the call, and I was like, what have I ever scolded Jack about, and I think it's just the fireplace. [giggles]

JANINE: Eating a biscuit too loudly?

JACK: No, I'm not a very noisy biscuit eater I don't think, although, I did eat that cake. And- and forgot to mute myself.

ALI: When was there a cake?

JACK: I sent you a message on the last recording being like, "Ali, alert. I've eaten a cake and forgot to mute myself."

ALI: Oh... well...

JACK: Anyway Ali, all this is to say, the fire is a little noisy tonight, but now I'm on a condenser mic, and I'm easily like, like, six feet away from it.

ALI: Okay. Oh, I fucking—

JANINE: The mic or the fire? 'Cause one of those is good and one of those isn't.

JACK: I am six feet away from the microphone, I have an *incredible* condenser mic. [Janine laughs] I'm reclining.

ALI: I think I messed up my— Oh, okay, that's so much better, okay.

JACK: Yeah, you sounded a little quiet, but you sound great now.

ALI: Okay. I—[giggles] The other night when I was trying to get—

JACK: Uh oh.

ALI: -Keith to- Oh, now I'm too loud. Um... I was trying to get Keith to listen to the horrible sound my computer was making, so I like, switched a thing on the back of my microphone to be like, now all sides of it are gonna work, um... We only need the one now.

JACK: Yeah, I... I think the switch on my mic is so encased in... I'm looking to see where it is- in the shock cage, that I don't think I could make a switch if I wanted to. Oh no, it's hanging out 'round the back.

ALI: *[cross]* Yeah, it's the switch—

JANINE: *[cross]* Mine are in a foam thingy, so I'd have to like— and the foam thingy is like... *just* like a fraction of a fraction of a millimeter too tight? For the microphone? *[Jack laughs]* Like, when you look at it on Amazon or whatever, people are like, yeah, you- so the way you get it on your microphone is you put it on as much as you can, and then you wait a week. And then you like, put it on a little more, and then you wait a bit. And it just like—

JACK: *[cross]* Oh my god.

JANINE: *[cross]* You're supposed to just like, slowly stretch it and put it in place? Um. So, I hope I don't ever need any of those switches.

JACK: I would hope not. Hey, Ali, what happens if you put a clove of garlic in your mouth for thirty minutes?

ALI: Uh, well, the benefits are... *[laughs]*

JANINE: Myriad.

ALI: You won't believe the results.

JACK: You won't believe the results!

JANINE: The benefit is that I won't believe the results. So, it'll surprise me. Won't be good results necessarily, but it'll be a fun little surprise in my day.

JACK: You'll have no idea!

ALI: Um...

JACK: Oh! They did the pickup.

ALI: Yeah, I didn't listen to the robot. It ended up being one of those that I'm just gonna say— I was gonna think of a bit, but I didn't listen to the robot. Why are there so many youtube videos that are just a robot reading a... thing?

JANINE: 'Cause it's really easy to just farm that out.

JACK: Yeah...

ALI: Yeah....

JACK: Did you see the robot that sung the song about Indiana? A while ago?

ALI: No.

JACK: Let me- let me link you this roobot. Um, also Ali, you're clipping, but it sounds like you're only clipping when you're getting very close to your mic? I don't know...

ALI: *[giggles]* I don't know what's happening! I feel like I'm- maybe it's just like, not in the right... place?

JACK: Oh, hey Austin!

AUSTIN: Hi friends.

ALI: Hi!

JANINE: Hi.

JACK: This is the- this is the robot talking about Indiana that I saw recently.

AUSTIN: That's a great sentence you said.

JACK: You've seen this already, Austin. I know, 'cause you—

AUSTIN: Oh, this is a great— Uh huh. *[laughs]* Oh, it's so good!

JANINE: Oh, right. Thought you said it was gonna sing?

JACK: It is singing!

JANINE: I guess it's kind of singing, yeah.

AUSTIN: That's singing.

JANINE: I guess... I think I actually saw a different video of a robot saying Bippus, Indiana because I thought this was that one, and in that one's not singing.

JACK: What is the deal with all these videos of robots saying Bippus, Indiana!? Bippus Indiana is my season six robot?

AUSTIN: Great, great. I've done a search for Bippus, Indiana robot, and nothing's really coming up, I gotta tell you.

JANINE: What if it's just not even a— I... I don't want there to be a place called Bippus in Indiana.

JACK: There is. It's tiny, and—

AUSTIN: *[cross]* Oh, there has to be.

JANINE: *[cross]* But I don't want it to be there, I don't want it!

JACK: I was— I was so thrilled—

AUSTIN: *[laughs]* Now you sound like a season six villain!

[laughter]

JACK: Bippus must go! I was so thrilled to discover that there is a place called Bippus, Indiana that I went on Google Maps, and I was like, 'What's the deal with Bippus?' And it's just a small- it's a very small town in Indiana. It- At least in the 90's, it seemed to celebrate Bippus Day?

[Janine laughs]

ALI: Ooh.

JACK: 'Cause there's— there's a photo?

AUSTIN: Mhm.

JACK: Um, with a banner, saying Bippus Day.

AUSTIN: George Jacob Bippus.

JACK: Oh, is that who founded it?

AUSTIN: That's who it's *named* for. It existed before... no. He... he brought railroad there.

JACK: Oh yes, he did bring railroad there, and everyone was super grateful.

AUSTIN: *[cross]* Oh my god, we should all— we should pick a, a county... in the world. And read a... book like this one, History of Huntington County, Indiana, A Narrative Account of Its Historical... something. Historical Progress, Its People, and Its Principle Interests. Volume one. I say—

JACK: I love this picture. This picture is... a... a perfect uh, picture of... I wanna do a Bluffington beach game with this feel, September 3rd Bippus day. There's some people on bicycles. We've got a little sign for the Bippus fire department.

AUSTIN: Yes. Yes. Yes.

JACK: On the right it just says "French's!"

AUSTIN: Love it. Oh, so good. I love this. I'm- so I'm looking at this book that is just A History of Huntington County, and it's just- it's one like, town after another with a hundred words written about it.

JACK: Oh, Austin! Have- have—

AUSTIN: About four- Belleville, "About four miles below Warren on the north bank of the— of the Salamonie river in the northeastern part of Jefferson township is the little hamlet of Belleville. No official plat of the village was ever recorded, but little can be learned of its history. Further than that a small settlement grew up about a saw and a grist mill which was established by James Taylor," presumably not the musician! "Sometime in the 1940s."

JACK: No, it was him!

AUSTIN: Huh, wow! "This mill continued its successful operation for more than 40 years. A few dwellings, a Christian church, and the ruins of an old mill are all that is left of Belleville." That's it! That's everything that the History of Huntington County has to say about Belleville! Love it.

JACK: Have we ever talked about the King's England?

AUSTIN: No. Or, maybe? Tell me about the King's England.

JACK: Um, I'm now reading the sentence off Wikipedia, because they'll be able to explain it so much better than me. "The King's England is a topographical and historical book series written and edited by Arthur Mee in forty-two volumes."

AUSTIN: Who?

JACK: "It is said that the series is a modern Domesday Book, and the compilers have travelled half a million miles in order to complete their task." The King's England books have titles like "Bedfordshire and Huntingdonshire", "Berkshire", "Dorset", "Shropshire," and it's just like, the names of counties. And it's just like what you were describing.

AUSTIN: *[cross]* Love it.

JACK: Each book just describes every village, town, and city in the county. I'm gonna see what it says about my village, but I'm not gonna speak it aloud into the microphone.

AUSTIN: Good call.

JANINE: When were those made?

JACK: Uh... in the 1930s?

JANINE: Okay.

JACK: The first volume was published in '36. Um...

JANINE: It's always really amazing to me seeing the kinds of things that people did throughout history because there was nothing to do except work and die?

AUSTIN: Right. Uh huh!

JACK: *[giggles]* Yeah.

JANINE: It's why my favorite section of *Marvelous Mrs. Maisel* is the string of episodes when they- when her family goes to the Catskills with all these other families in this like... rich New York person, two month long camp retreat? And like, the shit that they do is... really- it's fascinating.

AUSTIN: God.

JACK: What did they— yeah, I mean like, really, we did- we did pretty good when we invented the Xbox. *[laughter]* But we also did pretty bad.

ALI: Mm.

AUSTIN: *[sighs]* Happy Easter, Xbox. *[laughs]* Oh man, there's an entire section on the— the military history of Huntington county!

JANINE: Is the military history that they had a militia and some people died in some wars? It's gonna be a list of like, ten names or something?

AUSTIN: Um, it's- it's actually pretty long.

JANINE: Okay.

AUSTIN: It's like, a whole chapter.

JANINE: Did a Civil War thing happen there?

AUSTIN: They are going way out of their way to be like, 'we fuckin' hated the- the Confederacy, that's for sure! We *definitely* thought they were baddies!'

JANINE: Mhm.

JACK: Here's a quick fact about us: We hate the Confederacy! Don't we know it.

AUSTIN: Uh huh.

JACK: The church in my village was built in 1400.

AUSTIN: That's a long time ago.

JACK: Yeah... I wasn't born yet.

JANINE: This is the thing I say about like, Europe- like, this is— this is the thing I said to like a lot of people in Copenhagen was like... it's very hard to express the feeling of walking by a building that no one cares about that's older than- than like... most things that survive in my country.

JACK: Yeah.

AUSTIN: Yeah...

JANINE: Like, most like, rock structures in my country. Or like, whatever, most... things that have endured hundreds of years are still like, babies.

[Ali giggles]

AUSTIN: *[cross]* Right. Compared to—

JANINE: *[cross]* Compared to this fucking- this fucking shed in someone's yard that they keep their- their broken lawnmowers in! *[laughs]*

JACK: *[cross]* Yeah, it's like— 'What's that?' 'Oh, it used to be a mill, I guess?' 'When's it from?' '1450.' Yes, it's all pretty old 'round here.

AUSTIN: Alright, I have a sentence I have *got* to read. Hold up, I have to find where this starts. Um... alright. Great. Alright, I just have a little section here to read, from the History of Huntington County, page 74, if you turn to your workbooks. It's just like, talking about life. It's just talking about doing life stuff. So.

[Austin reading]

"The house raising, the log rolling, and the harvesting bee were nearly always followed by a frolic. On these occasions, whiskey was provided for the men, and while sometimes one would take a quote, 'drop too much', it was not the custom to become intoxicated. While the men were at work, the women would join hands in preparing the meals, and the affair would often wind up with a dance. In every settlement, there was at least one fiddler, as the pioneer violinist was called, and his services would be called into requisition at the housewarming, when a new cabin would be properly decorated, or to celebrate the completion of the logrolling or the harvest season. At these social dances, there were no waltzes, two-steps, or the tango, but their places were fully supplied by the Virginia Real, the Minuet, or even the Breakdown, in which the main strength and physical endurance were the important elements."

"In light of the modern development of music furnished by the one man orchestra, could hardly be considered classic, but such tunes as Jim-Along Josie, Money Musk, Turkey in the Straw, the Irish Washerwoman, and— Is There Anybody Here That Loves Old Jackson? *[Janine laughs]* Offered splendid opportunities for Tripping the Light, Fantastic Toe, and it is doubtful whether the attendants at the president's inaugural ball ever got more real enjoyment out of a function than did the early settlers of Huntington County at a housewarming."

"Then, there were the shooting matches, generally held about the holiday season, the husking bees, pitching horseshoes, and the athletic contests, such as wrestling and foot racing, et cetera. After the orchards were old enough to bear fruit came the apple cuttings. There were also quiltings and sheep-shearing contests, which mingled both pleasure and profit. At the corn husking bee, those present were divided into two parties, each with a leader. The corn was divided into two piles, as nearly equal in size as possible, and the captain who won the toss was entitled to take his choice of the piles. Then began the contest, to see which side would first finish the pile of corn. In these matches, the women took part as well as the men, and the fellow who was found— and the fella who found a red ear of corn was entitled to the privilege of kissing the lassie next to him. The young men often played the part of this game in an underhanded way, by passing the red ear covertly from one to another."

AUSTIN (cont.): Shoutouts to terrible culture going back as far as...

JACK: The husking bee!

AUSTIN: The husking bee! The— the corn husking bee! Fuck off!

JACK: Hey, what's that song about 'Does Anybody Love Mr. Jackson?'

AUSTIN: Oh yeah, do you wanna hear um- Sorry, 'Is There Anybody Here That Loves Old Jackson?'

JACK: I've been trying to google it, and I cannot— 'Is There Anybody Here That Loves Old Jackson?'

AUSTIN: I wonder if that's about like, Stonewall Jackson? Like, is this like, we all fuckin' hate that guy, right?

JACK: Oh my *god*. The only reference to 'Is There Anybody Here That Loves Old Jackson?' online is full text of History of Hunting County Indiana!

AUSTIN: Yeah! This song is gone! We live in a world in which this song *doesn't* exist anymore, right? Or it exists with—

JACK: [*cross*] I mean there is— there is a song...

JANINE: It... it exists- Like I'm sure it's one of those things where it's like, someone's grandpa knows it, and like, sings it sometimes?

AUSTIN: I guess.

JANINE: But it just hasn't been... committed to the- the searchable internet.

AUSTIN: I think you're right, Jack, the thing you're about to say.

JACK: Yeah. [*laughs*] It- well, so, there is a song called 'Is There Anybody Here That Loves My Jesus?'.
JANINE: Oh...

AUSTIN: Yeah.

JANINE: Oh...

JACK: Which, that's probably it. It's probably... It's like...

JANINE: They just swapped Jesus out with Jackson?

AUSTIN: *[cross]* It's an arrangement of a— yeah.

JACK: Of a spiritual.

JANINE: *[cross]* It's like a Yankee Doodle situation?

AUSTIN: Right, it's a Yankee Doodle situation.

JACK: Yeah, which has the greatest original lyrics in the history of the world! Man, I wish I could confirm that it *wasn't* this.

AUSTIN: Me too. Me too.

JACK: That it was an original song, I wish that I could go like—

JANINE: But like, that's like, how stuff worked. That's how you get like, fifteen different songs that are the basic arrangement of Twinkle Twinkle.

AUSTIN: *[cross]* Right.

JACK: Right, but sometimes you find a song that you don't- that you- that you think is gonna be, and then you look at it, and you're like, 'Woah, this is brand new. I have no idea what this is.'

JANINE: What if the Jackson one came first and then everyone—

AUSTIN: Right!

JANINE: And the Jackson thing became irrelevant so they were like... 'Make it about Jesus. We can make it about Jesus'? We can make anything about Jesus.

AUSTIN: Probably Jesus.

JACK: Jackson is irrelevant.

AUSTIN: God. Alright. Um... should we time.is?

JACK: *[cross]* Yes, let's do it.

JANINE: *[cross]* We should. *[yawns]*

ALL: *[cross]* Sure.

JACK: We're gonna start a spinoff show set in Huntington County.

AUSTIN: We've been sponsored by Huntington County.

JACK: Should we do twenty?

AUSTIN: I feel like Michael Lutz has the rights to any actual play podcast set in Indiana, though.

JACK: Yeah that's true. We'd- we'd have to check with him.

AUSTIN: Yeah. He'd have to give us the approval. You wanna do twenty-five?

JACK: Twenty-five?

JANINE: Okay.

[four distinct claps]

AUSTIN: Sounded good to me.

JACK: You know what sucks?

AUSTIN: What's that?

JACK: *[laughs]* And I hate? Is recording handclaps for music is the *worst* thing, and I still haven't worked out how to do it to a- to a way I am happy with yet.

JANINE: You should get one of those plastic clappy things. The two like- it's like, three hands?

JACK: Oh, like a— *[laughs]* Yeah!

JANINE: It's plastic, and it's like on a stick, and you just like, slap it around?

JACK: You wave it around, yeah. God. Hand claps are so like- they're such a shallow sound. They're such like, a- like, a flat sound. It's really hard to get nice ones, and every time I put hand claps in a track I'm like, *[hisses]* 'this could be better.'

JANINE: Are you like- do you like- are you a person who claps with your hands like, flat? Or do you clap with your hands cupped?

JACK: It depends on the sound I want, I suppose!

JANINE: Mm. That's fair.

JACK: Normally, flat, I guess.

[various quiet claps]

JANINE: I thought you were just gonna say that it hurt, like recording it, 'cause you had to keep doing it.

JACK: It hurts now, 'cause I've been doing it all day.

[clap]

AUSTIN: Alright.

JACK: Let's do it.

AUSTIN: Let me look at my notes.

JANINE: Oh weird, your notes have been replaced with Yankee Doodle Dandy lyrics.

AUSTIN: Yeah, weird! Alright, you've all come to town just to ride a pony.

[Jack laughs]

JANINE: Adaire, you've stuck a feather in your hat, what do you call it?

[laughter]

AUSTIN: What do you call it? What do you do? Alright.

[transition music]

[45:18]

JACK: There's someone in Metro called Alyosha, and it- it- I was like, oh!

AUSTIN: Is he sweet? What's his deal?

JACK: Alyosha? I think he's like, a ladies' man?

AUSTIN: *[cross]* In Metro. Okay, interesting, okay.

JACK: But he's like, a very 2001 video game ladies' man where he's like-

AUSTIN: Mm.

JACK: 'I'm excited to find the Russian Arc because maybe there'll be ladies there!' *[laughter]*
Like, this is like, okay, alright, fine.

AUSTIN: Oh, that's so funny. God!

JACK: I can at least say that this crew's motivations are clear, 'cause like...

AUSTIN: Yeah.

JACK: I know what this dude wants. There's a character in the crew called Idiot? Who is named after like Dostoyevsky's idiot—

AUSTIN: Well, that's my question with Alyosha was whether or not that was Dostoyevsky's Alyosha.

JACK: I— My guess is that since there's Dostoyevsky's Idiot—

AUSTIN: *[cross]* They wouldn't double—

JACK: It's probably just that it's like, a Russian name.

AUSTIN: Right, right right right, right. They would've gone harder. Yeah.

JACK: Idiot is a philosopher. He's like, not an idiot? I don't know, he's like- His whole deal is like, 'he's like a philosopher whose read philosophy books!' But really all he does, as far as I can tell, is stand at the front of the train and say things like, "A journey is like a chain, pulling a bucket to the surface, and I have to ask you, Artyom, what is in your bucket?" And you're just like, 'I don't— this is not— what's happening here?'

[Austin laughs]

JANINE: Probably bullets, right?

AUSTIN: Probably.

JACK: It's probably bullets or, as far as I can tell, there are three things you can pick up in Metro.

AUSTIN: Uh huh!

JACK: Bullets.

AUSTIN: Yep.

JACK: Um, science flask.

AUSTIN: What's that?

JACK: It's like... You have bullets?

JANINE: An Erlenmyer flask?

JACK: You have— like an Erlenmyer flask, and cogs. Science flask and cogs—

AUSTIN: What's the— oh, flask as like, is like science research? What is it?

JACK: I mean I guess?

JANINE: You said cogs, right?

JACK: It's the crafting materials, yes. Yeah.

JANINE: Okay.

AUSTIN: Um, you can pick up- you can pick up like, filters, right?

JACK: Filters, guns, science flask—

AUSTIN: *[cross]* Guns.

JACK: Cogs—

AUSTIN: Gun parts, like upgrade gun parts, 'cause that's like the big, mechanical fix that they made over the last one?

JACK: *[cross]* Yeah.

AUSTIN: Is that you don't have to go to a desk to— if you find the gun you have, but it- it's on an enemy, and it has like a scope, you no longer have to wait an hour to put that scope on your gun.

JACK: Yeah, you can just take— I love it! You can say, 'I want to break his gun down into bits and take the bits I don't have.'

AUSTIN: Yeah.

JACK: Also, another fun thing you can collect in this game? Bits of train!

AUSTIN: Ooh!

JACK: Like, right now I only have the engine? And I've seen a lot of screenshots of that game where the train is much longer than an engine, so that'll be fun.

AUSTIN: God. I've heard the intro is rough?

JACK: Yeah, it's- it's...

AUSTIN: In terms of just like, boring? And like, tutorial-y and stuff?

JACK: Yeah. Yeah. They set up really... it's weird. They set up really interesting stakes, in a way that feels so fast and rushed.

AUSTIN: Mm.

JACK: So, by the time I've gotten to the end of the intro I'm like, 'I truly care about what we're trying to do, but I feel like if you'd given me another forty minutes...'

AUSTIN: Right.

JACK: 'Of like, building this up, it would've felt even cooler.'

AUSTIN: Totally.

JACK: How's your mic, Ali?

ALI: Um, the mic seems better. For some reason my monitor isn't turning on?

AUSTIN: What?

ALI: And I didn't touch anything with that, so...

JACK: Wait, like, your screen?

ALI: Yeah, I have a laptop, and I have a monitor. And...

JACK: Oh, god.

ALI: What's happening?

AUSTIN: Ali, I'm sorry... *[Ali laughs]* Buddy...

ALI: It's funny 'cause like, a storm just started here, and I know it is not the spirit of California that broke my computer, but it could've been.

AUSTIN: Yeah...

ALI: Okay. I'm gonna try one more thing.

AUSTIN: Okay.

ALI: Which is trying to plug my monitor in, even though it's...

AUSTIN: Yeah.

ALI: Brb.

JACK: My uh... yeah, I wanna play more of it. It's very- it's a very... it's a very intense game.

AUSTIN: Mhm.

JACK: Um... and usually when you talk about intensity in games it's like, 'it's because it's visceral, or it's because you're doing stuff!' This is an intense game because everyone talks constantly, and I'm reading subtitles, and there's so much visual stimuli, and... which is like, fine, but I get tired after playing twenty minutes of it.

AUSTIN: Yeah... Yeah. Yeah. I need to get to it. I need to... it's weird how like, this month was supposed to be filled with games, and then...

JACK: Mhm.

AUSTIN: Some of them got delayed, and some of them ended up being Anthem, and... which I'm still playing... I need to just stop. I'm podcasting about it tomorrow which means that I can stop if I want to.

JACK: I'm so—

AUSTIN: *[cross]* I believe that that— I believe that that game will get to be... as good as the Division. If better- if not better in six months to a year. If they give it that time, which is really the question. Y'know?

JACK: Yeah.

AUSTIN: I played for three hours last night with Cado, and Patrick? And really had a good time, and like, had a good time doing gamey stuff, mostly? Like, we weren't talking that much 'cause it was late? But the, like- on- on a harder difficulty with like, some... it's the first time it felt like I had a role. I was the- I was paying as the Colossus, the big, you know, the big one? And they were being sniped to death really bad, and I had the shield that let me punch through the sniping to get close enough and like, get rid of the snipers. And, and come back and rez them, and that felt great. And it's like, if that whole game could do that, then I would be in a much better place with it. Unfortunately, mostly, it's not doing that at all. So.

JACK: It's so rough.

ALI: Hello.

AUSTIN: Hi.

JACK: Hi!

ALI: Oh, hi! I thought I muted myself, that was a test. Um, we're good.

AUSTIN: Okay.

ALI: I plugged my monitor into a different outlet, 'cause it's on like, a power strip, and when I—

AUSTIN: Oh, weird.

ALI: Tested the outlet with my light, and it turned on, so my monitor was just like, 'Not that one please!'

AUSTIN: Alright.

JACK: 'I don't like that one! This one's fine!'

[laughter]

ALI: Okay, let me get roll20 and my bird video and Audacity is... recording, okay.

AUSTIN: Mhm. You have a bird video going?

ALI: I always have a bird video going.

AUSTIN: I didn't know this!

JACK: Yeah, the bird video's great!

AUSTIN: Just some background birds.

ALI: Entertainment for cats!

AUSTIN: Oh, true. That's you. You are the cat in this scenario.

ALI: Mhm. Mhm!

AUSTIN: True. Um. Do we need to clap again now?

ALI: Yeah. Let me... I'm getting roll20, and then I'm getting... That's roll20 again, not time.is... okay. Do you wanna do... top of the minute?

AUSTIN: Top, top of the minute.

[clap]

[transition music]

[51:51]

AUSTIN: Hi Mabel, hi Jess!

ART: *[shouting away from the mic]* Austin says hi!

JESS: *[distant]* Hi!

AUSTIN: Hi!

ART: Mabel's being rude; she's not saying anything.

AUSTIN: Oh, okay.

KEITH: She still all full up on another six days worth of food?

ART: No, she uh- she- she pooped all that out.

KEITH: *[laughs]* Good for her!

ART: *[amused]* It was great. Everyone had a fantastic time.

KEITH: Maybe you just have a hungrier dog than you think.

ART: No, I think I just have a dog who doesn't like not being able to eat several days of food at once.

[outro music]